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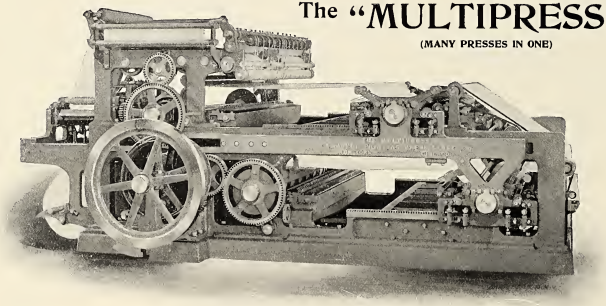
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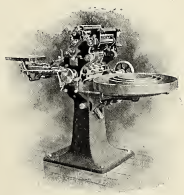
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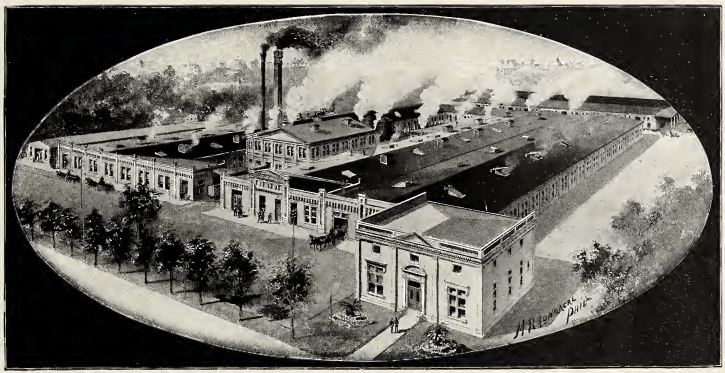
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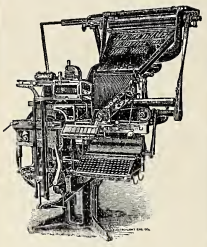
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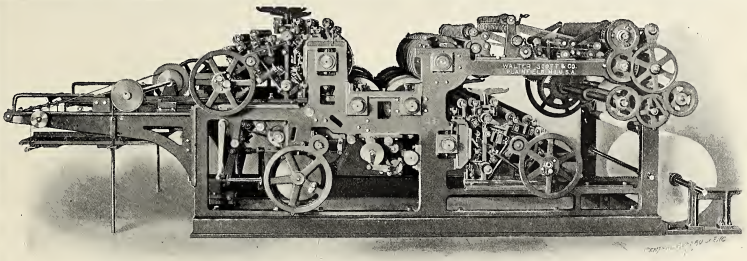
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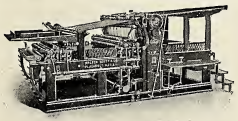
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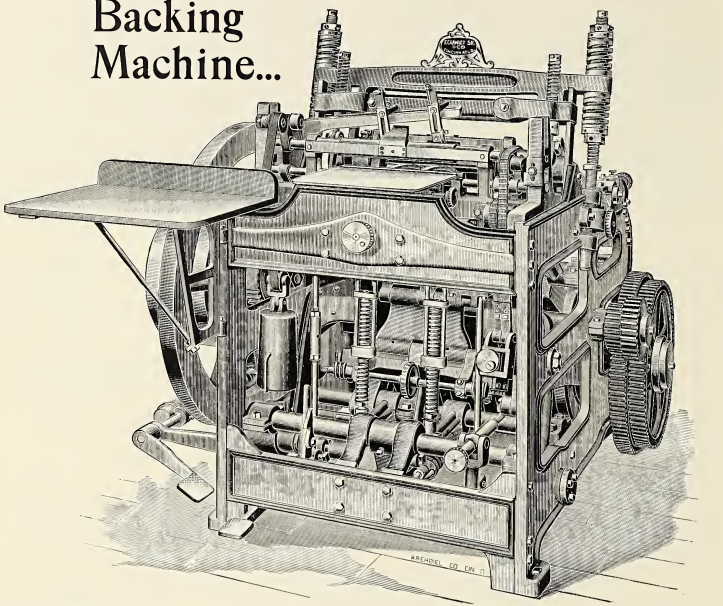
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First size, called "The Small" (built to order), will take books { 3 inches to 10½ inches wide. / 2½ " " 12¾ " high or long. / ⅛ " " 1¾ " thick. } Two speeds—fast, 14 books per minute; slow, 9 books per minute.

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3½ inches to 10½ inches wide.
2½ " " 12¾ " high or long.
⅛ " " 3½ " thick.
Two speeds—fast, 10 to 11 books per minute; slow, 7 books per minute.

Third size, called "Extra Large," will take books:
3½ inches to 11½ inches wide.
2½ " " 17 " high or long.
¼ " " 3 " thick.
Two speeds—fast, 9 books per minute; slow, 6 books per minute.

Cost of repairs per year ***very small.*** Time required to change setting, from two to five minutes.

This machine will back without rounding, giving a perfect flat-backed book far superior to hand work, or will round without backing. Size of joint and depth of rounding in easy control of the operator. No waste or spoiled books.

Terms to suit the purchaser. Address,

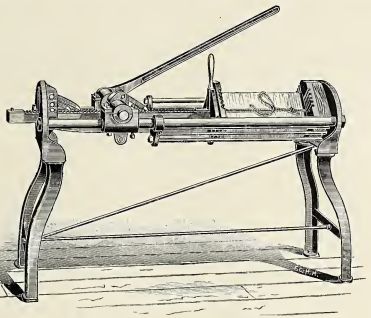
E. CRAWLEY, SR., & CO.

No Agents. NEWPORT, KY., U.S.A.

(See opposite page.)

The Crawley Bundling Press

For the Use of
Printers
Bookbinders
Publishers
Lithographers
etc.



Price...$125

Sixty Days' Trial

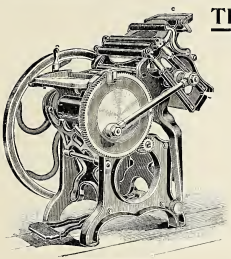
THIS IS AN ILLUSTRATION OF OUR MACHINE FOR BUNDLING OR TYING UP FOLDED SHEETS ETC. IT IS HANDY USEFUL AND CHEAP...

The Utility of the Machine consists in enabling the printer, binder or publisher to store his sheets in an even and compact condition, free of damage and waste (thereby greatly facilitating their future handling), and in its being easily removed from one place to another. The press will take sheets from 3 x 4 to 9 x 12, and larger if oak or hardwood boards are used. The mode of operating the machine is as follows: The sheets are placed in the trough with the head and back downward, and adjusted; the back pawls are dropped onto the ratchet-bar, and the plunger is pulled forward against the sheets by hand; the lever is then used until a proper pressure is attained; the twine is passed through the grooved plates and tied around the bundle, the back pawls are raised and the plunger pushed back to its first position and the bundle removed, thus completing the operation. Three thousand pounds of pressure can be easily attained by an ordinary operator.

E. CRAWLEY, SR., & CO., Newport, Ky.

THE JONES GORDON

THE STRONGEST GORDON PRESS MADE.



JONES GORDON.

It Has Time and Labor Saving Devices Found on No Other Press.

A TESTIMONIAL.....

I purchased one 12x18 and one 8x12 Jones Gordon . . . and would not exchange them for any job press in the world. I printed 1000 books of 280 pages each, containing blank forms and half-tones, and the Duplex Ink Fountain did its work so nicely that there isn't a noticeable difference in the ink distribution on a single page of the books. The Brake, Form-starter, Throw-off, and numerous improvements must be tried to be appreciated. The presses run noiseless and are very fast, and are money makers.—G. H. Slocum, Caro, Mich.

.....WE HAVE HUNDREDS OF OTHERS.

Write For Circulars and Descriptive Matter.



IDEAL CUTTER.

The IDEAL

HAS NO EQUAL.

Heavy Brace under Cutting Surface.

Quick-moving Back Gauge.

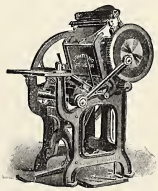
Stick has Sixteen Cutting Surfaces.

FOR SALE BY ALL DEALERS

The LIGHTNING JOBBER

Simple, Durable, Strong, Fast.

The Best Low-Priced Press in the World.



LIGHTNING JOBBER.

MANUFACTURED BY

THE JOHN M. JONES CO., Palmyra, N. Y.

BOSTON—24-26 Hawley Street.

The Rules Used in Our Advertisements this month are made just as accurately and smoothly as our Brass Rule, but are of METAL and cost one-half as much. The edges are perfectly straight, as in this sample, but in the other advertisements they have been roughened by running a penknife along the edge, so as to make them more in keeping with the type. For this purpose and where rules must be bent they are much to be preferred. Send for special circular at once.

INLAND TYPE FOUNDRY
217-219 Pine Street, Saint Louis Missouri

PERFECT PRINTERS' ROLLERS
are the kind you need
WE MAKE THEM

Printers' Rollers

and Tablet Composition.

CHICAGO ROLLER COMPANY,
86 and 88 Market Street,
CHICAGO.... Long-Distance Telephone, Main 2926.

We make a specialty of Out-of-Chicago Orders and can fill these promptly and satisfactorily.
Write us; we desire to get acquainted with you.

The "Better Wetter"



ACTUAL SIZE.

No Plunger.
No "No."
No Friskets.
No Attachments.
No Cutting of Ink Rollers.
Prints only the Figures.
Entirely automatic from 1 up to 99,999.
Can be taken out of the locked form for the purpose of cleansing without removing a screw.
Built of steel throughout.
Printing and numbering at one impression.
Made in four sizes of figures. Each machine fully guaranteed. Just the thing for particular printers.
All typefoundries and printing material dealers sell them. Write for circulars and prices.

JOSEPH WETTER & CO.
515 to 521 Kent Ave. BROOKLYN, N. Y.

Stamping, Embossing and Case-making

FOR THE TRADE ONLY

We can deliver book-covers of any style, cloth or leather, stamped in gold or ink, ready for casing, in handsome and effective designs.

EMBOSSED CATALOGUE COVERS

Don't Ruin your Printing Press
with embossing. We have presses built for the work.

Book Edge Gilding
Book Edge Marbling
Leaf Stamping

WALCUTT BROTHERS. 139-143 CENTRE ST., NEW YORK CITY.



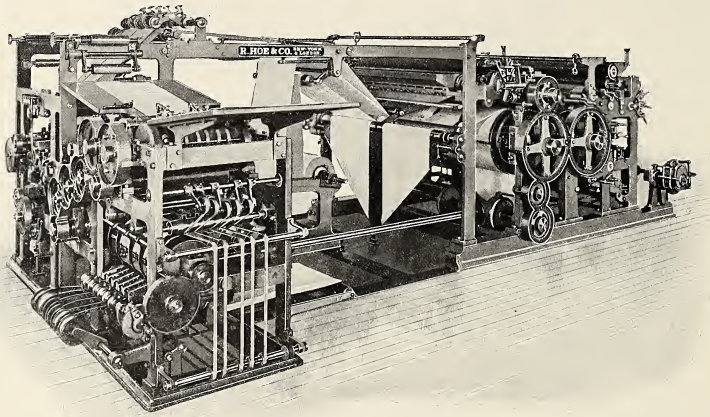
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Binner Engraving Company Chicago

Binner Building *21-25 Plymouth Place*

Perfect Printing Plates from a Perfect Engraving Plant.

ANOTHER ACHIEVEMENT IN PRINTING PRESSES



R. HOE & CO'S VERSATILE ELECTROTYPE WEB PERFECTING PRESS.

This new machine is the most efficient combination of printing, associating, folding and binding mechanisms yet devised.

It is especially desirable for the production of catalogues, almanacs, pamphlets, booklets, etc., which are delivered in complete book form, cut, folded, covered if desired, and wire stapled.

A wide range of variation is possible as to size and number of pages.

The machine is capable of doing a good quality of work and has a capacity up to 24,000 per hour on the smaller products.

The cover (which is fed by hand) may be of different paper from the inside, and, if desired, previously embossed or lithographed in colors.

Our ROTARY PERFECTING PRESSES print Collier's Weekly, the plain and advertising forms of The Century, Harper's and Strand Magazines, The Christian Advocate, Sunday School Journal, Lesson Leaves, Berean Quarterly, and other publications of the Methodist Book Concern; also those of the Phelps Publishing Co., George Munro's Sons' Fireside Companion, Norman L. Munro's New York Family Story Paper, The Ellis Publications, Home Magazine, Comfort, Harmsworth Brothers' Woman's Life, The Hub, Sunday Stories, Answers and Comic Cuts, Tit-Bits, Penny Marvel, People's Friend, Sun Beams, True Blue, Sweet Brier, Pluck, etc.

Four are used in the Government Printing Office at Washington, turning out the Congressional Record, Speech Pamphlets, Postal Receipt Cards, etc.; P. F. Collier & Son have six, printing novels, etc.; The Prudential Insurance Co., two—fine illustrated work; The Dr. Shoop Family Medicine Co., two—booklets, etc.; Dr. D. Jayne & Son; The Alonzo O. Bliss Co.; Dr. R. V. Pierce, World's Dispensary Medical Association—almanacs, booklets, etc.; William Green, two—illustrated periodicals; American Coffee Co.; Arbuckle Bros., two—premium lists, etc.; Avery L. Rand, two; George F. Darrow—general work.

We make over one hundred different kinds of Printing Machines. Send for Catalogue.

Also, 192 DEVONSHIRE STREET, BOSTON, MASS.
258 DEARBORN STREET, CHICAGO, ILL.
MANSFIELD STREET, BOROUGH ROAD, LONDON, ENG.

R. HOE & CO. 504-520 GRAND ST. NEW YORK.



DEXTER FOLDER COM

THE LARGEST PAPER FOLDING AND FEE



PANY, Pearl River, N. Y.

ING MACHINE FACTORY IN THE WORLD.



DEXTER FOLDER COMPANY, Pearl River, N. Y.

THE LARGEST PAPER FOLDING AND FEEDING MACHINE FACTORY IN THE WORLD.

When in Want

OF BOOKBINDERS' MACHINERY
Call on Us.

WE HANDLE NONE BUT **THE BEST**

ACME CUTTERS
BROWN FOLDERS
MONITOR STITCHERS
JACQUES SHEARS
ELLIS BACKERS
AUTOMATIC FEEDERS

AND A FULL LINE

Weld & Sturtevant

1516-1517 Manhattan Bldg., CHICAGO
12 Reade St., cor. Elm NEW YORK

We publish two books.
The titles are

Colorado
California

There are two kinds of books.

One—the cheap sort, exaggerated in statement, poorly done, given away by the thousand.

The other—of literary excellence, informative, beautifully illustrated, printed by experts on fine paper; a work of art.

Our books are of the second kind. Cultivated people like them. Price, six cents each; postage stamps will do.

Will you send for them to
P. S. EUSTIS,
General Passenger Agent,
C. B. & Q. R. R.,
Chicago, Ill.

A. D. FARMER & SON TYPE FOUNDING COMPANY

MAKERS OF PRINTING TYPE, BRASS RULES, LEADS, SLUGS METAL FURNITURE AND BRASS TYPE



NEW DRESSES FOR NEWSPAPERS AND MAGAZINES : : : : : : : : : :
COMPLETE OUTFITS FOR BOOK AND JOB OFFICES OF ANY SIZE
: :
MACHINERY AND WOOD FURNITURE IN STOCK FOR IMMEDIATE SHIPMENT : : : : : : : : : : : : : : :

NEW YORK...63-65 Beekman St.
CHICAGO...163-165 Fifth Ave.

Send for New 1900 Specimen Book

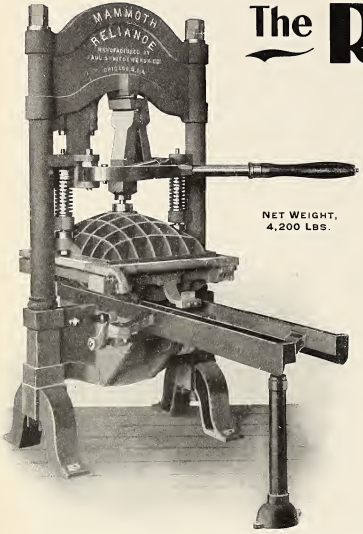
GEO. H. BENEDICT & CO.
ENGRAVERS & ELECTROTYPERS



175-7 CLARK ST.
CHICAGO



SEND FIVE TWO-CENT STAMPS FOR A COPY OF OUR STOCK ALBUM,
"REPRODUCTIONS OF CELEBRATED PAINTINGS IN MINIATURE,"
CONTAINING OVER 500 INTERESTING ART SUBJECTS SUITABLE FOR CALENDARS, FRONTISPIECES, ETC.



NET WEIGHT, 4,200 LBS.

The Reliance

Unprecedented Power and Strength

...THE ONLY...

Photo-Engravers' Proof Press

on which perfect proofs of half-tone cuts the full size of the platen, as well as perfect proofs of the tiniest line engraving, can be made. For proving color plates, where the slightest variation is fatal, the register is perfect.

In use by prominent Photo-Engravers and Three-color Plate Makers in the United States and Europe.

IT WILL PAY YOU TO INVESTIGATE

SIX SIZES AND STYLES MADE.
(EXTRA HEAVY.)

New A Style, . .	Platen 15 x 20 inches.	Lion, ...	Platen 22 x 30 inches.
Regular B Style,	Platen 20 x 25 inches.	Mammoth, . . .	Platen 24 x 32 inches.
New B Style, . .	Platen 20 x 26 inches.	Mastodon, ...	Platen 25 x 36 inches.

For further information and prices, write to the manufacturers,

PAUL SHNIEDEWEND & CO.

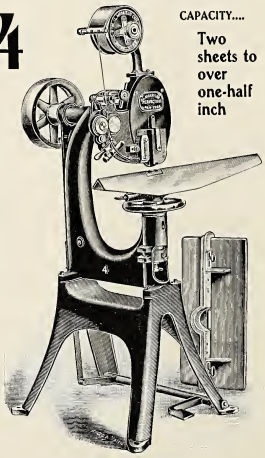
195-199 SOUTH CANAL STREET,

CHICAGO, ILL., U.S.A.

A.W. PENROSE & Co., 8 and 8a Upper Baker Street, Lloyd Square, W.C., London, England, Sole Agents for England, France, Australia and South Africa.
Also for sale by KLIMSCH & Co., Frankfurt a Main, Germany.

Perfection No. 4

CAPACITY....
Two sheets to over one-half inch



THE GREATEST WIRE-STITCHING MACHINE THE WORLD HAS YET SEEN

Manufactured by

The J. L. Morrison Company

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28 Front Street, West, TORONTO, CANADA

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46 Farringdon Street, LONDON, E. C., ENGLAND

Challenge

Only Gordon with Up-to-date Improvements.

Gordon

Impression Throw-off a Wonder.

Job

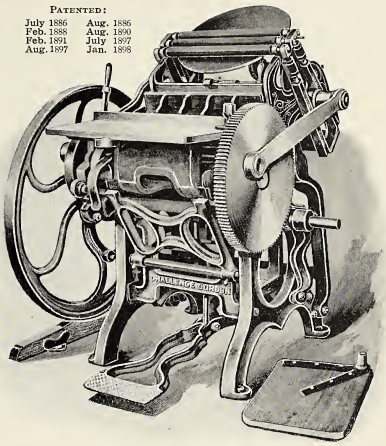
Counterbalanced Platen—
Obviates Wear of Cam.

Plenty of Iron, Properly Placed and Fully Guaranteed

Presses

High-Speed. Easy to Feed.

PATENTED:
July 1886 Aug. 1886
Feb. 1888 Aug. 1890
Feb. 1891 July 1897
Aug. 1897 Jan. 1898



MANY OTHER NEW FEATURES. OUR ILLUSTRATED CIRCULAR TELLS ALL ABOUT THEM. SEND FOR ONE.

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Manufactured by THE CHALLENGE—
MACHINERY CO. 2553 Leo Street, CHICAGO.



Henry Lindenmeyr & Sons

PAPER WAREHOUSES
32, 34 & 36 BLEECKER ST.
20 BEEKMAN STREET
NEW YORK

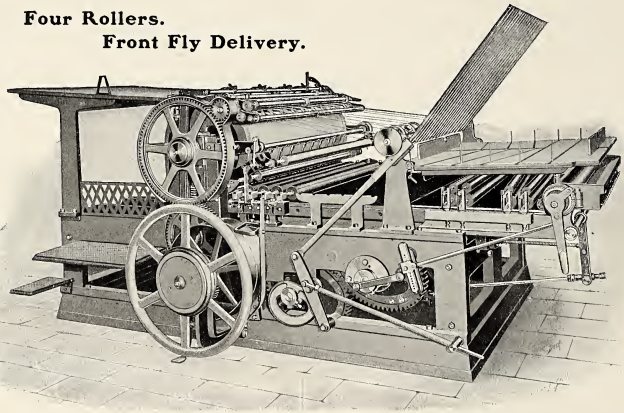
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Novelties in Cover Papers

Book Papers, White and Colored, All Finishes.
Coated Papers of every description.
Writings, Ledgers,
Bonds, Parchments,
Gravure, Plate Chrome,
Specialties in Thin Papers,
Cardboard of all kinds.

THE WHITLOCK
NEW CRANK MOVEMENT
TWO-REVOLUTION PRESS

Four Rollers.
Front Fly Delivery.



...SIZES...		
Bed Inches.	Form Covered.	Sheet.
45 x 62	40 x 58	42 x 60
43 x 56	38 x 52	40 x 54
39 x 52	34 x 48	36 x 50
35 x 47	30 x 43	32 x 45
29 x 42	24 x 38	26 x 40

EMBODYING THE FOLLOWING VALUABLE FEATURES: Swiftest, Smoothest Running and Most Durable Bed Motion. Extreme Rigidity of Impression. Absolute Register. Perfect Distribution. Driven Angle Rollers. Trued Box Type Bed. Continuous Cylinder Surface. Tipping Fountain. Adjustable Quadruple Air Springs. Smooth Sweep of Fly. Four Full-length Tracks. Trip Motion. Back-up Motion. Hinged Roller Frame, with Roller Offset Device. : : : : : : : : : : : : :

...MANUFACTURED BY...

The Whitlock Printing Press Mfg. Co.

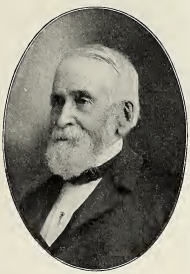
SALES OFFICES

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WORKS—DERBY, CONN.

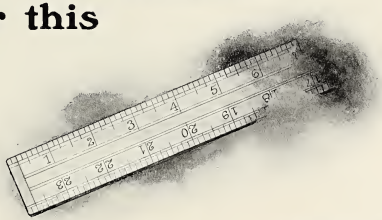
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T. W. & C. B. SHERIDAN, 46 Farringdon St., LONDON, ENG.



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KNIVES made by antiquated systems or this



can not be accurate.

Ours



"MICRO-GROUND."

Are Accurate as well as **Perfect-Cutting Tools.**

HEAR OUR REASONS?

LORING COES & CO. Inc.

Mention this and see what you get. WORCESTER, MASS., U. S. A.

The Blanchard Series

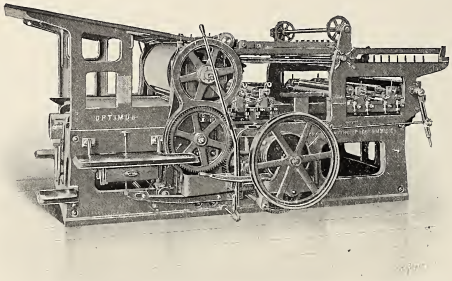
Is the Latest Novelty

Of Course it is Made by the

INLAND TYPE FOUNDRY

Saint Louis, Missouri, U. S. A.

THE NEW OPTIMUS



Most PERFECT DELIVERY ever put on a press.

Guaranteed to do as *perfect* THREE-COLOR WORK as any Two-Revolution Press built.

Register perfect.

Impression most rigid.

BABCOCK PRINTING PRESS MFG. CO.,
NEW LONDON, CONN.

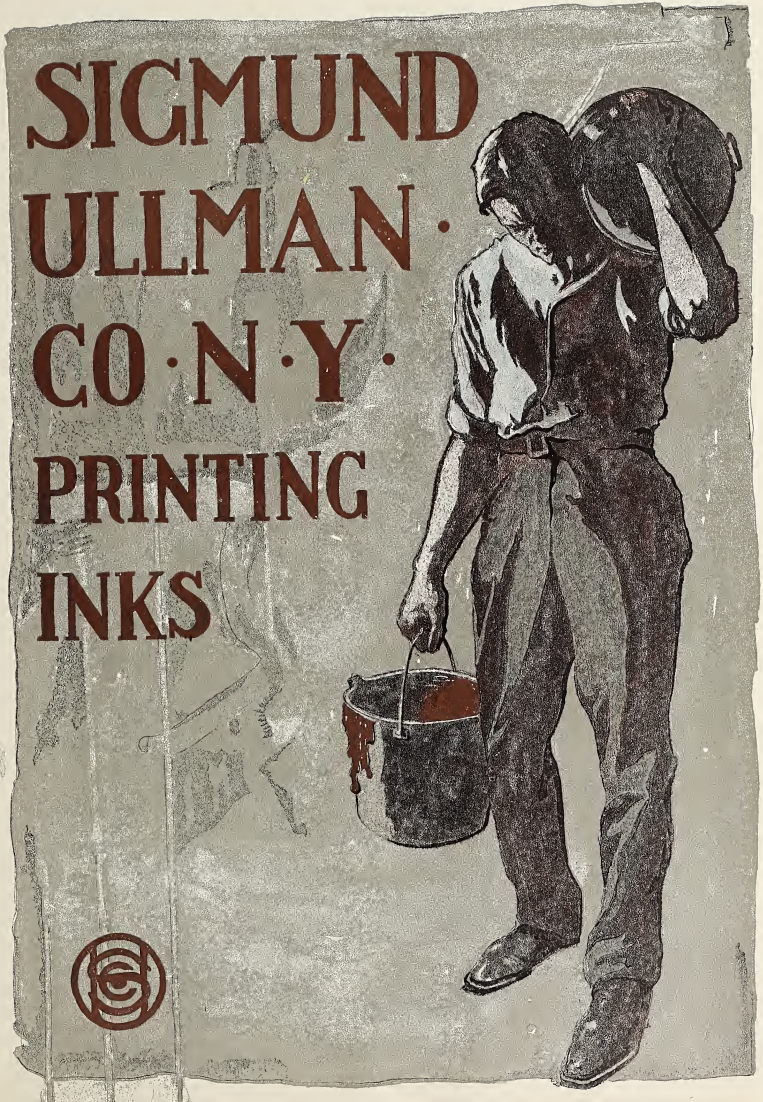
Builders of the Optimus Two-Revolution, Dispatch Single-Revolution, Standard, Regular and Reliance Drum Cylinder Presses.

C. A. COLLORD, Manager New York Office, 38 Park Row.
JOHN HADDON & CO., Agents for Great Britain, Bouverie House, Salisbury Square, Fleet Street, E. C., London, England.

FOR SALE BY
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GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
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BARNHART BROS. & SPINDLER,
183 to 187 Monroe Street,
General Western Agents. . . . CHICAGO, ILL.

Descriptive catalogue, with prices and other information, furnished upon application.

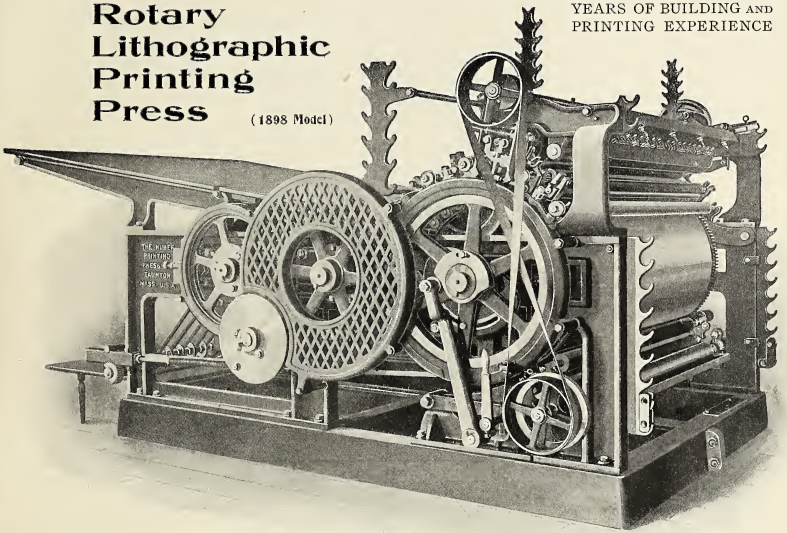

SIGMUND
ULLMAN ·
CO · N · Y ·
PRINTING
INKS

THE HUBER

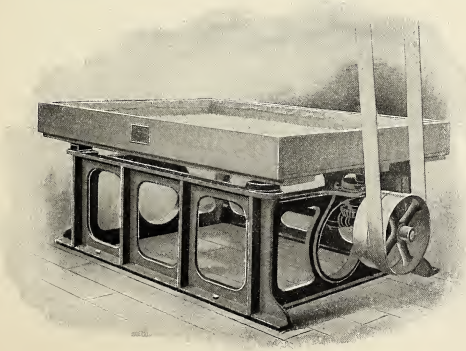
FOR PRINTING FROM ALUMINUM

THE RESULT OF ELEVEN YEARS OF BUILDING AND PRINTING EXPERIENCE

Rotary Lithographic Printing Press (1898 Model)



THE SMITH GRAINING AND POLISHING MACHINE.



We manufacture this machine under the following U. S. Patents:

No. 392,556—Method of Graining Plates for Surface Printing.

No. 406,398—Apparatus for Graining Printing Plates.

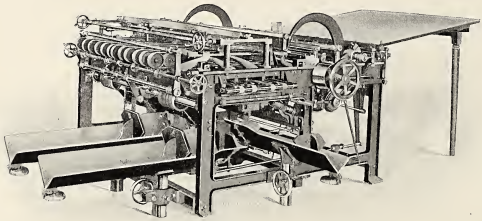
No. 662,554—Use of Elastic Material and Rotary or Gyrating Motion in Graining Plates for Surface Printing.

These patents cover the whole field of mechanical graining for surface printing, **and are basic patents. Infringements will be prosecuted.**

HARRIS & JONES

AGENTS : : : PROVIDENCE, R. I.
50 Times Bldg., NEW YORK CITY

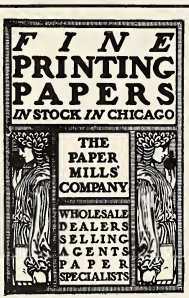
Double Sixteen and Double Thirty-two FOLDER



AGENTS:

NEW YORK—Weld & Sturtevant, 12 Reade Street.
LONDON—M. P. McCoy, Phœnix Works, Phœnix Place, Mt. Pleasant, W. C.

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BROWN
FOLDING MACHINE CO.
ERIE, PA.



A few new lines added to our stock of Fine Printing and High-Class Ledger and Writing Papers.

Send for Samples.

We do not sell to parties without good commercial standing or who cannot furnish satisfactory references

THE PAPER MILLS' COMP'Y
Wholesale Dealers ... Selling Agents ... Paper Specialists
215-221 WABASH AVENUE, CHICAGO, ILL.

Vellum Tints

THE ATTENTION OF THE TRADE IS called to our line of 21 x 33 60-pound papers in vellum finish, in all the new and popular shades.

The colors are clear and bright, the paper lays flat, and the finish, which is a soft, velvety, even surface, alike on both sides, free from rough and smooth spots, presents the best possible surface for printing and writing. For announcements, folders, booklets and covers these papers make an attractive appearance.

Samples furnished on application.

A FEW OF OUR BRANDS

Keith Ledger,
Ravelstone,
Westlock,
Chatham Bond,
Naples Linen.



KEITH PAPER COMPANY
TURNERS FALLS, MASS.

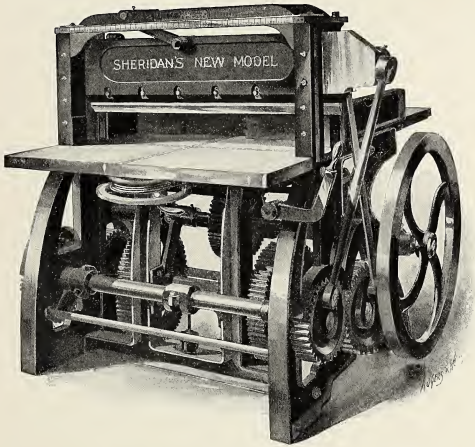
Sheridan's New Model

THE ACME OF PERFECTION IN PAPER CUTTERS

AUTOMATIC CLAMP, with great clamping power, and special FALSE BOTTOM brought down by the foot.

FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

INDICATOR at top of machine---a new device. Shows position of back gauge. Mathematically correct.



Noiseless
Rigid
Even Cut
Power
Speed
Accuracy

BUILT IN ALL SIZES
36 to 70 INCHES

KNIFE STOCK AND CLAMP drawn down from both ends. RESULT--- Uniformly even cut.

SMOOTH, ROTARY MOTION gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

THE QUICK RETURN OF KNIFE is a great feature.

ASK FOR PRICES AND TERMS

T. W. & C. B. SHERIDAN

Paper Cutters and Bookbinders' Machinery

NEW YORK :::::: CHICAGO :::::: LONDON

A REVELATION!

The Perfection Quad Mold

PATENTED IN U. S. FOREIGN PATENTS PENDING.

FOR MAKING 2-EM AND 3-EM QUADS OF ANY SIZE UP TO 12-PT. BY ATTACHING TO YOUR LINOTYPE MACHINE.

If anyone were to tell you that you could **MAKE** Quads, which could be USED IN ALL JOB WORK, by a simple attachment to **YOUR** Linotype Machine, you WOULD NOT BELIEVE IT unless you could see it with your **OWN** eyes. Such an attachment HAS BEEN INVENTED, with which you can make all the **QUADS** you use, thereby saving hundreds of dollars a year.

The Quads turned out by the Perfection Quad Mold are the usual foundry height and absolutely accurate; can be used in the most intricate tabular matter.

For further information, address
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518 Ludlow Street,
PHILADA., PA., U. S. A.

THE LATEST FAD
For Artistic Printing

Blanchard Series

Made by Inland Type Foundry
217-219 Pine Street SAINT LOUIS MISSOURI

JAMES WHITE & CO.
PAPER DEALERS
210 MONROE STREET
CHICAGO

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MANUFACTURERS OF
Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages,
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SPHINX PAD CEMENT—Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

ARABOL PADDING COMPOSITION—The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND—The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.


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DESIGNING
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RELIEF ELECTROS FROM FINE ART SUBJECTS.
EMBOSSING PLATES FOR Leather &c.
DUPLICATES MADE FROM STEEL AND COPPER PLATES.
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THE LARGEST PRINTING PLATE MANUFACTURING ESTABLISHMENT IN THE WORLD.
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LUNDELL MOTORS

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THE NAME "LUNDELL" IS A SYNONYM FOR THE BEST

THERE is a constantly increasing demand for individual motor equipments for operating job presses and the various machines used in printing houses, book binderies and lithographic establishments. The Lundell Motor, which is widely known in the printing and allied trades, is peculiarly adapted to this line of work. In most cases the equipment can be made without using any more floor space than that already occupied by the press or machine it is intended to operate. The Lundell Motor has been tested with other makes and found to be superior in every point. This fact and many other advantages are fully described in our Booklet for Printers, No. 351. Lundell Fans are great favorites with people who desire real comfort. Are you using them?

SPRAGUE ELECTRIC COMPANY

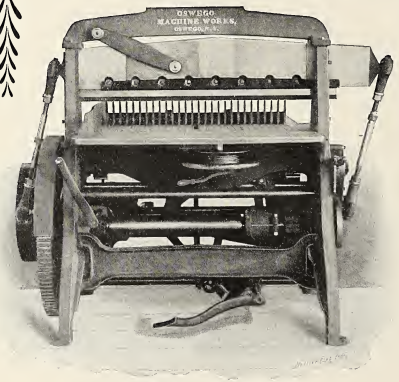
General Offices.... 527-531 West 34th St., NEW YORK

CHICAGO—Fisher Building BOSTON—275 Devonshire Street

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THERE'S a reason for ***BROWN & CARVER CUTTERS*** leading—Difficult work is what they are especially adapted for. They produce increased profits on all classes of work. No need to ask why our customers purchase duplicate machines—That fact speaks for itself.



Oswego Machine Works

OSWEGO, N.Y.

SELLING AGENTS:

VAN ALLENS & BOUGHTON, 17-23 Rose St., New York.
C. R. CARVER, 25 North Seventh St., Philadelphia, Pa.
T. E. KENNEDY & Co., 414 E. Pearl St., Cincinnati, O.
MILLER & RICHARD, 7 Jordan Street, Toronto, Can.
AMERICAN TYPE FOUNDERS CO. | 405 Sansome Street, San Francisco.

Chicago Store, . . . 319 Dearborn St.

J. M. IVES, WESTERN MANAGER.

Speaks for Itself.

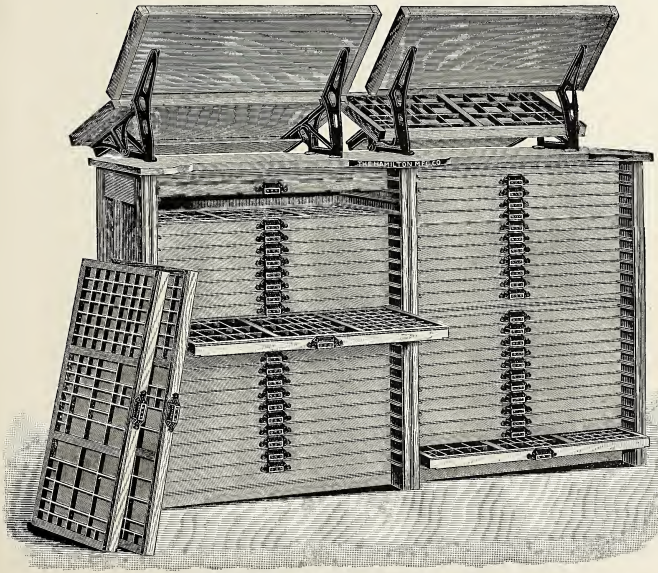
A GOOD ILLUSTRATION will tell its own story far better than any word picture will do. The fine details of an excellent construction will be grasped at once by a practical eye through photographs or good cuts. It is impossible to look at the illustration below without realizing at once the many advantages of this high-grade cabinet. Like the Polhemus Cabinets, the news cases are placed on the opposite side from the job cases. Those news cases on top are resting on our patented tilting brackets. These Porter Extension Front Cabinets are fitted with steel runs, which increase the case capacity 25 per cent over wooden run cabinets. The cabinet has the extension front — *the* feature of the Porter Cabinets — which enables a case to be drawn from any part of the cabinet and placed at a convenient height for setting purposes. This Porter Cabinet, as illustrated, possesses valuable features covered by three distinct patents, as follows: First — The Tilting Bracket, allowing the galley to be kept under the lower case. Second — The "New Departure" case; this case in two years since its introduction has revolutionized case-making the world over. Third —The Porter Extension Front. The result of the combination of these three valuable patents is a cabinet unrivaled in points of excellence. Porter Cabinets have been adopted in the Government Printing Office at Washington. Send for our complete catalogues, which explain it all. Specify our goods when ordering through your dealer. Every article we make bears our stamp. *It is a Guarantee of Excellence.*

MOST COMPLETE ASSORTMENT OF
WOOD TYPE FACES
One thousand different designs, all : : : : cut in many sizes. : : : : :

THE HAMILTON MFG. CO.

Eastern Factory and Warehouse
MIDDLETOWN, N. Y.

Main Office and Factory
TWO RIVERS, WIS.



No. 7 PORTER'S PATENT EXTENSION FRONT STEEL-RUN CABINET.

ENDORSED
BY THE
PUBLIC PRINTER
AND
NOW USED IN THE
GOVERNMENT
PRINTING OFFICE
AT
WASHINGTON.

OFFICE OF THE
PUBLIC PRINTER,
WASHINGTON, D.C.

Feb. 25, 1897.

Gentlemen:

In reply to yours of the 20th instant, I am pleased to state the Patent Extension Front Cabinets have given entire satisfaction, and possess advantages over the old-style cabinets.

Respectfully yours,
TH. E. BENEDICT,
Public Printer.



PORTER
CABINETS
are sold as low as any other first-class cabinet. They are not high-priced in any sense.



This Gun contains 32 2-in. x 72 in. Patented Moulds.

ROLLER MOULDS

ROLLER-MAKING MACHINERY

Complete outfits furnished.

MOULDS ARE GUARANTEED TO BE TRUE.

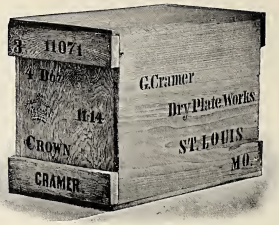
Estimates furnished for large or small outfits and for single moulds.

JAMES ROWE

76 West Jackson Street, - - CHICAGO.

THE PRINTING MACHINERY CO., LTD.

15 Tudor Street, Exclusive European Agent, LONDON, E. C.



New York Depot, 32 East Tenth Street.

..COVER PAPERS..

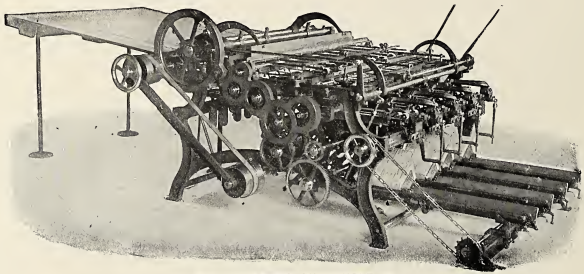
Illinois Paper Company

181 Monroe Street

Chicago, Ill.

...BOOK PAPERS...

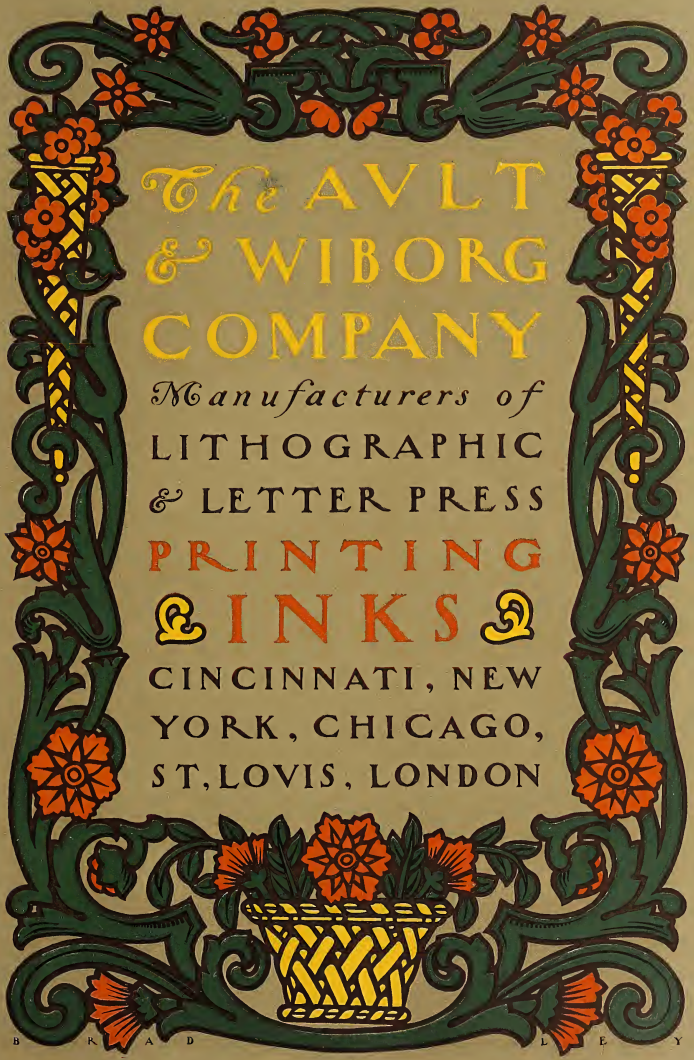
High-Grade Paper-Folding Machines.



THE CHAMBERS QUADRUPLE 16.

E. C. FULLER & CO., Agents,
NEW YORK AND CHICAGO.

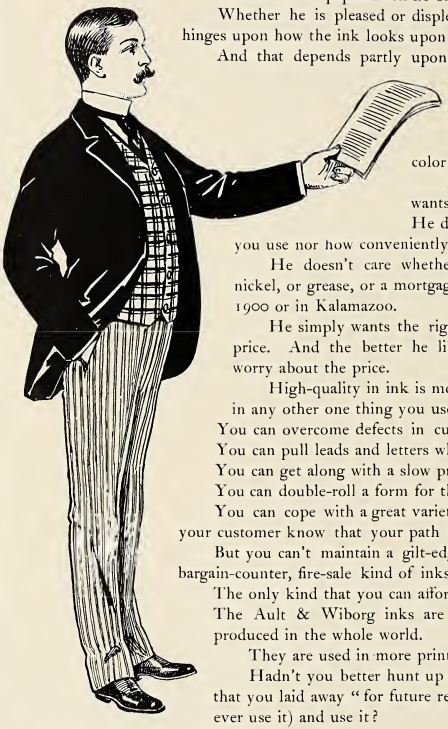
Chambers Brothers Company,
PHILADELPHIA, PA.



TINT, 651-38. RED, 653-90. YELLOW, 654-64. GREEN, 656-35. CHOCOLATE BROWN, 290-62. COPYRIGHTED.

ALL YOUR CUSTOMER SEES

is the paper with the printing on it.



He selects the paper when he orders the work.

Whether he is pleased or displeased when the job is delivered hinges upon how the ink looks upon the paper.

And that depends partly upon the style of composition but mostly upon the quality of the ink.

With Ault & Wiborg ink you get a rich, smooth color and a sharp print.

And that is what your customer wants.

He doesn't care what kind of power you use nor how conveniently your office is arranged.

He doesn't care whether your press is covered with nickel, or grease, or a mortgage, nor whether it was made in 1900 or in Kalamazoo.

He simply wants the right kind of work at the right price. And the better he likes the work the less he will worry about the price.

High-quality in ink is more important than high-quality in any other one thing you use.

You can overcome defects in cuts with overlays.

You can pull leads and letters when you overtax your supplies.

You can get along with a slow press by running overtime.

You can double-roll a form for the want of a larger press.

You can cope with a great variety of difficulties without letting your customer know that your path isn't strewn with roses.

But you can't maintain a gilt-edged reputation if you use the bargain-counter, fire-sale kind of inks.

The only kind that you can afford to use is the best kind.

The Ault & Wiborg inks are the best that have ever been produced in the whole world.

They are used in more printing offices than any other kind.

Hadn't you better hunt up that Ault & Wiborg catalogue that you laid away "for future reference" (without expecting to ever use it) and use it?

If you can't find it we'll send you another.

The Ault & Wiborg Co.

CINCINNATI

NEW YORK CHICAGO ST. LOUIS



Copyright 1900 by Chicago Colortype Company

THE CAPTIVE.

PRINTED ON

"TRICHROMATIC"
FOR SALE BY
THE PAPER MILLS COMPANY
215 WABASH AVENUE
CHICAGO

SPECIMEN FROM CALENDAR LINE OF
H. H. WILLCOX.
(See adv. page 9.)

PRINTED ON THE MIEHLE PRESS
BY
THE CHICAGO COLORTYPE COMPANY,
WITH KAST & EHINGER'S THREE-COLOR PROCESS INKS—
CHAS. HELLMUTH, MANFG. AGENT,
NEW YORK AND CHICAGO.

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXV. No. 1. CHICAGO, APRIL, 1900. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

BOOKBINDING FOR PRINTERS.

NO. IX.—BY A BINDER.

QUARTOS and folios are sewn on four, five and six bands, depending on the thickness of the section and the condition of the paper if it is a rebind. A quarto of thin sections would be sewn three at a time, proceeding as follows: After sewing the first two sections each all the way through, the needle enters the kettle-stitch hole of the third section, emerging at the first cut; here it passes into the fourth section at the same cut and along on the inside to the second band, where, coming out and
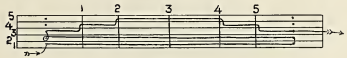


FIG. 1.

around the band, it enters the fifth section. All that holds the fifth section is the thread running from the second band around the third to the fourth band, where, coming out again, it goes back to the fourth section, and along the fourth section to the fifth band where it returns to the third section, and is brought out at the kettle-stitch, completing the one course. Then three more sections are added and the whole book completed in the same manner. The thread should be drawn with an even tension throughout, and when it becomes necessary to replenish the thread a close knot should be tied and the ends trimmed. (See Fig. 1.)

In the rebinding of books worn at the fold to such an extent that the thread will not hold, or where

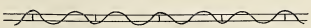


FIG. 2.

music that is broken from long usage is to be bound, the usual procedure is to whip-stitch each section or its equivalent in loose leaves and then sew as usual. Whip-stitching is accomplished by sewing through the section overhand, from one end to the other, making the stitch about one-eighth of an inch from the edge. (See Fig. 2.)

Another method is to saw out the sheets as for ordinary sewing and to do the whip-stitch at the sewing-bench on bands, always thrusting the needle through two sections at once; in this way the last section laid on is always sewn to the one underneath it, the sewer taking care to sew tightly around the bands as they come along. A whip-stitched book, however, should be given a large joint backed up with stiff paper, so that the book will not be permitted to open too far.

The proper sewing for such a book is to mount each loose leaf on a narrow strip of muslin, or where the paper is not fully torn apart to paste the strip over the broken saddle and refold as before. A book properly repaired in this way will open as well as ever. This binding is expensive, however, and the binders charge for the sewing alone one cent for each page.

Bradstreet's Report, a large quarto, is bound in a way that answers very well for binding separate

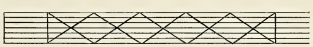


FIG. 3.

sheets or plates. The back is sawn out as shown in Fig. 3, after which the back is thoroughly glued up with flexible glue, and a stout cord drawn zig-zag through the cuts and fastened. The back is then reglued. It is found that this binding has ample strength for the no inconsiderable handling to which these books are subjected.

Sewing on tape is a method employed mostly on blank books, but occasionally it is used on albums and where it is desired to bind without showing saw cuts or much stitching on the inside and where extra

durability is desired. For heavy ledgers a special tape is made. Some years ago slips of parchment were used, but they are now considered too clumsy. Ordinary white cotton tape will answer most purposes. The sections to be sewn are fastened back up in the job-backer and scratched with an awl to facilitate the sewing. The scratches at A and B are

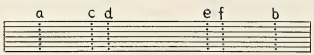


Fig. 4.

for the kettle-stitch, and the two tapes are strung on the sewing bench so that one is between C and D and the other between E and F. The thread enters at A, emerges at C and enters at D around the first tape, then out at E and around the second tape, and in at F, and out at B. (See Fig. 4.) Each section is sewn throughout and joined at the kettle-stitch with a loop as already described.

Where a double-page map or illustration is to be bound in a book, it must be mounted on a guard of

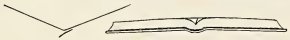


Fig. 5.

paper or muslin and the guard "tipped" on to the adjoining section so that when the book is opened the map will lie flat. (See Fig. 5.)

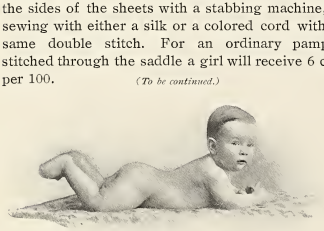
Pamphlets of a single section are sewn with a double stitch by hand through the saddle. Starting from the inside at B, the needle is forced through and brought back at A. The thread is now brought along the inside to C, where it comes out again and is reëntered at B. Here it comes back to the



Fig. 6.

inside, but on the other side of the cross thread, completing the stitch. The two ends are now tied in a knot. This sewing may also be used on a thicker pamphlet by punching three holes through the sides of the sheets with a stabbing machine, and sewing with either a silk or a colored cord with the same double stitch. For an ordinary pamphlet stitched through the saddle a girl will receive 6 cents per 100.

(To be continued.)



A SOUTH DAKOTA PRODUCT.

Written for the The Inland Printer.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

NO. VI.—BUYING MATERIAL.—(b) STYLE AND QUANTITY OF AD. TYPE.

THERE is one fundamental rule to be observed above all others in selecting ad. type for a projected newspaper, and that is, buy few faces and good quantities of each. It is not necessary, nor in any sense desirable, to have half a dozen different 12-points of normal face; it is much better to have half a dozen fonts of one such letter. The result of the former policy is shown in the columns of many a country weekly (and not a few dailies) where to secure sorts two or three different faces are used in a single line. A paper might be restricted to even two series of type — a normal and a condensed series — but probably the best plan would be to have four, two of which should be normal, one a little wider than the other, and two condensed, one a little more condensed than the other. These furnished in ample quantities, in sizes from 6 to 72 point, would meet all the requirements of any paper. Extended letters there is very little need for, and even when such seem most desirable, a compositor with modern ideas of ad. display will arrange the lines so that they will appear to better advantage without them.

I have never had any sympathy with the plan of keeping spaces and quads in a case by themselves when applied to newspaper ad. composition; it no doubt results in a saving in job offices where there are several times as many display cases, but a newspaper needs to count more closely the expense of time than the expense of material in this connection. There should be an ample supply of spaces and quads for every display case, with surplus quads in all sizes. There should also be extra figures and caps in all cases. The reader should not conclude from the foregoing that such a policy leads to extravagant buying, for it will not. Extravagant buying in material for the ad. alley is extraordinarily rare. A new dress of ad. type will, under average circumstances, last six years, and ten minutes' time saved each working day for six years amounts to nearly $100. Probably one-quarter of that amount expended judiciously along the lines indicated would avoid the loss of several times ten minutes daily.

For legal advertising, and the body of all small ads., it will be necessary to use 6-point roman, of which 100 pounds will be sufficient for a seven-column folio. This fills two pairs of cases, and will be easily confined to one pair after the first few weeks. Twenty-five pounds of extra caps and figures should be obtained at the outset, as you will undoubtedly need them, and will only be obliged to pay "sort" prices later if you do not purchase them with your

*This series of articles was commenced in The Inland Printer for November, 1889. The next will be, "Buying Material.—(c) The Press; Its Make and Price."

outfit. For body type in the larger ads., 10-point roman makes the best letter. Of this, fifty pounds will be needed, with ten pounds extra caps and figures.

The most suitable faces of type for the ad. display depends to a large extent on personal preference. Novel faces are frequently sought after, but unless there are contrasting types their effect is lost, and their use in large quantities gives a paper any-



"THE WITCH OF THE WOODS."

thing but a desirable appearance. Probably no letter has ever had a run for newspaper work equal to the De Vinne, and for all the efforts of typefounders, no letter has yet been cut that can be classed as a formidable competitor. The Inland Type Foundry shows a neat letter in the Kelmscott, which is between the De Vinne and the old Ionic. Then there is the Jenson, shown in the books of the American Type Founders Company, which is an exceptionally desirable letter. For a wider letter, the Skinner series, in same books, is commendable. Barnhart Brothers & Spindler show a good letter, slightly condensed, in Grant No. 2, and for a more condensed there is nothing better than the Façade, or the Latin Condensed, both of which appear in nearly all specimen books. The American Type Founders Company show a number of suitable faces in the four styles under consideration; and, in fact, there is little difficulty in selecting four letters from the book of any foundry. The De Vinne, or its substitute, should be purchased in ten sizes, 6, 8, 12, 18, 24, 30, 36, 48, 60 and 72 point; four fonts each up to 24-point, with extra figures and caps; and two fonts of each of the other sizes. Of the wider letter, omit the 6-point and get two fonts of each. In both the other series it will not be necessary to go below 12-point, and two fonts of each size should be purchased in both series, with two extra fonts and extra caps in both cases of 12, 18 and 24-point. This is rather an underestimate than an overestimate and would certainly not be sufficient for a paper of larger dimensions than a seven-column folio.

A dress of this kind gives ample variety — really too much for a seven-column folio. Two series, one normal and one condensed, are sufficient for a paper of this size.

The cost of material will be summarized in a later paper.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXXI.— BY F. HORACE TEALL.

ONE of the least noticed though most common errors in the use of words, and one of the least reasonable, is repetition of the conjunction "that." Dr. William B. Hodgson, in "Errors in the Use of English," quotes the following instances from writers who certainly should have avoided instinctively a blunder like this. Almost any newspaper would afford such quotations from almost every issue, but these are from books by authors in high standing. "It by no means follows that because it has been an invaluable discovery to make a portion of government depend upon a particular principle, that every portion of a government should be deduced from that principle." "Until this be altered for the better, I do not see that we are likely to grow much wiser, or that, though political power may pass into different hands, that it will be exercised more purely or sensibly than it has been." "I do not think that in writing a book intended to represent the Spanish lower classes as they are at the present time, that that book would seem complete without some notice being taken of the bull-fight." In the first of these sentences the first "that" should be omitted; but in the others it is the later word that is superfluous and clumsy. This error is especially bad when the two uses of the word are near each other, as in the second sentence quoted. Really careful writers and speakers are not addicted to this vice. Many a time the present writer has listened intently for it — even sufficiently so to lessen his appreciative understanding of something well worth remembering — and been agreeably surprised by the elegance of a sentence greatly enhanced by avoidance of the ugly repetition.

An example or two of useful repetition too often neglected may be useful, and Dr. Hodgson may be consulted, as he gives us a rule very fittingly expressed, as follows: "When one noun is qualified by several adjectives which can not be regarded as describing one and the same thing, the article should be repeated." He quotes the sentence, "The old

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and new opinions had their active partisans," and accompanies it with the following foot-note: "This construction is correct according to some grammarians, who hold that, if the noun is in the plural, the article must precede the first adjective only." His own recommendation is that "the old and the new opinions" should be said, and he is undoubtedly right. It is inconceivable that a reason could be given for distinguishing between singular and plural

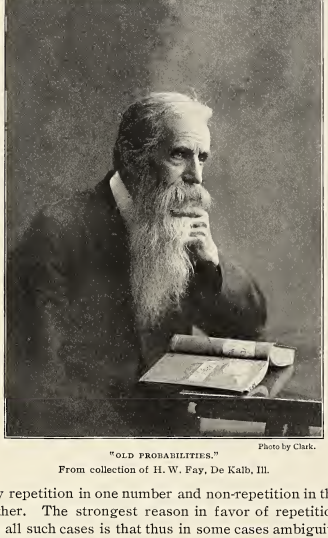


Photo by Clark.

"OLD PROBABILITIES."
From collection of H. W. Fay, De Kalb, Ill.

by repetition in one number and non-repetition in the other. The strongest reason in favor of repetition in all such cases is that thus in some cases ambiguity is avoided.

The International Dictionary says that "then" is often used elliptically like an adjective, for "then existing"; as, the then administration. It does not say that this is not a good use of the word. The Standard records this use, and says it is questionable. The Century says it is an ellipsis for "then being," and does not question its correctness, but quotes only old instances. Alfred Ayres says it is condemned in very emphatic terms by some of our grammarians, and yet has the sanction of such eminent writers as Addison, Johnson, Whately, and Sir J. Hawkins. He says also that it is doubtful whether "then" as an adjective will ever again find favor with careful writers. While the use may unhesitatingly be classed as an inelegancy, the most questionable saying here mentioned is the last one, as to finding favor with careful writers; for it would probably not be hard to prove that careful writers do, even now, sometimes so use the word. However this may be, it is better not to use "then" as an adjective.

A very common expression, in the United States at least, is "I am through with it," and the question is often asked, "Are you through?" The only reference to this that the writer has found in a book calls it an Americanism, and says that such use of the word "through" is seldom heard in Great Britain. It seems unlikely that many persons have ever looked in any dictionary for a definition or authorization of such use. No one ever found it there until very recently, for no dictionary ever gave it until the Standard was published. In the Standard a definition is given, and the use is properly characterized simply as colloquial. The word in this sense has no literary vogue, and never can have any, with propriety; but it need not be condemned too strenuously as a colloquialism, though even as such it is very inelegant.

Some writers insist on a differentiation between "tidings" and "news," and it does seem as if two words so different should have distinct meanings. We may doubt, however, whether any one is particular enough to separate the words clearly in practice, and also whether it is really worth while to do so. Lexicographers state a difference only in their paragraphs on synonymy. All dictionaries give each word as a definition of the other. Any one who wishes to preserve carefully the only distinction between the words will use "tidings" only for news that concerns matters on which information has been awaited eagerly, as of deep interest or importance. The judgment was inadequate which made at least one writer say that "news" is very often improperly used instead of "tidings." It would be very hard to prove impropriety in the use of either word in any given case.

Probably few authors ever wrote about the misuse of words without condemning the use of "transpire" when the meaning is take place, happen, or occur; at least, many writers, from the beginning of such misuse, have expressed strong disapproval. Yet not only carelessly edited newspapers frequently say that events transpire (which they can not do), but the abomination is heard in the speech of men highly educated. No excuse for it seems possible. The Standard Dictionary defines the word in such use, for the mere purpose of saying that it is a recent use, condemned by the best writers, and quotes from Mill's "System of Logic," edition of 1874, as follows: "The verb 'transpire' formerly conveyed very expressively its correct meaning, viz., to become known through unnoticed channels — to exhale, as it were, into publicity through invisible pores, like a vapor or gas disengaging itself. But of late a practice has commenced of employing this word . . .

as a mere synonym of to happen. . . . This vile specimen of bad English is already seen in the dispatches of noblemen and viceroys." Both Webster's Unabridged and the International Dictionary contain this note: "This sense of the word, which is of comparatively recent introduction, is common in the United States, especially in the language of conversation and of newspaper writers, and is used to some extent in England. Its use, however, is censured by critics of both countries." In fact, the word has no such sense with any propriety, and the note would have been more in accord with the main lexicographic purpose — that of making a record of the real English language — if it had said this. Another perfectly true statement that might better have been made is that, although the word is often so used, no truly and properly careful speaker or writer is ever guilty of such a gross misuse. Worcester's Dictionary has a similar note, with two condemnatory quotations, and the Century says "an erroneous use." A. S. Hill's "Principles of Rhetoric" has a more extended quotation than the one given above from Mill's "System of Logic," and the following part of it may here be reproduced: "So many persons without anything deserving the name of education have become writers by profession that written language may almost be said to be principally wielded by persons ignorant of the proper use of the instrument, and who are spoiling it more and more for those who understand it." Mill seems here to attribute the misuse to ignorant persons only, but that is an inadequate attribution; it has become frequent among persons who are not ignorant, but are highly educated, and at the same time careless, or else yield too readily to the contagion of vulgarism. Mill also says that this particular vulgarism is employed "for the sake of finery." Well, it may be that such was its origin; but any one capable of distinguishing between real finery and mere absurdity will never say that events transpire, but will preserve the word for its correct use.

(To be continued.)



Photo by Rowley.

EASTER TOKEN.

From collection of H. W. Fay, DeKalb, Ill.

Written for THE INLAND PRINTER.

THE COUNTRY EDITOR'S EXCHANGE TABLE.

BY R. W. S.

ONE of the most sadly neglected parts of many a printing-office is its exchange table. Newspapers are carelessly piled onto the editor's desk from day to day until it will hold no more, at which time they are all burned, tied into a large bundle, or, worse yet, tossed into an apple barrel, where it is well nigh impossible to refer to a back number.

An excellent way to remedy this bad management, and turn profanity into smiles, is this:

First build a cabinet containing thirty-one pigeon holes — each six inches square by eighteen inches deep — or large enough to accommodate one day's mail for every day in the month, and then number each compartment.

Every morning before getting the mail, place all of the previous day's newspapers in the date to which they belong. When the month has expired, remove newspapers from No. 1 and enough from No. 2 of the previous month to make a respectable bundle to sell.

In this manner an editor can refer to any of his exchanges that have accumulated for a month, and also have plenty of room on his desk to write a business letter when the occasion demands it.

Such a cabinet can be made of inexpensive material, and even the devil can build it.

Try it, brethren.

Another fairly good way to keep the exchanges is to pile them onto a board ten or twelve feet long, the same being attached to the wall, and as soon as one is through with his mail, he can place it onto this board and slide it along each day toward the dead end, where the papers can be tied into bundles and disposed of to the best advantage.

This is quite satisfactory to many editors, but is not nearly so systematic as the former plan. The main reasons why exchanges are kept is for reference, and the quickest way to get this service is the best way.



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EARLY ROSES.

THE INLAND PRINTER

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY,

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: 602 American Tract Society Building, 150 Nassau street.
ROGER B. SIMPSON, Eastern Agent.

VOL. XXV. APRIL, 1900. No. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.— To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RATHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

THE habit of attention, like the habit of thoroughness, can be acquired. The workman who has a natural predisposition to be attentive to the work of his hands is well equipped for the battle of life.

THE Portland (Maine) *Advertiser* boasts a "devil" weighing 406 pounds. Commenting upon this the Minneapolis *Journal* thanks fortune that there is something in the composing-room large enough to hold the foreman down.

WHEN the employer realizes fully the conditions under which the average workman labors, and comprehends the need for wise and tolerant and tactful managers to represent him, there will be less friction between the workman and the man he works for.

THE "Job Printing Contest," to be given in connection with the printing exposition and fair in New York in May next, promises to be a great feature. The copy of the matter to be set and the conditions of the contest appear elsewhere in this issue. The attention of readers of THE INLAND PRINTER is especially called to this contest, in the hope that numbers of them will contribute.

THE prosperity of the printing trade is as much to the workman as it is to the employer — and more. The employer has invested his capital, but the workman has invested his means of sustaining life and the lives of his family. The effort of the German printers to hold the entire fabric together by the establishment of a common scale should be carefully considered by both Union and Typothetæ.

IT is very well to recite the low prices at which competitors take work, but it would be well for us to consider if we are ourselves entirely guiltless, inasmuch as no attempt has been made to reach to the foundation of the cause of irregular competition. The cause is to be found in the dissociation of the skilled workmen, the backbone of the industry, from participation in establishing a code — a code which could be enforced at every point by every factor in the trade.

PLANS for the printing exposition and fair, to be given at the Grand Central Palace, New York, May 2 to June 2, under the auspices of Typographical Union No. 6, are being rapidly perfected. The management has undertaken to interest employing printers within a radius of two hundred miles, and to that end has mapped out a system of correspondence and circularizing. Organizations connected with the trade will be invited to hold their meetings within the Exposition building, and rooms will be provided for that purpose free of cost.

A TRIBUTE TO THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING INDUSTRY.

AMONG the many tributes to THE INLAND PRINTER'S excellence, the following from Mr. Fred S. Lawrence, president of the Lawrence & Van Buren Printing Co., Lansing, Michigan, is especially gratifying. Mr. Lawrence writes: "We have renewed, through the local agent, our subscription for THE INLAND PRINTER for 1900, and do this with a great deal of pleasure, as we believe THE INLAND PRINTER to be the best educator for printers and job compositors in this country, and we have long been a reader of its columns. We wish to emphasize especially the feature of the journal which gives comparisons of typographical specimens of jobwork, which compares the poor compositor's work with that of the artist. This is one of the *best features* of the magazine to my mind. We wish also to thank you for the neutral position you have exhibited in using articles from the union and the non-union standpoints throughout the country. The fairness exhibited is highly commendable."

THE PRINTING TRADES IN THE UNITED KINGDOM IN 1899.

TO those handling printers' supplies, machinery and materials in the United Kingdom, the past year has been particularly prosperous, according to the correspondence department of the Philadelphia Commercial Museums. From the amount of paper manufactured and imported one would easily believe that a vast amount of work had been turned out, and the increase in the number of machines in use as well as the demand for a better class machine both go to prove that the condition of the printing trade in the United Kingdom is in a flourishing condition.

Improvement has been the order of the year, and while no radical changes have been made in the style of press or other apparatus used, yet a general demand for more and a better class of work has led up to small changes for the better, too numerous to mention. The growing commerce of the country has created a demand for an increased amount of printed matter, while the great number of books printed, as well as the numerous new journals which have sprung up, afford bright prospects for the future of the trade.

The majority of the presses in use in the United Kingdom are of British make, but foreign in design, as most of the improvements and changes which have led up to the modern press are of American and German origin, and the British machine of today is built much cheaper than our own and not capable of nearly so great a speed.

The demand for high-speed presses is increasing in the United Kingdom on account of the greater amount of work on hand, and the United States Consul at Edinburgh, Scotland, in a report to the State Department, states that "American machinery has become an important factor in the printing and book binding trades there, and that six of the large printing establishments of that city have twelve American presses for book and magazine work. The oldest and most famous house in the city has three, and other printing-houses doing general work have also introduced our machines.

"The leading printers express a very favorable opinion of all these classes of American presses, and, notwithstanding the fact that the prices at present are comparatively high, the demand is likely to increase.

"This means a great deal to American manufacturers in these lines, for, barring London, Edinburgh is the chief center of the printing industry in the United Kingdom."

The following table will give an idea of the increased demand in England for American presses, type, etc.:

Exported to United Kingdom.	1896.	1897.	1898.	Eleven Months Ending Nov., 1899.
Printing-presses and Parts.....	$530,658	$743,221	$843,688	$922,620
Type.....	*	49,816	97,867	108,822
Printers' Ink.....	*	128,788	101,394	112,270
Printing Paper.....	*	1,327,227	2,607,871	2,109,069

* Figures not obtainable.

This proves conclusively that American presses are steadily gaining ground and the exports of type also show a favorable increase. The decline in ink is probably due to its more extensive manufacture in the United Kingdom, but no doubt when the December figures are added the amount will fully equal, if not surpass, that of 1897.

PRINTED MATTER FOR OUR SOLDIERS IN THE PHILIPPINES.

SOME months ago THE INLAND PRINTER published a letter from one of the soldiers of the United States army in the Philippine Islands, in which request was made that publishers forward copies of their papers, or such other printed matter as they could supply, for the soldiers located in that distant part of the world. Mr. Herbert L. Baker, of the Unitype Company, New York, noticing the letter in THE INLAND PRINTER, sent word to that publication that he would be willing to receive any printed matter which might be sent him, and would undertake to forward it to the party making the request. Mr. Baker's letter was published in a later issue of THE INLAND PRINTER and met with a very prompt and hearty response. Several large boxes of matter were packed and shipped by transports leaving New York. These boxes duly reached their destination, and numbers of letters from the recipients have now been received by Mr. Baker, expressing their thanks and appreciation of the kindness shown in remembering them in this way. The *Daily Argus*, of Mount Vernon, New York, publishes three of these

letters in its issue of March 3. They are all interesting reading, and indicate how welcome the printed matter has been. One letter is from Leslie R. Graves, Chaplain Fourteenth Infantry, located at Manila; the others from R. F. Geratty, hospital steward, United States army, and from Harry W. Plummer, hospital corps, United States army, both located at Corregidor Island. Some of the books have gone to soldiers in more distant portions of the islands, and acknowledgment of these will not be received for some time, but there is no question as to the good that will be accomplished by the distribution of this matter among the troops so isolated from home and friends.

A PLEA FOR THE PRINTER AND FOR THE MAN WHO PAYS.

THERE comes to THE INLAND PRINTER this month a letter from a printer who conceives that his natural taste is being held in restraint, and who desires to enlarge his opportunities. The conditions under which he works and the degree of dissatisfaction experienced by him are somewhat typical, and for this reason his letter is here inserted for the consideration of the trade: He says: "Will you kindly state, through the columns of THE INLAND PRINTER, how I may gain admittance to the Typographical Union, No. 6, of New York. Several years ago I made application to the secretary of said union, but received no reply. (His name and address I have now forgotten.)

"I feel better qualified as a job printer now, and think if I could gain admittance to the union I could better myself as to the position and put forth my ability as a printer.

"I have had very favorable criticisms passed upon my work, both job and adv. compositions, in THE INLAND PRINTER, but such things are not appreciated by my employer. He gives me a piece of work and if I produce it in an artistic manner, that is, break up my lines and make attractive combinations, as this age requires, I get 'jumped,' and he tells me 'he wants straight-line composition,' and 'it takes too much time to do fancy printing.' Although my fellow employes advise me to go ahead and 'show my hand,' that if he does not like it and discharges me they will leave with me, but that is not my object. I want to please my employer and do up-to-date printing, but as I can not do both I will please my employer.

"I do not wish to 'puff' myself, but I want to say what others have said, 'that I have the ability as a printer of artistic composition' if I were allowed to execute it.

"It is my desire to get in an up-to-date city office, through the union, and earnestly request that you give me all the 'pointers' you can, which I will appreciate most greatly."

In contradistinction to the foregoing the argument hereafter submitted by Mr. Herbert Mildrum, under the title of "A Plea for the Man Who Pays," is worthy of consideration: Mr. Mildrum says:

"Copy marked with 'instructions to printer' is, to some compositors, like a red rag to a bull. Nothing will irritate them more. They will grumble at poorly written copy or an article that must be 'edited' at the case. They will make remarks about the man who returns his proof in the condition likened unto the 'map of Africa.' But nothing will cause so much trouble in some composing-rooms as a few suggestions from the man who is paying for the job, and who naturally thinks he is entitled to have some say as to how it should be done.

"The reason for this antagonistic feeling is not hard to find.

"Nine-tenths of the work turned out by the average job printer is advertising matter, and it is only recently that manufacturers and merchants have had practical printers at the head of their advertising departments. In years gone by the business man unversed in the printers' craft has attempted to dictate to the printer, in most cases with very unsatisfactory results. With his order for a sixteenth sheet dodger would be sent in copy enough for a book, with instructions to set it in type 'like sample attached,' which would, perhaps, be pica, whereas the matter would hardly go in brevier solid. And the chances are that after the compositor had struggled with the job to the best of his ability the proof would be returned accompanied by a wood-cut picture of the customer, with instructions to 'see if it couldn't be crowded in.'

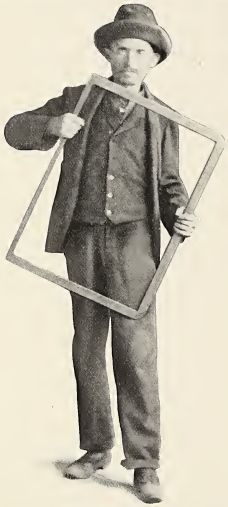
"It is this kind of dictation from men who do not know a 10-point space from an old tympan sheet that has so antagonized the compositor against any suggestions from outsiders.

"It can not be said that the printer does not closely follow these suggestions. The trouble is that he follows them too closely. 'Following the copy even if it goes out of the window' is not a circumstance to the way some compositors follow suggestions. They will even go after it in a balloon if necessary. The trouble is that they do not use their brains. They do not try to see the effect that the customer is trying to produce. This kind of a printer reads the instructions in a sort of 'I-won't-do-a-thing-to-this-job' frame of mind. His one endeavor in setting it is to find something that will not come out as suggested, and it gives him more real pleasure to find such a place than he would get from sitting on a stool and distributing straight matter by the hour.

"Suppose, for instance, there is a display line which calls for 36-point De Vinne. There happens to be a period at the end of the line, not because it is needed, but more because of the habit which some writers have of putting a period at the end of every sentence. The kind of printer we are talking about

finds that the line will all go in the measure with the exception of the period. This makes him happy. He chuckles with derisive glee as he shoves in the 36-point case and pulls out the 24-point or 30-point case with a yank. Instead of using his own judgment and leaving out the period he makes a very weak display line in order to follow copy in a way that not one man in a hundred would insist on.

"This illustration may be a little far-fetched, but it serves to show the way in which some printers will do things, simply to 'follow copy,' which they



PAT'S EXPLANATION.
"I dropped the type on the stairs, boss, *but I saved the frame!*"
From collection of H. W. Fay, De Kalb, Ill.

know are not right and which are certain to be changed when proof is submitted.

"Often the man who makes the suggestions tries to go too far.

"No man can sit at a desk and mark out a complicated job with any certainty that every line will come out just as marked. He can only indicate the general effect that he would like to produce. It is his privilege to indicate the series or style of type that he wishes to have used. He may also suggest the lines that should be displayed the most and the sizes of type that he would *prefer*. Borders and ornaments may also be specified. Further than this he should not attempt to go.

"To the compositor should be left the actual sizes of type, the placing of cut, the spacing and margins. He should take the suggestions and carry them out to the best of his ability. If he can think of anything that will add to the appearance of the job, and still give it the same general effect as desired, it is his privilege to make the change, and the probabilities are that his suggestions will be thankfully received by the customer.

"Proofs must be submitted, and it is better to let the customer see that the printer is trying to please him than to send something that is sure to be turned down.

"Pleasing a customer means holding his trade. No proprietor of a printing-house is anxious to have his trade driven away because of obstinate or egotistical employes.

"The compositor's interests are identical with those of his employer, and, for this reason, his best efforts should be devoted to seeing that the customer is pleased with his part of the work at least.

"The successful printer of today is the one who uses his brains. We will not say that he gets rich first, as printers seldom attain their desires in this direction; but it can be safely guaranteed that he will more quickly get into the 'something else' that most printers seem to be looking for."

JOB PRINTING CONTEST AT THE NEW YORK PRINTING EXPOSITION AND FAIR.

THE printing exposition to be held in New York in May will be the greatest affair of its kind. The committee having the matter in charge desires to show at the exposition samples of the finest jobwork done in the country, and to accomplish that end has decided to offer prizes for the best samples submitted. That all may have an equal opportunity, it is required that the same copy be used by all contestants and that the same conditions shall govern each case. Two prizes and five certificates will be awarded to the contestants, and there will be an additional award of a gold medal to the establishment in which the winning job is set up. The copy and conditions are as follows:

COPY.

America's first great printing exposition, embracing all the trades connected with the Art Preservative of Arts—letter-press printing, engraving, electrotyping, stereotyping, binding and lithography—will be held during May, 1900, at the Grand Central Palace, New York, by Typographical Union No. 6, to celebrate the occasion of its Semi-Centennial. It will be an exposition for the makers of machines and the users thereof; the labor and capital of the printing industry; the writer, the typesetter, the electrotyper, the engraver, the printer, the lithographer, the binder, the publisher, the retailer, the wholesaler, and the reader. All those interested in the art of printing should attend. This exhibit will be the greatest of its kind ever held. The price of admission will be 25 cents.

CONDITIONS.

Outside measurements of type form must be 6x9 inches. There are no restrictions as to type, ornaments or border, excepting that everything used must be the product of a typefoundry. One dozen proofs (preferably press proofs) in one color of ink, on paper 8x11 inches in size, must be mailed flat in time to reach the committee not later than April 30, 1900. On the proofs, and on a sealed envelope accompanying them, must appear some *nom de plume* by which the name of the compositor may be determined, the name being within the envelope. Announcement of the names of the prize-winners will be made on the opening day of the exposition. All specimens for competition must be addressed to J. Clyde Oswald, editor of *The American Printer*, 150 Nassau street, New York, who will act as honorary chairman of the committee, and should be sent by prepaid mail or express not later than April 25.

AWARDS.

Two prizes and five certificates will be awarded to the successful contestants. The first prize will be a handsome 14-carat, 16 size, solid gold hunting-case watch, either Waltham, Elgin or Hampden movement, and

engine-turned or ornamentally engraved. The second prize will be a 14-carat, 16 size, gold-filled watch, either Waltham, Elgin or Hampden movement, and engine-turned or ornamentally engraved. The five engrossed certificates will be given to the five compositors whose work is judged next in quality to that of the winners of the prizes. A gold medal, suitably engraved, will be presented to the proprietor of the establishment in which the job is set up that wins the first prize.

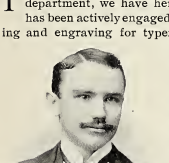
The time is limited, though sufficient if the matter is taken in hand at once. We trust that all printers will do their best in helping to make the contest as interesting as possible. All specimens submitted will be exhibited at the exposition, so it is desired that it be as representative as it can be made.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXVII—HENRY SCHUENEMANN.

IN contrast with the names recently under review in this department, we have here a young man; and while he has been actively engaged for a number of years in designing and engraving for typefounders, is not yet thirty-four years old. Henry Schuenemann was born in Cleveland, Ohio, April 16, 1866, of German parents. His education was received in the common schools of that city, and when yet little more than a boy he secured employment in the Cleveland Type Foundry, then under the management of the H. H. Thorp Manufacturing Company. After an apprenticeship of three years in the various departments of the typefoundry he was promoted to the work of type-cutting, and here he continued actively engaged until the sale of the foundry in the fall of 1892 to the American Type Founders Company, when work in original designing and engraving was discontinued at that branch. Shortly after that time Mr. Schuenemann opened up a shop on his own account, and did work for all typefounders in need of his services. After two years of this work a position was offered him with the Rogers Typograph Company, and he had more work than he could do. Each one of these machines required about four hundred steel letters or characters, and he cut the roman alphabet for a number of them.



H. SCHUENEMANN.

After some time spent in this employment at Detroit, a position was offered Mr. Schuenemann at the Central Type Foundry Branch, by W. F. Capitaine, the superintendent of that foundry. Here he did good work for some time, but the change in the plans of the company so reduced the demand for his services that he found it advisable to return to Cleveland, where he is now employed as a machinist with F. H. Bultman, who was his first superintendent of the Cleveland Type Foundry. He is thus no longer engaged in type-designing and engraving, but the few years spent in that occupation proved his skill and originality in that field.

During Mr. Schuenemann's connection with the old Cleveland Type Foundry he cut Mikado in four sizes, Alpine in four sizes, Chic in two sizes, Gazelle in three sizes, Illyrian in two sizes, Acadian No. 3 and No. 4, each in three sizes, Oxford in four sizes with three sizes of initials, Euclid in seven sizes, Ivanhoe in eight sizes, Walton in four sizes, Waverly Circular in three sizes, Capital, besides various ornaments and borders. When working on his own account he cut Clifton in nine sizes for Barnhart Brothers & Spindler.

In St. Louis Mr. Schuenemann cut for the Central Branch of the American Type Founders Company the series of De Vinne extended in thirteen sizes, from 6-point to 60-point, the 7-point size of De Vinne and several sizes of French Old Style in steel, besides parts of various other series, where one or more sizes might be added.

His work has been characterized by a certain lightness and delicacy which is pleasing, and while it may be lacking in some of the originality and strength of the older cutters, it was certainly of a promising character. Some of his faces have been closely copied by other foundries, as in the case of Waverly. Had he kept on in his work, it is safe to say he would have reached a very high place in the scale. The printing and typefounding industries need men of originality, endowed with the artistic idea; and they can ill afford to have one of their skilled workers abandon the field.

Mr. Schuenemann is married and has a family, and his life will very likely be spent in the place of his birth, Cleveland. It is certainly to the honor of this city that a designer and engraver of type of so much ability should have been born and bred, and accomplished so much within its precincts. With the wonderful changes in the business of typefounding and printing, the race of designers and engravers is also changing. The work is becoming more and more mechanical, and the ease and rapidity with which new faces are produced has apparently aroused typefounders to the necessity of fewer styles, but what is better, to a change of policy which will be of equal advantage to printer and typefounder.

GRADUATES OF THE "PRINT SHOP."

It is interesting to note the number of eminent men of the present day whose education began in a printing-office. William Dean Howells learned the trade in Hamilton, Ohio; Amos J. Cummings has set type in nearly every State of the Union; Congressman James M. Robinson worked on the Fort Wayne (Ind.) *Daily News;* Richard Watson Gilder, the poet-editor of the *Century Magazine*, once set type and did the presswork on the *St. Thomas Register*, at Flushing, Long Island. William P. Hepburn, of Iowa, used to be a compositor, and a fast and accurate one. So were Charles B. Landis, of Indiana, William H. Hinrichsen, of Illinois, George D. Perkins, of Iowa, and a host of other prominent men in the country.—*Chicago Daily News.*



ST. LOUIS EXPOSITION ADVERTISING DESIGN.

The Lifeograph Company has arranged the above design for the promoters of the St. Louis Exposition, to be held in that city in 1903. It is intended to be used for advertising purposes, and will undoubtedly become a familiar trade-mark before the exposition opens. The design so clearly speaks for itself that no explanation of it is necessary.



MOUNT SOPRIS, CRYSTAL RIVER, NEAR ASPEN, COLORADO.

Halftone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe Street, Denver, Colorado.



BY FREDERICK BOYD STEVENSON.

I HAVE received several letters from all parts of the country during the last month relating odd mistakes and typographical blunders that have happened in newspapers. H. R. Kellogg, proofreader on the Detroit *Free Press*, writes:

"The Detroit *Free Press* has a correspondent who writes a hand that can best be described as a telegrapher's struck by lightning — a back hand, full of loops and twists and angles. On one occasion the most important item in his budget was the announcement that a building association had matured $47,000 worth of stock. The puzzled compositor set it up 'watered' $47,000 worth of stock. A proofreader caught the mistake, but the matter had been railroaded through the first edition, and so went all over the State."

Tom Charles, of the *News*, Republic, Kansas, sends this:

"In response to your request in February INLAND PRINTER for queer typographical errors, find enclosed one which appeared in one of our exchanges a few weeks ago: 'We noticed in a country correspondence in one of the Jewell county papers that a certain young gentleman goes to "spark" his best girl every Sunday.' By some mishap the letter 'n' substituted the letter 'r' in spark. We pity the compositor when the correspondent asked an explanation."

The "intelligent" compositor sometimes comes to the front on his own account, as was evidenced not long ago in the office of a Chicago paper. Some one had written this sentence: "All it does is practical." The printer man could not make out the last word, and so he put in what he thought was the nearest thing to it, and the sentence in the proof read: "All it does is diastical." He may have had the word "diastolic" in mind, but it is more likely that he made a wild jab to stick in something that resembled the mystic characters.

They are telling some queer stories about Hawley up at the club. Hawley was the man who became managing editor of the *Times-Herald* after James W. Scott, of the *Herald*, bought out the *Times* and put a hyphen between the names of the two papers. Now, Hawley was all right, but had peculiar ideas about holding down the paper to an economical basis. He liked to see all the men kept busy. If he happened to drop into the local copy-readers' room or the telegraph editor's room and saw a man without copy to read he would figure it out that the *Times-Herald* was employing too much help, and he would lop off a man. This, of course, wasn't so, for the copy-reader's work comes by fits and starts. At one minute he may be rushed to death, and at the next there may not be a thing in sight. Well, Hawley didn't take this into consideration. In order to keep their jobs the boys put up a scheme on him. They prepared a lot of bogus copy, and whenever they heard him coming they would pull it out from a corner of their desk and, as he entered the room, would be reading away to beat the band. They would rush through the stuff, write a head, go to the copy-box and hoist it up-stairs to the composing-room. The copy-cutter up-stairs knew what it was all about, and later on would send the "bogus" down again to be used on some other occasion. Hawley finally got so "foxy" that he put on felt slippers so the boys couldn't hear him when he was coming. But he did not beat those smooth copy-readers. They stood in with the elevator boys, who arranged a system of signals. When Hawley came up the elevator there was a "click-click-click" on the cage, and a second later when he entered the telegraph room he would find everybody working as if his life depended upon wading through a stack of copy half a foot high. Then Mr. Kohlsaat bought out the paper, Hawley's interest included, and a prayer of thanksgiving was offered up.

GOOSES OR GEESE?

I.

There's a bow-legged tailor who sits day by day
With his legs doubled up in a curious way,
While his fat little fingers and flat, stubby thumb
Make signs on the cloth like a man deaf and dumb.
His digits are nimble —
'Tis easy to note
How needle and thimble
Oft race round a coat;
And his neighbors all say as they see him at work:
"Oh, that bow-legged tailor's a thrifty old Turk!"

II.

There's a high-headed pedagogue, wondrously wise,
Who looks at the world through a pair o' glass eyes;
Who teaches by day and who studies by night,
And gives out that he's solving all problems on sight,
When he wrinkles his brows
And puckers his lips,
And most solemnly vows
He's giving straight tips —
Then the neighbors all say, as they list to his lore:
"Oh, there never was such a great master before!"

III.

Now, this bow-legged tailor and pedagogue great
Would begin in the morn and keep at it till late,
Each doing the best in his power to adduce
The correct plural term for a tailor-made goose.
And the pedagogue said
By no rule nor book —
As he shook his high head —
By ne'er hook nor crook
Could you prove to a man of the least common wit
That geese could be gooses more than not could be nit.

IV.

But the bow-legged tailor was really abstruse
In his claim of the plural of gooses for goose,
While he swore by the yardstick and other like stuff,
That he knew he was right — it was merely a bluff —
For all of his clatter
Was meant to conceal
A doubt in the matter
He couldn't help feel;
So while pounding away like a man at a wedge,
In his mind all the time he was ready to hedge.

V.

Yes, this bow-legged tailor when sending away
For some things in his business was thus led to say:
To be sure that he should not make improper use
Of the pure English tongue in the plural of goose —
"My dear sir: Send right through
A goose if you please" —
He had need for just two —
But note with what ease
He beat 'round the bush as he reached for the other,
By adding: "P.S. — Make it two — send another."

The average newspaper man is usually about as quick-witted as the next one. This was pretty well illustrated when the Chicago *Record* was placing its foreign correspondents. George Ade was sent abroad by Victor F. Lawson for that purpose. Ade did all right until he got into Servia. There he found all the newspaper men in jail for political offenses. He was in a quandary, so he cabled to Mr. Lawson:

"Newspaper men all in jail. Press Censor very strict."

Lawson promptly cabled back:

"Make Press Censor correspondent," and Ade did it.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A STUDENT FOR SIX YEARS.

To the Editor: McHENRY, ILL., February 12, 1900.

Six years have I been in the printing business, and for six years I have studied the pages of THE INLAND PRINTER. That makes twelve years of actual experience, as my work will testify. I am now foreman for a $7,000 plant. THE INLAND PRINTER may be a shining light for the master printer, but for the man learning the trade it is a diamond. No printer or apprentice can afford to be without it.

C. D. SCHOONMAKER.

DETACHABLE CELLULOID COUNTER DIES.

To the Editor: LONDON, ENG., January 22, 1900.

Respecting your correspondent's claim in this month's INLAND PRINTER to have been for ten years past making in Chicago my detachable celluloid counter dies, although, he says, they may be new in London: If your correspondent has really succeeded in correcting the inherent faults of celluloid, for use as dies, how is it that he has not been supplying them to printers for instant use on any treadle press throughout the length and breadth of the go-ahead United States of America? Let your printers ask him that. Ten years! In Chicago, too, of all places in the world! Either his die is wrong or he has not perfected a thoroughly safe method, simple enough to be used the first time of trying it, reliably, by any printer unused to embossing. Probably both. And this in the same city as the offices of THE INLAND PRINTER! Really you surprise me, although I live in London. But do not misunderstand my tone. I yield to no one in my respect and admiration for America and for the business qualities of Americans. My point is that your correspondent condemns himself.

I enclose a copy of instructions which goes out with my dies to British printers, and published in London eighteen months ago.

ROBERT J. COPAS.

THE BRADLEY HEADING OF THE "IRON ORE."

To the Editor: CHICAGO, ILL., March 13, 1900.

Readers of THE INLAND PRINTER have no doubt observed, in the advertising of Unitype Typesetting Machine Company, the facsimile of the heading of the *Iron Ore*, published by George Newett, at Ishpeming, Michigan. The original of this heading bears the name "Bradley" in one of the corners, though it is not discernible in the reduced reproduction in THE INLAND PRINTER.

About three years ago, during one of my trips to the Upper Peninsula, I noticed the heading and the name in the corner, and asked Mr. Newett if he wasn't getting rather "swell" in sporting a heading designed by so famous an artist. Mr. Newett smiled expressively and then went on to relate that Will Bradley was a graduate of the *Iron Ore* office. "He grew up right in that back room there," said Mr. Newett. "He was always 'drawing things' and it didn't take an expert to discern that he had talent in that line. When I thought the proper time had arrived, I induced him to go to Chicago to take a course in an art institute. He didn't stay very long, however, and I was surprised one day when he walked into the office. He had become discouraged. He told me he had concluded he would never amount to anything as an artist, and had therefore returned to his first love. He worked around the office for some time after this, but I had made up my mind he was going to take at least one course at an art school, so one day I gave him a fatherly talking to, with the result that he returned to Chicago, finished his course, and immediately blossomed forth into the greatest poster artist and designer in the country. That's the reason the *Iron Ore* sports a 'Bradley' heading."

FRANK R. ATWOOD.

A DEFENSE OF THE READY-PRINTS.

To the Editor: CHICAGO, February 20, 1900.

O. F. Byxbee, in the February number of THE INLAND PRINTER, undertakes to pass opinion on the different methods of publishing a journal. From his various criticisms of the ready-print it would appear that he is either not familiar with the subject or prejudiced.

He asks, "Where is the paper which is a power in its community whose publisher is looked up to as a leader among men, or whose financial success is marked, which has 'patent insides'?" Such a query in such a connection goes far toward convincing the reader that the writer is arguing from entirely wrong premises. Who seeks "leaders among men" in the ranks of weekly journalists? The ordinary weekly is the user of ready-prints, and while they may not be "leaders of men" they usually are leaders in their community, whether they use "patents" or not. The "financial success" is "marked" according to individual intelligence, thrift and ability. If the "financial success" can be effected at all by the style of sheet issued it is certainly in favor of a "patent." There is a "marked" difference in the price between home print and patent on same size of sheet.

Again, he says, "The publisher who uses a ready-print has practically no control over his advertising columns." He does not seem to know that it is optional with a publisher to use the coöperative advertising. If he does not "control" all the advertising columns it is because he finds the income from the use of coöperative ads. sufficient to warrant him in accepting the income from that source in weekly dividends in the shape of a reduced price of his sheets.

I will pass by his allusion to a "misfit" as applied to ready-prints; any one familiar with the product of concerns which print about 2,000 different editions a week know that the ready-print is gotten up expressly to "fit" every reading community.

"The pages of patent and home print seldom harmonize in type, ad. display or presswork." How many papers are there in this country, outside of trade editions, which can harmonize all the points mentioned? What paper will refuse an ad. because it does not "harmonize" with its particular style of display? Will a publisher refuse to run Hood, Hyer, or Battle Ax because it differs from the series of De Vinne which he is using for his local advertisers? Try him.

"And in the advertising are included many ads. that should not be in a family newspaper." In this respect he is dead wrong. Every ready-print house is most scrupulous, as far as I know, about the nature of advertising accepted for insertion in its lists. It has to be the censor for its entire list of patrons, and on this account very often discriminates against ads. which afterward appear on the home side.

As for "presswork" will say that if the home print is up to the ready-print standard it is good newspaper work, and a twenty-five years' experience in ready-print work has demonstrated that the presswork on ready-prints has brought up the home-print standard in that respect many per cent.

"The entire paper would then have the appearance of a bygone age, without life or enterprise." This is rather an ambiguous statement. To what particular shortcoming or

phase does Mr. Byxbee charge the lack of "evidence of life or enterprise"? Want of "harmony" in display type, "press-work," or "misfit" of patent?

"The character of the matter is frequently not what would be selected to appeal to the particular needs of a community." Whose fault is that? Is the ready-print system to blame or the publisher who does not know or care about "the particular needs of a community?" The ready-print publishers place at his disposal every possible department that a weekly (or country daily) can wish to present to its readers. If the publisher does not keep in touch with his community to the extent necessary to satisfy their literary tastes or their desire for the latest telegraphic news, it is not the fault of the ready-print, because the matter is at the disposal of the publisher and his ability to take care of his constituency is only limited by the space at his command, not the paucity of the service by any means.

"Is often unattractively presented and poorly made up." If by "unattractively presented" is meant typographic get-up, will say that style of headings and face of body type are a matter of serious study and careful consideration with ready-print publishers. Their long experience gives them a good insight into the wants of the country printer, and whatever is used in that respect is selected with a view to peculiar fitness for the purpose.

"Poorly made up" is a charge which ought never be made against the ready-print side of a sheet. All departments are gotten up in such a manner as to bring forth a symmetrical arrangement of matter, and in this particular are usually far in advance of the home-print side, owing to greater freedom from position ads. and other distracting factors.

"The greatest argument that is advanced in favor of these [ready-prints] is their cheapness, as they cost but little more than white paper. Answer: Buy a smaller sheet, print it all at home, and control the whole of your product." The writer here displays a woeful lack of understanding the exigencies of the situation. He would run a 6-column folio when his one, two or three competitors run a 6-column quarto. Contrast the two—one a 4-page home print, the other an 8-page ready-print. The folio could only give as much matter—and no better—than is contained on one-half the other sheets. What would he do for telegraphic news, State news, serial, complete story, a department for either the women, little folks, or the farmer, not to mention illustrated correspondence? Does he believe that the reader would be willing to dispense with 24 columns of the very best literature to be printed in order that the home printer shall have the dubious privilege to "control the whole of his output," whatever that ambiguous term may mean? Let a publisher try the experiment "to chronicle the news of his locality in particular, and of the world in general." The first he must do or quit publishing, and to a great extent his "financial success" is determined in what manner that part of his chronicling is done; but how will he take care of the "news of the world in general?" Will he get it from a near-by local daily, or from the metropolitan press? In either case it will lack the masterful handling and the completeness that is secured by editors who do that particular work only and who have every means that the various telegraphic services afford at their immediate command.

It would, perhaps, be a surprise and revelation to Mr. Byxbee to inspect the workings of a ready-print concern. When he becomes more familiar with the magnitude and comprehensiveness of such an establishment he will either have to acknowledge that he tackled a subject which he had not studied and did not comprehend, or that he is stubbornly prejudiced.

I do not believe that he will contend that the 8,000 English weeklies that use ready-prints are all failures, that they are without influence, or that they are ready-prints from compulsion. A nearer acquaintance with the country publisher will demonstrate the fact that he uses auxiliaries not only because they are cheaper but because they are better than a half-sheet—home print.

WILLIAM F. WAGNER.

MR. BYXBEE REPLIES.

In discussing the advisability of the "ready-print" as compared with plates or all-home production I argued entirely from experience on the publisher's side of the question, and it is but natural that Mr. Wagner should take exception to the point of view. Although the ready-print is gotten up to meet the requirements of the country publisher I have yet to see *one* (and I have examined many hundreds) that in make-up and type correspond with the reverse pages. This is probably the publisher's fault, as the ready-print houses know just what he wants, or rather what he ought to want. My only endeavor in writing the article to which Mr. Wagner alludes was to answer the question asked by the headline—"Ready-Print, Plates, or All-home Production?"—and this I did, basing my answer on an experience covering all three classes. The newspaper reader of today is better satisfied to find the columns of his weekly filled with the news of the county in which he resides (with a few columns of the more important telegraph news, perhaps, which is supplied in plate) than he is when half its columns are given over to miscellany.

O. F. BYXBEE.

THE INLAND PRINTER AN OFFICE GUIDE.

THE INLAND PRINTER is an office guide and occupies the foremost position in my selection of literature and periodicals. Send it on for six months, including back numbers, for which find enclosed the sum of one dollar, after which time expires I will renew yearly. I congratulate THE INLAND PRINTER on the vast and marked improvements which are being made from time to time. Trust it may ever improve and increase in circulation and popularity.—*S. Stahl, Manager, Leader and Recorder, Schomberg, Ontario.*



"MY BUSINESS IS GOING TO THE DOGS."
Designed especially for THE INLAND PRINTER by the Lifeograph Company, St. Louis, Mo.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

PROGRESS.

Mr. Theodore L. De Vinne and the Hon. Joseph J. Little have taken occasion to express their opinions on the future relations of the master and journeymen printers to each other. Mr. De Vinne declares, in the *American Bookmaker*, December, 1899: "I believe that the time is coming, and is not far off, when the changes in rates and rules that may be required by new conditions will be done by a joint committee fairly representing the Typothetæ and the Union."

Mr. Little declared in a speech delivered at New Haven, January, 1900: "In my judgment the rate of wages and the hours constituting a day's work should be established by a conference between representatives of those who are to do the work and those who are to pay the wage."

These statements convey in straightforward language the far-reaching conclusion that in the printing trade the terms of labor will in future be settled by collective contracts, in which the Typothetæ and the Union are to be parties. This conclusion is a truth inferred from facts, and not from hypothesis, as are, for example, the socialistic doctrines. It is not an expression of the hopes and wishes of sympathetic hearts, but the result of calm and unbiased reasoning, extorted as a grinding necessity from reluctant employers. Therefore, it points to real and lasting progress, to a natural and inevitable change in our trade affairs. Like many of the European trades, so are we passing through a peaceful evolution from an untenable to a new and better status. The new system of dealing with our workingmen on a union basis will be a great relief to us from those difficulties with which we can not cope individually, as it has already proved to be to European business men.

Aside from the logical value of the above-cited declaration, the sentiments of Messrs. De Vinne and Little on the final adjustment of our own labor troubles have a very great weight in the councils of the Typothetæ on account of the eminent qualities distinguishing the character of these gentlemen. The editor, therefore, begs leave to make their public utterances the subject of special studies, the more so as his department of THE INLAND PRINTER has been established with a view of discussing the reorganization of the printing trade on the basis defined in the quoted remarks. Working for the advancement of the printers' craft and not for mere stage effect, the writer has voluntarily assumed the task of banishing those class-prejudices which hinder the formation of a superior union to guard the higher interests of the separate masters' and journeymen's associations. In this endeavor the editor was animated by the hope that the Old Guard of Printerdom would not stand aloof when the exigencies of our Alma Mater require the active help of her best devotees. He therefore hails with delight the news that De Vinne and Little have taken the initiative and publicly declared their conviction that the movement to adopt a Common Scale and Common Rules is in accordance with good philosophy and will promote the welfare of the craft. Is there a nobler way for printers of mature judgment and comparative ease of mind to employ their leisure and large experience, than by devoting themselves to the elevation of their ancient and honorable craft whose vital conditions of existence have been seriously undermined? Will not all the gray-haired survivors of a long and arduous struggle for existence within a declining vocation come together and at least endeavor to leave for their successors a reorganized and prosperous heritage?

Indeed, our object is a noble one—peace within the walls of our workshops and prosperity for our vocation; reform to avoid revolution; justice to take the place of tyranny. But as great a boon like this is for the distracted printers' craft, just as great are the obstacles which the doctrinarians of capital and labor throw in the way of that common sense which always seeks the golden mean. Zeal for the so-called rights of property makes the average employers incapable of weighing the arguments of workingmen, and fear of socialistic tendencies overcomes their coolness and presence of mind when unions urge their claims. Hate falsifies their judgment. They see nothing but faults in their enemies—the agitators of labor; and the greatest errors of the doctrinarians of individualism they consider strong arguments. Behind these passionate affections of the employers' reasoning faculties lurks that blind self-interest which results from the general impoverishment of the trade and makes its unhappy members small-minded, penny-wise and pound-foolish. As their opulence is waning they grow penurious and unjust to others. Whoever is opposed to their narrow class-interests and speaks of liberality and magnanimity is looked upon as one who wants to draw the last drops of blood out of their emaciated bodies while administering soothing narcotics.

The ardor of the younger generation of printers is apt to underestimate the magnitude of the task to overcome the natural aversion of employers against their unions to such a degree that they will recognize them as their equals, which is but the beginning of collective bargaining and contracting. Youthful enthusiasm, which is easily enkindled by new and promising ideas, often impels associations to sweeping strides that lead to disaster. The courage of young blood, which has not yet fathomed life, may easily evaporate when the first drops shall be lost in the fresh and frisky fights which are inevitable when the trade tries to settle the clash of class interests on the floor of a common parliament. The selfishness of strong-willed men often takes the form of zeal for the common good merely to rise above the "common lot" and to enjoy the sensations of renown. But when ambitious men fail in two or three well-meant efforts, or when they meet with such unreasonable resistance as human nature offers to every progressive movement, they often sulk and prefer the pleasures of that wisdom of lethargy which always says: "It is no use anyway—*apres nous la déluge!*"

The trade needs the determination and seriousness of ripe manhood, which has learned in a life-long struggle with adverse fortunes that the greater man's objects the greater the price he has to pay for their realization. The craft needs men whose courage increases with every difficulty which they overcome or circumvent; who, regardless of their own self, and without wrath against slanderers, perform their duties toward their craft without desire for fame, thanks or reward. To abolish the ancient guilds a hundred years ago took as little brains as the present enemies of the principle of trade-unions show in their declamations. But to rebuild the guilds in our distracted age, and to set suitable limits to the liberties of masters, journeymen and apprentices; to find the golden mean between the extremists of either class; to recognize and to nourish the good in labor and employers' unions while sternly confronting the evils in both—this, indeed, takes eminent minds, capable of surveying the present conditions, their original causes and probable developments. It requires that light of reason which does not even flicker in a storm of passion; that perspicuity which never takes outward appearances for facts, or mere bluster for knowledge; that charity of judgment which never faileth. The Typothetæ has everywhere members who are equal to the requirements of the craft

in its hour of distress. There are De Vinnes and Littles in every local branch capable of preparing the way for true reform. They must at present confine their attention to the great problem of how to overcome the natural antipathy of employers against their trade-unions, so as to win in the course of time a determining majority which is willing to reorganize the Typothetæ and Union at the same time, so that both parties can begin to negotiate with each other and conclude satisfactory contracts for the future—an impossibility under their present forms of organization.

The preliminaries of the final treaty of peace with our men do not belong to open meetings, but to open hearts and open brains, in social intercourse and friendly conversation. The De Vinnes and Littles must approach each colleague individually and ask his assent to a course that goes against his grain. There is no argument strong enough to enkindle sympathy where antipathy is on the point of degenerating into hatred. But persuasion, with appeals to the nobler traits of human nature, will often lead to forgiveness, and more often to the insight that the larger interests of the craft sometimes require forgetfulness of personal wrongs and suppression of aversion and revengefulness. Therefore, the men who undertake this work of love must exercise more circumspection and caution than is generally required in the pursuance of the common weal. Alas! there is no master printer in the United States who is not smarting under some kind of abuse at the hands of his union; there is not a single one whose sense of justice has not often been violated and is not ruffled every day by some new arbitrariness of the men in his shops. And what is still worse, there are so few who, studying the psychology of modern laborers, can arise and say, "Forgive them, they do not know what they are doing!" "Crucify them!" is the relentless masters' cry, because they can not understand how merciless fate can extinguish every trace of gentleness in the composition of the laboring classes. But the trade needs the hearty coöperation of friends and foes for the sake of ourselves, our children and our country!

THE ANNUAL REPORT OF THE GERMAN PRINTERS' GUILD FOR 1899

has been received and shows that the organization now embraces 3,035 firms, with 30,311 journeymen, in 987 cities. The common strike in the fall of 1899 brought 361 firms with 5,179 journeymen in 116 cities into the fold. If we take into consideration that this growth of the Guild has taken place under the pressure of strikes ordered in public print by the united master and journeyman printers in 1898 and 1899; and furthermore, that only an insignificantly small percentage of firms were virtually coerced, while the great majority fell in line upon the mere request to do so, we must confess that there is an irresistible moral power in the economic creed of the German printers which rests upon the truly democratic idea of class equality in the formation of union labor contract and personal subordination under self-elected governments.

As the Federal government in Washington is independent of the State organizations, so is the Guild government of the German printing trade different from and entirely independent of the masters' and journeymen's associations, whose duty it is to guard the special interests of either class. The trade government is elected by the masters and journeymen of the Empire divided into nine districts, each of which is headed by a district government. As the Federal government is the guardian of the common interests of the whole nation and often comes in conflict with the subordinate State organizations, so has the Guild government frequently been in antagonism with the various separate societies of master and journeymen printers. Indeed, the ideas of the German printers are thoroughly American, and remembering the peculiar characteristics of the German national character, we ought to come to the conclusion that Americans could far better than their German cousins build up the declining printers' trade on the same broad American basis.

German mechanics are idealists and individualists; each one holds his own home-made notions of what is just, true, good and beautiful, and contends for their correctness in a nervous and stubborn manner until the last breath. Everybody knows everything better than everybody and looks with disdain upon the opinions of others. German enlightenment has overreached itself and it may have been the greatest blessing for the German people that their strong government has put a stop to the flow of its bewitching eloquence.

In the nature of the American people, on the other hand, there is a wonderful capacity for subordination under the laws of voluntary associations. There is in its character a peculiar gift of shaping and preserving personal liberty through self-government by association. With innate joy do our people idealize and regulate everyday life by forming societies for the promotion of its material and spiritual welfare. The gift to bear the inconveniences of subordination under self-imposed rules with good humor, for the sake of the higher objects in life, is preëminently American, and it will enable the trades to do even better than the English and German pioneers of popular organization.

Let some leading American printers of the Typothetæ have the courage of the German master printers, and we shall be able in less than no time to enroll the whole craft. They affixed their names to a document asking every journeyman printer to strike and promised them their succor if they should fail to gain their object; and this at a time when the energetic German Emperor proclaimed in public speech: "He who persuades a laborer to strike shall be treated like a criminal!" This self-devoted manhood must come forward and the craft will be saved. Thank God, our antagonist is not a strong government headed by a determined emperor—it is but the undemocratic prejudice that the ancient patriarchal business system is the best "the world ever saw." We live under a constitution which has reserved to business men the right to govern themselves and to introduce new usages whenever old customs do not longer suit the changed conditions of industry. Therefore, real trade-unionism, embracing masters' and journeymen's associations, will bring forth its fairest fruits to American freemen!

THE INTERNATIONAL TYPOGRAPHICAL UNION

has decreed that the Linotype machinists henceforth shall be "machine tenders" and as such affiliated with the compositors' unions. The machinists of Linotype plants have a highly specialized skill and receive very good wages. They belong to the International Association of Machinists, which is a most respectable body of national extent, fully capable of protecting the interests of the Linotype branch. The common wants of the machinists—that is, of apprenticeship, normal time, standard wages, relief in distress, etc.—are widely different from those of the compositors, and it is not known that the general government of their national union, or even the branch governments of the Linotype specialization, have ever failed to provide for them. No complaint has ever been made against the loyalty of the machinists to the cause of labor. Nevertheless the typesetters have ordained that the machinists and their spaceband cleaners shall be henceforth subject to the jurisdiction of the local compositors' unions. Of course, this implies that the machinists are compelled to renounce their allegiance to their self-elected trade governments and vow fidelity to that of the compositors'.

This radical change of the status of machinists in the American industrial democracy is not made, as the antiquated phrase goes, "with the consent of the governed," but against their wishes. The machinists are subject to the rule of the compositors in the same way as are the Boers and Irish to the rule of the British Government. They enjoy the liber-

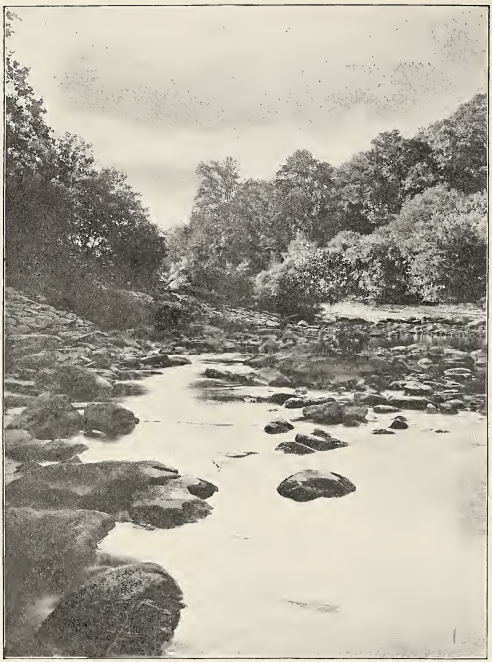


Photo by P. B. Huyette, Philadelphia, Pa.

ROCKLAND CREEK, WILMINGTON, DELAWARE.

ties and privileges of the typos as the Filipinos the beneficence of the Americans. The compositors' right of coercion rests in the brutal doctrines of Roman imperialism which have received a fresh impulse in our age of progress. The union wills — the union must be obeyed! The Sultan hath ordained — the Sultan wants submission. — —. I believe there are many printing-offices in the United States where trade government consists in an unseemly, defiant and contemptuous behavior of men elected to provide for a standard rate and normal day within the trade, and for justice in the workshop. — —.

Examining the compositors' decree from a political point of view, we find that it is issued with the intention of increasing their strength in case of war with employing printers and publishers. In New York, for example, the 5,000 compositors of Big 6 need the compulsory help of say fifty machinists, to secure their standard rate and normal day. However bad the *testimonium paupertatis* (certificate of one's incapacity) is for the proud compositors' union, I shall not admit the base insinuation of the machinists that the intention of the edict is to increase the chances of the hybrid machinist-operators. Plain men, whose sense of justice has been violated, often fall "a cursing like a drab" — as Shakespeare says.

Neither will I express my own opinions on the adequacy of brutal imperialism to the holy cause of labor. I shall refrain from reasoning on the question whether or not a trade body increases in strength and efficiency by expansion of bulk and decrease of its homogeneity. Indeed, I shall not theorize on this question, which is just as silly as if a man should ask the question: Can a burly, big and paunchy six-footer, with a flabby double chin, fight a small, muscular fellow of quick decision and superior agility? Nothing of the kind. But I shall put each compositor in a position to view the question as to the results of compulsory amalgamation in the never-failing light of the history of trade-unionism, and adduce the unimpeachable testimony of that noble couple, Mrs. Beatrice and Silas Webb. We read in the *Industrial Democracy*, from page 109 on: "We see, therefore, that within the circle of what is usually called a trade, there are often smaller circles of specialized workmen, each sufficiently distinctive in character to claim separate consideration. The first idea always is to cut the Gordian knot by ignoring these differences and making the larger circle the unit of government. So fascinating is this idea of 'amalgamation,' that it has been tried in almost every industry. The Builders' Union attempted, 1833-4, to amalgamate seven different branches of building operatives. The cloth-making industries made several similar attempts during the same period. In 1844, and again in 1863, the coal-miners sought to combine every person employed in or about the mines, from one end of the kingdom to the other. The iron trades again were, between 1840 and 1850, the subject of innumerable local projects of amalgamation. We need not describe the failure of all these attempts." (The story of these failures can be found in Webb's history of trade-unions.) "More can, perhaps, be learnt from the experience of the Amalgamated Society of Engineers." Newton and Allen, the two great reformers of English labor, thought "that the dislike was destined to give way before the superior advantages of national combinations. But subsequent experience has shown that the resistance to the amalgamation was due to more permanent causes. The merely local societies (of different trades employed by the same firm) dropped in, one by one, to their greater rival. But this revealed a more serious cleavage." The events described in the following pages, 111-119, prove that the amalgamation of heterogeneous elements breeds rivalry and the worst forms of competition among the differently inclined trade bodies, which nearly wrecked the cause of labor entirely. The chapter concludes, page 119: "Trade-union rivalry has, however, a darker side opportunities for friction and ill-temper can scarcely fail to arise. Accusations will be made on both sides of disloyalty and unfairness, which will be echoed and warmly resented by the rank and file; the friction between rival organizations, the personal ill-feeling of their officers, the traditions of

past grievances"— all these things accrue to the benefit not of the craft, but always of some individual employers, and cost the laboring men thousands of dollars. I challenge the American defenders of coercion to gainsay the universal truth of the above statements. What have the extravagant expenditures of money and energy in favor of the policy of coercion in New York and Pittsburg yielded for the cause of labor in general and for the betterment of printers' wages in special? Have the disastrous campaigns marshalled by Typographical Unions Nos. 6 or 7 increased the inner strength of the International and inspired the employers with that sense of esteem which always follows the development of intellectual and material strength? Let me tell you, that the reverse is true. These Quixotic enterprises have brought many newspapers to the point of imitating the *Sun*, and the feeling prevails that it is better for employers to sacrifice thousands than to tolerate overbearing trade-unionism of the basis of imperialism. Circulars setting forth the cost of resistance to union coercion and telling the world that non-compliance with union demands is equal to bankruptcy, have no more effect upon employers than the celebrated statistical tables of capitalistic economists have upon poor laborers striking for their daily bread. A wise ruler will never drive his subjects to despair; a successful trade-union will never incite that deep resentment which knows no bounds and fears not even annihilation. Your attempts to shift the responsibility for the declaration of war from your shoulders to those of the employers, are like those of ancient and modern tyrants who want to conquer and appear before the world as innocent defenders of their homes. "Why dost thou make the water muddy?" said the wolf, and ate the lamb that drank from the creek in which he quenched his thirst. Let me close this homily with an application of the grand words of Webb to our case in point: "Whilst seriously impairing the financial stability of trade-unionism as benefit-clubs, this high-handed procedure cuts at the roots of all effective trade-combination. The great army of printers have as yet not succeeded either in negotiating with the employers on anything like equal terms, nor in maintaining among themselves any common policy whatever."

NOTES.

EVEN Christ was a good economist, although not a disciple of Adam Smith.

THE desire to appear as one of "the fittest" in our unchristian struggle of existence often leads business men, especially printers, to neglect the constant renewal of their capital when striking right and left for their goal.

AN apprentice of Ottawa, Illinois, asks the interesting question, "What is technical training for the printing business?" and a Boston Printers' Trade School desires a notice of its performances. I shall not fail to attend to these requests in the next number of THE INLAND PRINTER.

WHEN I gaze at the enormous power of the English trade-union system, which has overcome the rebellious capitalists as well as the aversion of economists, Parliament and Church, then I feel the moral power of the working-people, and must confess that its proper organization is as strong a lever in the intellectual world as is the mechanical lever in the physical world.

THE present boast of trusts is that they have lowered the cost of production without lowering wages. Of course, cheapness of production is a test of its efficiency, as long as low prices are not attained through low wages. But if society allows the question to rest upon this argument, there will soon be a change, for the possession of power is a constant temptation to abuse it. Human nature is now as fickle and restless as it has ever been.

TRADE-UNIONISM rests on the affections of the human will and not on qualities of the intellect. We feel that our vocation does not satisfy us and we unite to improve it. For this reason, the most learned professionals and enlightened business men can very well be in perfect sympathy with illiterate laborers, which is not the case with associations for the promotion of social intercourse or the propagation of ideas for the advancement of civilization, etc.

UNRESTRICTED unions, like those of the printing trades, too often forget "that man doth not live by bread alone, but by every word that proceedeth out of the mouth of the Lord doth man live." This means that trade-unions must not only guard the constant supply of bread and butter for the laboring people, but also provide for healthy, intellectual aliment — such as Beatrice and Silas Webb, Brentano and others prepare for them. The great feature of these writers is that they truly reflect the voice of the skilful people — which is, as the adage says, the voice of God.

AT the last Franklin Day dinner of the Connecticut Typothetæ, Governor Lounsbury spoke on trusts. He informed the fraternity of printers "that with hardly an exception every one was formed by men whose first object was the making of money rather than the pursuance of any special policy of good." I believe the worthy Governor considered printers as a very appreciative audience for silly talk like this, because they are the only class of business men in our country who work their plants for the public good, often without making money enough to preserve their efficiency.

SOME members of the Typothetæ are discussing the question whether or not it is proper to let non-printers vote at their meetings. I hope they will succeed in excluding those who do not belong to the craft. Our calling, or our vocation, is the particular kind of activity which we place permanently at the disposition of society. If a customer calls us to print for him, it is as if we were served with a vocation, that is, a summons to perform a duty. The strict performance of the duties of our vocation does not only establish a certain claim for material reward, but it is the foundation of our business honor. A society of business men, founded with the intention to elevate the material and ideal status of its members, should therefore consist only and solely of such persons as are members of the vocation and are imbued not only with a strong sense of its peculiar duties and emoluments, but also with those characteristics which, in their totality, constitute the honor of the craft.

IT is a common thing for the propagators of the philosophy of envy among trade-unionists to point to the treasures expended by wealthy men, say on champagne, and to say with a sanctimonious look upward: "What a quantity of bread could be bought for the amount of wine thus wantonly wasted." It seems to me that these people belong to the tribe of Judas, who remarked: "Why was not this ointment sold for 300 pence and given to the poor?" They are not capable of distinguishing between the intrinsic value of a thing and its exchange value. The intrinsic value of champagne is that it can produce intoxication. I really think it wicked for any man to transfer this value from the rich to the working-people. The exchange value of champagne is so and so much money per bottle. To transfer this from the rich to the laborers may be transitorily very good for them, but it would not increase the quantity of bread in the country by a single loaf. It takes labor and land to do this.

THE ideas underlying the formation of trusts are identical with those on which trade-unionism is built up. It is thought that unionism, as opposed to individualism in business, will correct the evils of over-competition which undermine the very existence of industry. The endeavors of trade-unions and trusts are therefore not only good and just, but also beneficial to the country, because the welfare of the industrial classes depends on living prices and living wages.

But in form of organization, trusts differ widely from trade-unions. The former extinguish, the latter strengthen the economic individual. A business man who joins a trust

becomes a clerk and holds a share without controlling interest. One who joins a trade-union increases his individual strength, because the union secures him a minimal income and gives him an opportunity to get an extra price for extra exertions.

The reason why capitalist-producers prefer the trust-form for their organizations is evident; it is the shortest and surest method to realize their purposes, namely, to fix a limit to competition. The law, refusing business communities the privilege to enforce resolutions fixing minimal and maximal prices, leaves them no other possibility to exert this necessary power than to adopt the trust-form. But every good thing has also its evil side, and trusts are fraught with many dangers. The most important of these is, that they give



PEGGY AND I. Photo by Rowley.

From collection of H. W. Fay, De Kalb, Ill.

their managers absolute control over prices and wages, and are therefore a great temptation to raise the former and lower the latter to the detriment of the commonwealth.

Of course, there is a wide difference between mercantile combines to corner stocks or the necessaries of life and such industrial organizations as are only intent on limiting competition for the sake of self-preservation. While the former should be, if possible, altogether forbidden, trusts and trade-unions ought to be prevented from abusing the economic power over prices and wages which they have. The quicker and more completely the very possibility of excesses can be prevented, the better it will be for themselves and the people. State legislatures can do nothing in this respect. The Federal government can not succeed with conspiracy laws or inter-state traffic regulations, but it can hinder the evil outgrowths of trustism and trade-unionism through a comprehensive national industrial code on the basis of self-government. Give business men an opportunity to secure minimal and maximal rates through common action; that is, give their associations the privilege to enforce what they deem right and wrong toward themselves and their country and they will no longer extinguish their individuality. To merge my capital with that of others in some great trust-mass seems to me like economic suicide. The abstract of my economic self — that is, my shares — continue in existence, but the productive personality which gives body and soul to the wealth represented in shares departs from the field of action.



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

UNISON OF INTERESTS OF EMPLOYER AND EMPLOYE.

Mr. Thomas Roche, of New Haven, Connecticut, writing to THE INLAND PRINTER on the advantages of a common understanding between employing printers and their employes, says: "The greatest obstacles in the path of unity are the journeyman's ignorance of business and, in many cases, the employer's ignorance of the technic of the art, as well as the utter selfishness and narrow-mindedness of both." Prejudice and suspicion are also spoken of as deterrents, which, however, are not so difficult to overcome as the before-mentioned obstacles. Concerning a remedy, Mr. Roche has this to offer:

Let me suggest the Connecticut plan. And what is the Connecticut plan? It is the coming together of both parties in social intercourse. The Yankees of the Nutmeg State, whom you may think are shrewd and tightfisted fellows, understand human nature. They understand, too, that while the boss is in his little corner in the business office planning, scheming and figuring how to get work, and the journeymen are busily employed in executing orders, if the mind is serene and harmony prevails the burden of a day's toil is displaced with a sense of pleasure. They understand also that harmony and serenity come from a knowledge of and a confidence in each other.

Just see how the Connecticut Typothetæ celebrated the last Franklin's birthday. Amidst much misgivings they voted to invite their employes to their annual dinner. The prime mover of the occasion was the Hon. Wilson H. Lee, of New Haven. It was asserted that the attendance of the employes was very doubtful, but Mr. Lee insisted that the time was ripe for a coming together of the elements. He carried the day. Those who attended the last convention of the United Typothetæ in New Haven will not be surprised at this, for they know that Mr. Lee can carry anything. When the responses to the invitations came in, the result was a great surprise.

And what a successful affair it was! There was Gov. George E. Lounsbury, who got to know what printers really are at the Typothetæ convention, delighted to again join their company. Hon. C. T. Driscoll, mayor of New Haven, was another guest. Hon. J. J. Little, of New York, the man who stood up in Congress and declared that he could never forget the fact that his father sprung from the common people, came to Connecticut and made a rattling good speech. Clarence Deming, a newspaper man of wide experience and formerly the editor of the New Haven *Morning News*, was another one who did some talking. Col. Norris G. Osborne, the Dana of Connecticut journalism, always glittering and brilliant, gave utterance to an epigram when speaking of editors who "think things but do not write them" that should be posted up in every editorial room in the country. It is this: "Put it into your pen." Rev. Dr. Watson L. Phillips told all about Benjamin Franklin. Hon. Fred S. Hunt, of Bridgeport, said something about "Ourselves." Mr. Cornelius S. Morehouse, the senior member of the firm of Tuttle, Morehouse & Taylor Company, the place where they never had a strike, said interesting things about fifteenth and sixteenth century printing. All of the above speakers were highly interesting, but nothing could interest a true man more than to see the groups of masters and men sitting at the same tables, chatting and interchanging opinions. It was a sight that caused much pleasure in the bosom of the on-looking printer of whatever position, as much as did the invention of movable types by Schoeffer cause joy in the bosom of Master Faust, or as the gift of Faust's daughter caused delight and happiness to Schoeffer. No wonder when the sun broke through the morning clouds the day God looked down on the happy members of a fraternity, each wending his way to his assigned place of activity with a light step, a confident feeling and in a happy mood. And no wonder that Hon. Wilson H. Lee wore a joyous smile when he realized the delightful success of his anticipations.

The "Connecticut plan" is a good one. The editor of this department of THE INLAND PRINTER heartily commends it to employing printers throughout the land. The New Haven dinner is the only one, so far as heard from, at which representatives of the workmen were invited to sit down with the employers at their annual feasts. The innovation is a good one and should be encouraged.

SOME WOES OF AN EMPLOYER.

A writer in the *New York World* complains of the tendency of the public press to give voice to the complaints of the worker without ever considering the woes of the employer and contractor. He says:

Let us look at some of them. A contractor is often compelled to give high wages to men who have not learned their trade, and who are so incompetent that they do not know how to handle a tool. They simply hold the union card, that is enough for them; got it perhaps by influence, perhaps by purchase, not by experience. Again, these botches are sometimes set to work with a gang of good workmen, and it can plainly be seen that they are simply in the way and keep the whole work back, besides making the good workmen dissatisfied, since the incompetent gets the same wages as they do.

The employer or contractor sees these things, but must be very careful what he does, for if he should do the right thing by discharging these imposters, he is liable to have the whole work stopped by a sympathetic strike, or some such thing equally unjust. Besides, these gentry are very defiant and insulting, knowing full well that they are backed up by strong and powerful organizations. Is it any wonder, then, that the contractors try to resent such abuse and shake it off, as they did in Pittsburg and as they are trying to do in Chicago?

For all of which complaint, it must be admitted, there is much more than a shadow of excuse. It is true that in the printing-trades unions, as befitting the more intelligent workmen, there is perhaps less cause for complaint, but even here it is too often found that the cloak of unionism covers the bones of incompetency. The "scale" is the maximum price for the most skilled labor instead of being the minimum for average workers, leaving it to the employer and the high-class workman to fix their own terms. Of course, it is argued that the employer is not obliged to hire incompetents, yet every employer knows that there are times when he is forced to take on all the men he can get, good, bad and indifferent, and it is at such times that the employer is forced to suffer through the union rules which compel the payment of big wages for small returns.

A FINE TRIBUTE TO MR. C. S. MOREHOUSE BY THE CONNECTICUT TYPOTHETÆ.

Mention of the retirement from active business of Mr. C. S. Morehouse, of New Haven, has already been made in these columns. As showing the esteem in which Mr. Morehouse is held by his confrères in the Connecticut Typothetæ, the following resolutions, adopted at a recent meeting of that body, are offered:

The Connecticut Typothetæ learns with deep regret that Mr. C. S. Morehouse has found it necessary to give up the cares of business, and has sold out his interest in the firm of which he has been so many years the head. This Typothetæ, of which he was the founder and so long the honored president, desires to place on record its great indebtedness to him for his untiring efforts to promote the success of the Typothetæ, and its appreciation that its growth and present strength are largely due to his personal inspiration and kindly interest in all members of the craft.

Resolved, That this Typothetæ tender to Mr. Morehouse its best wishes for his long-continued good health and the fullest enjoyment of the rest from business cares which he finds necessary, and which is so deservedly his due.

Resolved, That this Typothetæ feels that the retirement of Mr. Morehouse from its membership would be a great loss to all of its members and the craft in general, of which he has been so devoted a leader and friend, and

Resolved, That in token of its respect and appreciation Mr. Morehouse is hereby made an honorary life member of the Connecticut Typothetæ, with all the privileges of an active member.

Resolved, That these resolutions be recorded in the minutes of this Typothetæ and that a copy be sent to Mr. Morehouse.

THE NEWSPAPER PUBLISHERS' COMMITTEE ON ARBITRATION.

The action of the recent meeting of the American Newspaper Publishers' Association, held in New York, in appointing a standing committee to adjust the labor troubles of its members, is a hopeful sign, and gives promise that the strike and boycott, so far as the newspaper branch of the printing business is concerned, will soon be things of the past. This committee is composed of Alfred Cowles, of the Chicago *Tribune*, who is the chairman; M. J. Lowenstein, of the St. Louis *Star*, secretary, and Herman Ridder, of the New York *Staats Zeitung*. The announcement of the appointment of the committee was accompanied by the following statement as to its purposes:

This special standing committee is substantially an arbitration committee. Its duty is to obtain data respecting wages paid in several cities, the condition of labor in the offices of the various members of the association, and such other information as may be useful and beneficial to both employer and employe.

This committee feels charged with the sacred task of settling disputes whenever possible, and to that end will labor to secure the establishment of joint national arbitration committees, to adjust labor troubles between members and their employes that can not otherwise be settled.

The committee was not appointed to provoke controversies or to antagonize labor, but, on the contrary, to promote a better understanding between members and their employes. The services of the committee and its commissioner will be at the disposal of any member of the association, and the good offices of the committee will be gladly extended to any member on request.

At the last regular meeting of the Chicago Typothetæ the workings of labor organizations and the allied trades were discussed. Several suggestions were made concerning the relations between the labor organizations and the Typothetæ, and these were referred to the executive committee with instructions to make a report and continue the debate at the next meeting. About twenty-five members were present.

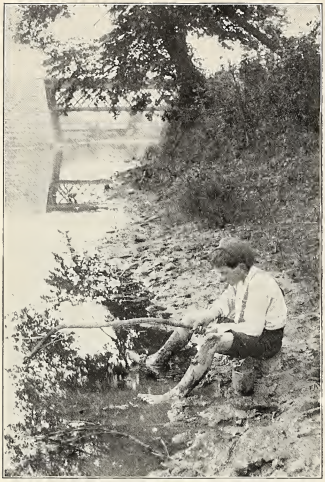
CONNECTICUT TYPOTHETÆ.—The regular monthly meeting of the Connecticut Typothetæ was held at the Hotel Winthrop, Meriden, Connecticut, February 20, with about thirty members in attendance. Papers were read by R. L. Peck and W. H. Brainard, of Hartford, and resolutions eulogistic of C. S. Morehouse were unanimously adopted. Mr. Morehouse, ex-president of the United Typothetæ, has recently retired from active connection with the well-known printing-house of New Haven that he has been a member of so many years.



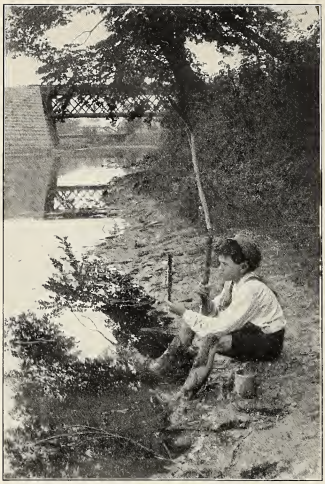
COVER DESIGN BY RALPH E. WILDER, CHICAGO.

WITHOUT A PEER.

THE INLAND PRINTER is not only without a peer as an example of typographical and mechanical excellence, but is doing yeoman service in bringing about a better condition of things in the allied trades.—*A. M. Allen, proprietor Chickasaw Enterprise, Paul's Valley, Indian Territory.*



ANTICIPATION.



REALIZATION.



EXAGGERATION.



UNCLE NED.

HALF-TONE REPRODUCTIONS OF PHOTOS BY ROWLEY.

FROM THE COLLECTION OF H. W. FAY, DE KALB, ILL.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

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A PLURAL POSSESSIVE ABBREVIATION.—C. D., Seneca, Missouri, writes: "How shall we punctuate the sentence, 'Weighed on Wood Bros scales'? The firm is composed of two brothers, consequently the word 'brothers' would be plural. My way of punctuation would be 'Weighed on Wood Bros.' scales,' but the remainder of the force, including proofreader, say otherwise." *Answer.*—No plausible reason for "saying otherwise" seems possible. "Bros." is the abbreviation of "brothers," and the possessive should be formed by adding an apostrophe, just the same as it would be if the word were spelled out. This question has been answered before in a recent issue.

QUOTATION.—F. H., Columbia, Missouri, asks whether the following sentence is properly quoted: "Doubtless this term ["laborers"] is often used in an enlarged sense." "The word laborers," he says, "is not a part of the quotation, and yet it is quoted. Being in brackets, should it have a single or double quotation-mark?" *Answer.*—Brackets cut off what they inclose as something entirely independent, just the same as anything not in any way connected with the rest of the matter; therefore, double marks are correct. This is in accordance with the common usage that treats all main quotations alike, and uses single marks only for what is quoted within what is inclosed in double marks. Technical philological usage considers such a mention of a word as merely separated by quotes from the context, and not as a real quotation, and so uses single marks for the purpose; but this is done without reference to use or non-use of brackets.

NUMBER OF NOUN AND VERB.—W. H. D., Geneva, Ohio, writes: "In the sentence, 'Geneva Tool Company, makers of agricultural tools, employs over 200 hands,' are the words 'makers' and 'employs' properly used? 'Makers' is a noun in apposition with 'Geneva Tool Company,' which being of singular number, should it (makers) be singular? On the other hand, should the verb be plural? Somehow it does not look right to use both singular and plural forms in the sentence, but changing either one or the other looks still stranger." *Answer.*—In the sentence as written the words are not both right; the verb should be "employ," plural. While the company's name is that of only one company, still it is a kind of name that is more frequently treated as plural than as singular in such connections. It is not right to use a plural noun and a singular verb; the two should always agree in number. Most collective nouns may take sometimes a singular and sometimes a plural verb, according to the conception of what they name as a unit or a number of individuals. We may correctly say that a company employs men; but when we introduce another nominative, as here, in apposition, we shall be in accord with prevalent practice if we adopt the plural, and use with it the plural verb.

CHOICE OF PREPOSITION.—F. K. G., Kalamazoo, Michigan, requests an opinion as to choice between "resides on Q Street" and "resides in Q Street," and asks: "Is it not a fact that the latter construction is that most generally used by English writers, and was it not adopted by the Anglophobic press of America because it was English? If it is correct, by what rule is it justified? Can a residence 'be in' a street? It is understood that when it is said that a person resides 'on' a certain street, it is meant that his residence faces that street. Is there a similar reason for the use of 'in'?" *Answer.*—To begin at the beginning, we should not say that one resides either on or in Q Street. Lives is far preferable, and the expression dictated by usage is that one lives in (not on) Q Street. Whether it is a fact or not that American use of this expression is a mere adoption of English use could not be determined without much research; but that it is Anglophobic can hardly be true. An Anglophobe would not be likely to adopt anything because it is English; such a copier would be an Anglomaniac. It is correct, and is justified by the rule that one should say what he means. A residence (we should rather say a house, or a home) can be in a street. It is understood by those who are thought to know best that saying that a person lives on a street is simply an error, and that the person really lives in the street. The reason for the use of "in" may be found in the fact that "street" in its commonest use includes not only the roadway, but also the houses on each side of the roadway. This certainly places the house *in* the street.

DIFFERENCE BETWEEN SIMILAR WORDS, ETC.—E. E. D., Washington, writes: "In shorthand 'practical' and 'practicable' are written in the same way. Believing it safer to do so, I have always made a distinction, writing the character representing 'pr' for 'practical' and 'prb' for 'practicable.' A stenographer criticised this distinction, saying that the context would always show which word was intended. Even with the help of the dictionary I have not clearly ascertained when to use each. Please advise me on this point. Which is the best dictionary? I intend to buy one, and wish to get the best. In beginning a letter on the typewriter some operators begin each line of the address five spaces further in than the next preceding line; but I have always arranged the address so that the center of the second line would be directly under the end of the first, and the third in the same relation to the second. The 'other girl' maintains that, as the left margins in typewriting are the ones to be made even, it is inconsistent to attempt to have the ends of the address lines run out in any special way. Which is the better—to have each line five spaces further in than the next preceding line, or to consider lengths of lines? Where I have said 'next preceding,' should I not have said 'last preceding'? I suppose you are right in preferring 'had rather,' but I would rather not use the expression myself, even though, as you say, it is used by the best writers. It may be from lack of broadness that my mind will not accept it, but, although I wish to be as broad-minded as I can, and to improve all I can, I can not say 'had rather.' Isn't it on a par with 'had ought to' or 'hadn't orter'?" *Answer.*—The distinction in writing seems advisable, as context does not always show which word is intended. Anything is practical that is in accordance with actual practice, and not merely theoretical; a man is practical who maintains practice based on experience, and is not given to mere theorizing; anything is practicable that can be put into practice, that is not impossible of accomplishment; "practicable" is not applicable to persons. No dictionary seems to distinguish the two words with perfect clearness. The best dictionary undoubtedly is Funk & Wagnalls' Standard; but its best use will involve a little close study of the scientific alphabet and a careful reading of the introduction. Its new method of indicating sounds has misled even some

accomplished scholars, but only because they jumped to unfounded conclusions; very little intelligent examination should enable any one to understand it. Webster's International Dictionary is altogether out of the race in comparison with the Standard, and the Century costs five or six times as much. The five-space rule for indention seems good, and not likely often to give a poor effect. "Next preceding" is good, though probably "last preceding" or merely "preceding" is oftenest used. Actual preference of "had rather" was hardly intended. What was meant was rather objection to the ignorant criticism of it that is so often expressed. It is not at all on a par with "had ought to," etc. "Would rather" is good enough for those who choose to use it, and may be even preferable sometimes; but no reasonable objection to "had rather" seems possible. Nearly always the criticism is coupled with that of "had better," by those who strive to convince us that "would better" is preferable. One of the best explanations of the idiomatic "had better" is given in a letter published in the *Dial*, November 1, 1898, which contained the following: "I refer to the use of 'would better' for the idiomatic 'had better' in such sentences as 'You would better see about it yourself.' The origin of such an unidiomatic, illogical locution may be due to the schoolmaster's diagram. . . . I know nothing more destructive of idiomatic, and hence effective, English speech than the popular school methods of parsing and diagramming. Another explanation I offer is that 'would better' for 'had better' may have arisen in the common speech by analogy with 'would rather' for 'had rather,' both of which are in good use. It seems more likely, however, to be a conscious effort on the part of the purist, regardless of idiom, to put his speech in accord with his notions of grammatical correctness." English has many idioms that can not be thrown out because they will not square with individual notions of grammatical correctness.

FAMILIAR BOER WAR WORDS EXPLAINED.

Many readers have been perplexed over the meaning and pronunciation of the new and often formidable words which appear in the cablegrams and articles relating to the South African war. It is to be remembered that nearly all of South Africa was originally settled by the Dutch, and that it is from their language that these difficult and perplexing terms are taken. Thus the ending "dorp," seen in the names of so many towns, such as Klerksdorp and Ardsdorp, is the Dutch for village; "berg," another familiar ending, means a mountain; "fontein," a spring, and "drift," a ford. In addition to these words the war news from South Africa has been sprinkled with frequent references to "kopjes," "neks," "kloofs," "pans," "veldts," and "spruits." "Kopje" is the Dutch for the hillocks which have formed such an excellent natural defense for the Boer marksmen; a "nek" is the saddle-like elevation connecting two hills, such as Laing's Nek; "kloof" is another word for ravine; a "pan" is a sheet of water; a "veldt" a South African prairie, and "spruit" is a general term applied by the Boers to any small stream. These are the most common words in use in the current dispatches from South Africa, and if this explanation of their meaning is kept in mind it may help to a clearer understanding of the course of events in that part of the world.—*Leslie's Weekly.*

SIMPLICITY IN STYLE.

The art of simplicity in style depends upon the ability to grasp essentials, and it is the acquirement of this ability that probably dooms many to years of struggle. An astute old minister, being asked to make a five-minute speech, smiled and replied, "If you want me to talk five minutes, I will want an hour to study; but if you ask me to talk an hour, I can do so on a moment's notice."—*Self-Culture Magazine.*



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth. $1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, $2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. $1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

G. S. SPRING, Geneva, Ohio.—Your ads. are forcefully displayed.

C. A. NEAL, Williams, Arizona.—Folder very neat and creditable.

DELAVAN W. GEE, Denver, Colorado.—Specimens neat, well displayed and artistic.

C. E. CUNNINGHAM, Brandon, Mississippi.—Blotter good as to design and composition.

JAMES B. BROWN, Winnipeg, Manitoba.—Blotter excellent. Other specimen only ordinary.

LEWIS RAMSTHAL, Milwaukee, Wisconsin.—Specimens good as to design and well displayed.

J. E. HULSER, College Point, New York.—Your ads. are all good, but the Gaignat ad. is very fine.

C. D. SCHOONMAKER, McHenry, Illinois.—Specimens very good as regards whiting out and display.

MUNSEY BULL, Roswell, New Mexico.—Your specimens are neat, but some of them are a trifle too fancy.

O. T. BRATCHER, Maryville, Missouri.—Your pony statement is up to date as to design. Reprint copy bad.

CHARLES W. HENKE, New Paynesville, Minnesota.—Card specimen good as to design and composition.

JUAN S. TURNER, C. Victoria, Tamps., Mexico.—Your title-page is artistic as to design and well displayed.

FRANK V. CRILL, Decatur, Indiana.—Your Holthouse note-head is better in every way than the reprint copy.

E. A. L., Philadelphia, Pennsylvania. — Specimens artistic as to design. Composition neat and correctly treated.

W. S. T., Providence, Rhode Island.—Y. M. C. A. heading very neat. We advise employing smaller type for names of officers.

A. L. Chipman, Poland, Maine.— Your specimens are very creditable. The booklet is your best job. It is quite attractive.

J. S. Adams, Lowell, Michigan.— Statement heading up to date as to design and well displayed. Other specimens creditable.

Nolan Davis, Fresno, California.— Circular good as to design, and very attractive. Cover design, while neat, is not out of the ordinary.

horizontal rules continuous and piecing the vertical ones. Your title-page is all right. For books of this class the design is correct.

The Farr Press, Chicago, Illinois.— We reproduce your Story & Clark Organ Company heading, example No. 1. It is excellent as to design and thoroughly up to date.

Russell Thompson, Boulder, Colorado.— Your specimens are all first-class. The placards are excellent and especially praiseworthy for their modernized display.

Calumet Publishing Company, Chicago, Illinois.— While your letter-head is neat and well balanced, yet it has this serious objection: The firm name is entirely too small.

Dan M. Wogaman, Quincy, Ohio.— Set the line "Printer and Publisher" in one size smaller type. Omit the rules after the line. Also omit the rules underneath the name.

EDWARD H. STORY, PRES. AND TREAS.
MELVILLE CLARK, VICE PRES.
O. J. TYLER, SECRETARY

MANUFACTURERS OF THE
"ORPHEUS" SELF-PLAYING

STORY & CLARK ORGAN CO.

FACTORY: CANAL AND SIXTEENTH STS.
WAREROOMS: 231 WABASH AVENUE
CHICAGO

67 BERNERS ST., OXFORD ST., W
LONDON, ENG.

ADDRESS ALL CORRESPONDENCE TO GENERAL OFFICES
CANAL AND SIXTEENTH STREETS

CHICAGO, U. S. A.

No. 1.

B. Bertram Eldredge, Brockton, Massachusetts.— Specimens well displayed and artistic as to design. Color schemes very harmonious.

Roscoe Thompson, Hudson, Michigan.— Presswork all right on the Stowell heading. Envelope printed in green ink is your best specimen.

J. S. Wohlford, Rockford, Iowa.— Your specimen is well printed and neat. We have no suggestions to offer relative to the composition.

R. E. Bartlett & Co., Kalamazoo, Michigan.— We consider your label specimens very good. They are well printed and the type display is neat.

Willis Edwars, Austin, Minnesota.—You certainly did improve the Owen job very much. Your specimens are all very neat and well displayed.

James W. Britton, Philadelphia, Pennsylvania.—Address line on Walker bill-head too prominent; otherwise it is good. Too many type faces used on card.

Fergus Canadian, Fergus, Ontario.— The War Social announcement is unique and artistic as to design. Other specimens very creditable and well displayed.

George O. Vaughan, Fort Smith, Arkansas.— Specimens all first-class and up-to-date. Cover-page design artistic and harmonious as to stock and color scheme.

F. G. Foster, Medicine Hat, N. W. T., Canada.— The only criticism we have to make on your letter-head is that the type for the date-line is not large enough.

F. L. Andrews, Pinckney, Missouri.—Your February blotter is neat, but the display lines are too weak and the reading matter is set in too heavy-faced type.

M. D. Moulton, Stuart, Iowa.— Specimens all creditable and neat, especially so, considering your experience. To get the full benefit of criticism send fewer specimens.

Will U. Mackey, Carson City, Nevada.— Your tabular work is all right. Where the joints are as perfect as those shown in your specimens there is no objection to making the

Put a plain one-point brass rule around the "Quincy Weekly Herald" line, using no fancy end pieces. Employ a trifle heavier type for this line.

John M. Driver, Philadelphia, Pennsylvania.— Your Engravers' Roman stationery specimens are excellent and have the correct treatment, taken as a whole. The address line on the Moffett & Parsons bill-head is set in too large type.

Review Printing House, Towanda, Pennsylvania.— Blotters are all very good as to design. We think it a good scheme to employ half-tone cuts of local interest to illustrate them.

Lisle R. Morehouse, Washington, Iowa.— The County envelope as designed by you is far superior to the one selected. All your specimens are good as to design and composition.

Elmer Hollis, Salisbury, Maryland.— The Todd bill-head is all right, both as to design and composition. The type employed on the note-head is all too nearly of one size and strength.

Michael J. Killcullen, Olyphant, Pennsylvania.— Your Nos. 2, 10 and 11 examples are very creditable. The greatest defect in your work is the employment of too large type for display.

H. T. Hallam, Anderson, Indiana.— Viewed as a whole, your specimens are quite creditable. Do not employ diagonal or curved display lines on stationery work. The State League program is excellent.

M. L. Royce, Golconda, Illinois.— Specimens neat, but not out of the ordinary, nor up to date as to design. They are on the "long-line-short-line" plan. Break up your display and do not use curved lines.

The Ed H. Gress Company, Milwaukee, Wisconsin.— The cards which amateur printers in your city are printing for 60 cents a thousand are very dear at that price. There are any number of firms in your city that would not use them as a precious gift. Do not be alarmed. They will not

do much damage. The greatest fault we see in your work is the employment of too large type and too many different faces. Do not try to make so many display lines. Break up the display and do not make use of the "long-line-short-line" plan.

DUTCHER, BREED & STORGAARD, Brookings, South Dakota.—Your souvenir edition is very creditable. Taken as a whole the ads. are well displayed and attractive. A big undertaking admirably well done.

THE GAZETTE, Hackettstown, New Jersey.—While your blotter is neat and well displayed, the diagonal rules should have been omitted. Where they run through the reading matter they make it very hard to read.

CHARLES W. SMITH, Hingham, Massachusetts.—Your card specimen is the best as to design, but the panel is much too large and the street address too prominent. Both cards are faulty, being set in too large type.

EDWARD W. STUTES, Spokane, Washington.—As usual, your specimens are all first-class and up to date. We reproduce your cover-page, example No. 2. It is artistic as to design and excellent as to display.



No. 2.

W. H. PICKENS, Clarion, Pennsylvania. We do not know the name of the 13-year-old boy who set the specimens in his leisure time in your office, but we will say that he has exceptional talent for the printing business.

W. P. C., Worcester, Massachusetts.—Bickford & Sweet letter-head neat and well balanced. The Havener letter-head has too much border on it. Also poorly balanced and has a ragged appearance. Other specimens creditable.

THE ART PRINTERY, San Francisco, California.—Your letter-head, envelope and card are excellent and quite artistic. The Broder bill-head is also good. You deserve credit for the improvements manifest on your specimens.

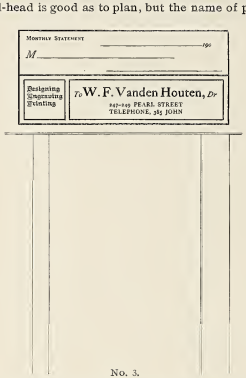
W. K. TRECHSEL, Birmingham, Alabama.—Your large and varied parcel of specimens reflects much credit. It is quite impossible, in our limited space, to criticise so many specimens. The work shows that you have ability and good taste.

ROY ANDERSON, Greenville, Texas.—Your McBride ad. is first-class as to design and very forceful as to display. While your stationery specimens are good as to design, yet you employ such large type for display as to seriously mar their appearance.

JOHN MCCORMICK, New York.—Your specimens are all first-class and of artistic merit. We reproduce your design of the Vanden Houten statement heading, example No. 3. It is unique and thoroughly up to date. The calendar is also excellent.

WE have received a copy of a very poor poster printed at Lawrenceburg, Indiana. We decline to criticise it, owing to the fact that we do not think it was printed by the party sending it. We wish it distinctly understood that we will not pay any attention to specimens when not accompanied by the name of the sender.

WILLIS HALLOCK, Riverside, California.—The Riverside Dairy bill-head is good as to plan, but the name of proprietor



No. 3.

is set in too large type, and it should have been incorporated in the panel. The Freeman & Hallock bill-head is first-class and artistic as well.

F. L. GRAY, Corning, Iowa.—Your most artistic piece of composition is the program of "The Elms." We advise you to discontinue the use of bent rule. It is out of date. Plain rulework is the thing now. Most of your specimens are very neat and creditable.

N. E. ARNOLD, Grenoble, Pennsylvania.—We reproduce two of your specimens. "D" is an example of injudicious ornamentation. The two Egyptian ornaments should not have been employed. One-point rule should have been used for the underscoring instead of two-point. Example No. 4 is unique for an envelope corner card and possesses considerable merit. The two ornaments inside the main panel of the Brennan letter-head should not have been used. Your other specimens are excellent and artistic.



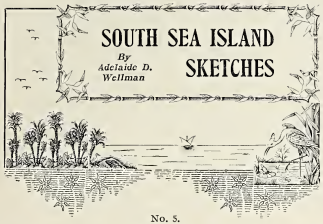
No. 4.

GEORGE L. CARTER, Owensboro, Kentucky.—Your specimens are all neat and creditable. Considering your experience, your work speaks well for your future progress if you continue to study. Do not accord so much prominence to such things as "Bought of," etc.

E. L. SUTTON, Fond du Lac, Wisconsin.—Viewed collectively, your specimens are quite creditable, both as to plan and display. Some of the specimens, however, are faulty. There are too many type faces employed on the January blotter. We notice also that you have omitted the dates of the moon's phases. It is useless to place them in the calendar months unless accompanied by their proper dates. When you wish to employ rule borders with angular corners, do not print them on round-corner cards, as the

round corners on the card and the square ones of the border do not harmonize.

JOHN H. MATTHEWS, Philadelphia, Pennsylvania.—The color schemes on your blotters are harmonious, but they should be reversed on each blotter in order to give strength



No. 5.

to the main display lines. Composition on all specimens very creditable. We reproduce your heading for magazine article, example No. 5. It is thoroughly artistic and rivals the work of the pen-and-ink artist. The design is thoroughly in keeping with the subject.

G. A. RENSCH, Greenville, Illinois.—Neatness, coupled with good display, is characteristic of nearly all your specimens. The Haninger bill-head is faulty, having too many type faces employed in its construction. The *Sun* letter-head, on blue stock, is artistic and very harmonious.

A. W. BARNES, Hebron, Indiana.—You employ too large type on your stationery specimens. Too much prominence is given catch-lines "Office of," etc. Send in specimens often. You need a great many pointers. Buy the book published by The Inland Printer Company, "Job Composition."

H. F. FINKENHOEFFER, Cleveland, Ohio.—Your folder is well displayed and artistic as to design and color scheme. We advise omitting the background tint on the card. The proper treatment of stationery work requires that the firm name be the most prominent display, with the business engaged in secondary. You have this order reversed on your business card.

G. A. CROWDEN, Mendota, Illinois.—Bill-head of W. A. C. good as to design. We reproduce the Witte & Burke bill-heads. No. 7 is the reprint copy. Its faults are too manifest to need criticism. No. 8 is a very neat modern design, but has the fault of a date line which is entirely too small. No. 9 shows the heading as accepted by the customer. It is neat but very ordinary. (See page 60.)

JOHN J. F. YORK, Scranton, Pennsylvania.—We reproduce your cover-page design, example No. 6. It is neat and artistic. It was printed on smooth-finished bottle-green Princess cover paper, and was bronzed with aluminum. Your other specimens are very creditable.



No. 6.

A. E. BRADSHAW, Alliance, Ohio.—The envelope corner card chosen by your customer was not as good as the rejected one, specimen "G." We offer the following suggestions for still further improving this job: Omit the fleur-de-lis ornament and the vertical rule, move the central section over to the center of measure, set the address line in 10-point Jenson and at the right of this line place this wording, "Return in ten days." Set in very small type, making



Shovel Falls, N. Y., ... 1

IN ACCOUNT WITH P. M. YOULEN,
....JEWELER,....
Terms: ALL ACCOUNTS PAYABLE THE 1ST OF THE FOLLOWING MONTH
No. 14 Main Street.
"A"

Rushland, Pa., ... 190

M
Bought of
Charles T. Wilkinson
Rushland Dairy Farms
CHOICE BUTTER A SPECIALTY
"D"

A. F. Glover.
C. E. Ferris.
Mt. Clemens, Mich., ... 1900.

M
In Account With
GLOVER & FERRIN,
DEALERS IN
HARDWARE, PLUMBING,
LAUREL STOVES AND RANGES, STEAM, HOT WATER & GAS FITTING,
PAINTS, OILS, GLASS, ETC. ENGINEERS' SUPPLIES.
State Phone 93
Bell " 911.
"B" 63 Front Street

Cross Keys Hotel.
J. Milton Hershey,
..... PROPRIETOR.
FIRST-CLASS ACCOMMODATIONS. THE BAR WELL STOCKED WITH CHOICE WINES AND LIQUORS. SPECIALTY: TENTH AVENUE TO CHURCH STREET.
"E"

Intercourse, Pa., ... 190....

H. E. Tasker
Photographer
Portrait and Landscape

Carson City, Nevada, ... 190

M
Bought of..... F. J. STEINMETZ,
Pure Drugs and Chemicals, Fine Stationery, Perfumes, Toilet Articles, Flower and Garden Seeds, Fancy Goods, Etc.
AGENCY FOR.....
EASTMAN'S KODAKS and PHOTOGRAPHIC SUPPLIES. CARSON STREET, OPP. POSTOFFICE.
"C"

"F"

Lake Benton, Minn., ... 1900.

SAML KATZENSTEIN,
CARPETS, OIL CLOTHS, WINDOW SHADES, ETC.,
ALLIANCE, OHIO.
"G"

RETURN AFTER TEN DAYS
The Iron Creamery Assoc'n.
MANUFACTURERS OF CHOICE CREAMERY BUTTER.
STAR, IOWA.
"H"

SOME SPECIMENS OF FAULTY JOB COMPOSITION.

two lines of it. This plan will assist you to make a better balance and also allow you to incorporate the return clause desired by your customer.

FRANK C. BLUNDON, Baton Rouge, Louisiana.—While the work done by the pupils in your school is creditable, considering their experience, yet it has many defects. If you will get the book, "Job Composition," published by The Inland Printer Company, price 50 cents, it will explain many things that your pupils should know. Nearly all the faults evidenced on the specimens are treated in this book.

RUDOLPH WITTE. SHANNON BURKE.

Mendota, Ill., ... 189

M

IN ACCOUNT WITH

WITTE & BURKE,

MERCHANT TAILORS.

No. 7.

RUDOLPH WITTE. SHANNON BURKE.

Mendota, Illinois, ... 190

M

IN ACCOUNT WITH

WITTE & BURKE
MERCHANT TAILORS

No. 8.

RUDOLPH WITTE. SHANNON BURKE.

Mendota, Illinois, ... 190

M

IN ACCOUNT WITH

WITTE & BURKE

MERCHANT TAILORS

No. 9.

I. LUTHER RANEK, New Holland, Pennsylvania.—The Teachers' Institute program is your best specimen. Plan and neatness very commendable. The Cross Keys Hotel note-head, specimen "E," is faulty. The second and third lines are much too prominent and the ornaments underneath the matter in the right-hand corner should have been omitted, because they are so prominent as to detract from the matter above them.

H. G. HAYS, Sleepy Eye, Minnesota.—You get good prices for your work. Collectively, your specimens are neat and creditable. Your envelope corner for the Evan Creamery Association, specimen "H," while up to date as to design, does not give the town and State enough prominence. This is a rather common error on work of this class. The firm name and address should always be accorded the most prominence on envelope corners.

BRAUN & SOWLE, Hutchinson, Minnesota.—Your ad. as it appears in the *Leader* is the best as to type arrangement and display. To be sure they have more room in which to display the matter than either of the other papers. The ad. in the *Times*, while not so large, is well displayed. It would be more attractive had more ink been used in the presswork. The display in the *Independent* ad. is weak, which has a tendency to throw out the cuts to the detriment of the reading matter.

E. R. STEPHENS, Hoosick Falls, New York.—Specimen "A" has these faults: "In Account With" is much too large and is still further intensified by the underscoring rules. This wording should be very small and set in lighter-face type. The best way is to count such wording as white space, bringing the line to which they belong over to the center of the measure. One size smaller Jenson would be better for the address line. The border around panel is

entirely too large and the type employed in panel not suitable. A plain one-point rule, such as is used for the underscoring, would be much better and give the heading a neater appearance.

D. Gustafson, Red Wing, Minnesota.— We reproduce the Boxrud bill-heads. No. 10 is the reprint copy, set on the old long-line-short-line plan. No. 11 shows the up-to-date method. We have two criticisms to make on the No. 11 example: There should have been one lead between the names in the upper left-hand corner, and there should also have been more space between the last two blank lines. Your other specimens are very creditable.

J. S. Waters, Morgantown, West Virginia.— The letterhead of the Acme Publishing Company has too much reading matter on it and too much prominence has been accorded various portions. The color scheme is faulty, too much red having been used, which gives undue prominence were made could be shown. We are going to try the plan, with the firm conviction that it will be beneficial. These faulty specimens are not shown for any other reason than that all may have the benefit to be derived by seeing the specimens in question. Of course, it will be impossible to show all specimens of this nature, because some are not suitable for that purpose. It is not our intention to discontinue the practice of showing good specimens. That feature will be adhered to in the future as in the past. The faulty specimens will be designated by letter instead of number and will all appear on one page. (See page 59.)

The News, Carson City, Nevada.— The objection to the Steinmetz heading is too much "sameness" and the evident desire to display every item. It is impossible to get good results on this plan, especially when all display lines are of the same length. This specimen is shown among those upon which criticism is made and is lettered specimen "C."

C. H. BOXRUD.
R. H. BOXRUD.

Red Wing, Minn. 189

M

BOUGHT OF BOXRUD BROTHERS,

DEALERS IN

AGENTS FOR ALL THE
LEADING STEAMSHIP
... LINES ...

Dry Goods, Carpets, Millinery, Etc.

411-413-415 MAIN STREET.

No. 10.

C. H. BOXRUD.
R. H. BOXRUD.

Red Wing, Minn. 190

M

Bought ... of

BOXRUD BROTHERS

411-413-415 Main Street

Dealers In DRY GOODS, CARPETS, MILLINERY, ETC.

No. 11.

to certain portions. The bookstore heading is better. The border around the panel is too heavy for the type employed. We could not reproduce these headings because they were not suitable.

R. A. Turner, Lake Benton, Minnesota.— We reproduce your reset Tasker note-head, specimen "F." It is neat and well balanced, but has a fault. The word "Photographer" should have been set in 12-point. It is not prominent enough. The ornament underneath this line should have been omitted. Extremes in prominence should be avoided. Some compositors would have made "Photographer" the most prominent line. This would be an error. It should have more prominence than you accorded it, but not enough to make it of equal prominence with the name. The reprint copy is bad. We are pleased to see the improvement you made over copy.

It has been thought that this department would be of more general interest and that more printers would receive benefit therefrom if the specimens upon which criticisms We understand from this heading that Mr. Steinmetz is a druggist. Therefore this is his principal business, and the next important display line after the name should be "Pure Drugs and Chemicals." Everything else should be regarded as side lines to the drug business and be accorded about the same prominence. They could be placed in a small, neat panel at the left of the heading. Should the customer desire one or more of these items given prominence, it can be accomplished by setting them in slightly heavier type than the other items.

Charles M. Etchells, Mount Clemens, Michigan.— Omit the vertical panel on your letter-head, also the rule at the right of the horizontal panel. As to the color scheme for the golden-rod stock, use five parts gloss white, four parts French lemon yellow and one part American red, reduced quite thin with 00 varnish, for the tint background. Print the rule border and the line "Mt. Clemens Press" in brilliant vermilion. For the rest of the work use black. Your No. 1 specimen was not in the parcel, consequently we can give

ou no information. Your No. 2 specimen is neat and commendable for its simplicity. The Glover & Ferrin bill-head, specimen "B," is faulty. Its appearance is very monotonous, due to lack of contrast and the employment of too large type, or types too near of same size or strength. We have repeatedly called attention to this common error and reproduce this specimen in order that all may have the benefit of the criticism. As the heading now is it has a very crowded appearance. It is also badly whited out. We advise making two oblong panels bordered by one-point brass rule. Place the matter headed "Hardware" in one panel and wording captioned "Plumbing" in the other. Set the matter under the headings in much smaller light-faced type. Then properly white out the matter.

On page 592 of the January INLAND PRINTER there appeared three reproductions, the work of Mr. William H. Bradford, Portland, Maine. Mr. Bradford claimed to have designed specimens 7 and 8, and said that the customer, Mr. Lamson, instructed him to set the example shown as No. 9. Now comes the following letter from the customer:

Ed S. Ralph, INLAND PRINTER: PORTLAND, February 1, 1900.

DEAR SIR,— Seeing in the January number of your journal, under the heading "Notes Upon Job Composition," an article, evidently a reply to William B. Bradford, Portland, Maine, I do not think it uncalled for to rectify the mistaken impression he has given you as to his importance in the getting up of my little circular.

Mr. Bradford has given you the impression that he designed the cover No. 7, whereas in no wise is he responsible for either cover. Both covers No. 7 and No. 9 were gotten out and designed by myself. First No. 7 and then No. 9, as I found No. 7 misleading. My circular being a "Treatise Upon the STUDY of the Violin," and not upon the violin itself. I am not a violin-maker, but a teacher of this instrument.

No. 8 need hardly be mentioned, as it was only intended for an inside page, and the idea was dropped as soon as thought of.

I feel that your sense of fairness will see the justice of my position in this matter, and that you will rectify the impression, given so publicly, of ignorance and utter lack of taste in my circular, a copy of which I enclose, thinking you may not have seen a finished specimen. I would say that friends and all who have seen the little book consider it not a wholly inartistic production.

Yours respectfully,
CARL LAMSON.

We are always willing to rectify mistakes. Our readers now know both sides of the question and can form their own opinions. As to the relative merits of the specimens shown our opinion is the same as when the criticism was made.

A DESERVED PROMOTION.

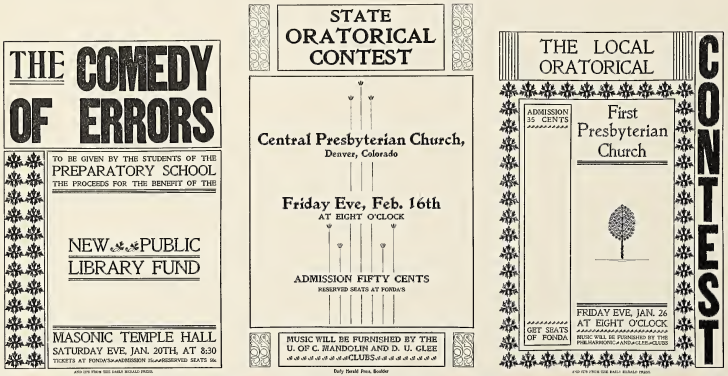
Charles T. Parsons has been appointed Western manager for T. W. & C. B. Sheridan, makers of bookbinders' machinery, succeeding A. D. Sheridan, who has gone East to engage in other business. Mr. Parsons took charge of the branch, which is located at 413 Dearborn street, Chicago, on March 1. He has been connected with this office for the past eight years, first entering the employ of the company as a clerk at a small salary. He was afterward appointed city salesman. In addition to his duties in Chicago he did considerable traveling, and is well known to printers, publishers and bookbinders throughout the West and Northwest. Mr. Parsons has always been an enthusiast as to the merits of Sheridan machinery, and his promotion is well deserved. He is now in position to look after the interests of users of this class of machinery in the most careful manner, and it will be his endeavor to satisfy every one having dealings with the firm. The accompanying illustration is made from a recent picture taken by an amateur in Mr. Parsons' home.



CHARLES T. PARSONS.

"A GOOD THING TO HAVE AROUND."

Enclosed find postal-note for renewal of my subscription to your excellent journal, THE INLAND PRINTER. It is a necessary adjunct to all printing-offices and a good thing to have around, even if you do not have time to read it or renew your subscription on time. It should, however, be read by every printer in the land and they would all be benefited thereby.— *Frank W. Reeve, Book and Job Printing, Atlantic City, New Jersey.*



Reproductions of window cards, by the *Daily Herald Press*, Boulder, Colorado, showing arrangement of type, borders, rules and ornaments, out of the usual style of setting such work. The originals were printed on white board, 9 by 12 inches in size, the design at the right being in blue ink.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

THE Walton (N. Y.) *Reporter* has started on its twentieth volume. Its past record is one of continual and steady growth.

ON the twenty-ninth anniversary of the admission of Kansas to statehood, the Robinson *Index* issued a "Kansas Day Edition" of unusual historic value.

C. V. WHITE, of Seattle, Washington, is publishing a bright, original little monthly "in the interest of legitimate advertising," with the title, *White's Sayings*.

CHARLES A. KING, Beverly (Mass.) *Citizen*.— The halftones on your blotters are exceptionally well done. These made good advertising for your job department.

J. A. RUGABER, Chicago.— The *Avondale Council Tidings* was noticed in THE INLAND PRINTER for August, 1899, and it still keeps up its reputation as a neat little paper.

THE *Monroe County Mail*, Fairport, New York, has improved its plant in many ways during the last few months, having added a new press, an Otto gas engine and a complete electric-lighting plant.

THE *International Bookbinder* is a new trade journal, published at Washington and devoted to the interests of bookbinders of the United States and Canada. J. L. Feeney is editor and proprietor.

THE *Reporter-Journal*, Towanda, Pennsylvania, devotes nearly a column to THE INLAND PRINTER'S last ad.-setting contest. Kiah C. Mott, who was the leading contestant, is a compositor on that paper.

RICHARD M. BOUTON, pressman of the South Norwalk (Conn.) *Sentinel*, using a Cox Duplex press, has just had a continuous run of 122 days without breaking the web. Can any of my readers beat that record?

Watch City Bulletin, Waltham, Massachusetts.— Cover-page is neat and presswork is good throughout. The light-faced type used in the lower panel on the title is not in keeping with the balance of the dress.

NEARLY every day brings the announcement of one or more publishers adopting the flat rate. A move of this kind is a step in the right direction and it is only a question of time when such a rate will be universal.

ELBERT BEDE, North Branch (Minn.) *Review*.— The ads. you send are all good and I should reproduce the one of Lundberg & Olson if it were better printed. This is your best, with that of Harvey Mathews second.

EDITOR PRICE, of the Hudson (Wis.) *Star-Times*, gave a complimentary entertainment on February 8 to subscribers to his paper, which was highly appreciated by a crowded house. Brother Price seems to have the faculty of keeping in the good graces of his constituency.

ANAMOSA (Iowa) *Prison Press*.— There is a notable improvement in the presswork, particularly in the color. In your double-column head, issue of February 17, the shorter piece of border should have been used at the bottom.

JAMES F. SPENCE, Beatrice (Neb.) *Times*.—Your ads. are all properly displayed and nicely balanced. The one advertising "English Flannelettes" could not be better if you had had the entire output of a typefoundry at your command.

ORRIN F. FORDHAM, City Island (N. Y.) *Drift*.— With a little more "squeeze" on the presswork the paper will appear well. A larger letter is needed for the first line of the display heads on the first page, and a more careful grading of "Personals" is advisable.

WEST UNION (Iowa) *Argo*.— I note that a suggestion made in this department in January regarding grading correspondence has been adopted and the last page is much improved thereby. The *Argo* is a very nicely made up and well printed paper and contains some good ads.

C. D. SCHOONMAKER, McHenry (Ill.) *Plaindealer*.— The make-up and ad. display of your paper need no criticism. The appearance of the second page, nearly filled with short items of correspondence, demonstrates that it pays to grade these paragraphs, as I have repeatedly advocated.

LOWVILLE (N. Y.) *Times*.— The *Times* is a newsy paper, and its fourth, fifth and eighth pages are nicely arranged, particularly the latter, where the large amount of correspondence is neatly graded. The three display heads bunched on the first page is poor make-up, and these columns are uneven at the top. Ads. look well.

THIS unidentified clipping has been received: "Amos J. Sledge and Thomas W. Hammer are the names of the editors of a Western newspaper whose motto is 'Nothing but sledge-hammer blows.' Georgia once had two editors, Frank Stanton says, whose names were Hay and Oates, and they took both on subscription."

WITH its issue of February 15 the New Bedford (Mass.) *Standard* completed fifty years of successful existence. It celebrated its semi-centennial by presenting its readers with a twenty-page number, accompanied by a full size facsimile of "Vol. I, No. 1" of its paper, the whole making a well executed memento of the occasion.

E. B. AULT, Equality (Wash.) *Young Socialist*.— Your paper is much improved. Yes, I would use caps and small caps for the date line, unless you have 6-point roman caps. One more lead above the line is necessary if you adopt the first suggestion. It is advisable to omit the parallel rules underneath such heads as "Colony Notes."

WILLIAM H. HARRIS, *South Jerseyman*, Salem, New Jersey.— Your paper is very nicely printed, has an excellent advertising patronage, and is bright and newsy. I have but two suggestions whereby it could be improved — another lead through the second part of the heads, and grading short items under correspondence and similar heads.

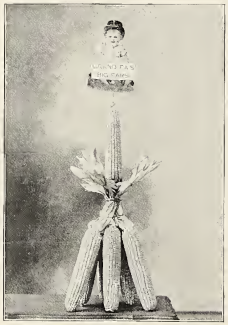
GRANT STEELE, Athens (Mich.) *Bee*.— The ads. you have marked are very good. Nearly all the others have too much display, particularly those on the first page. In the ad. of W. M. Rider "Manufacturer and dealer in" should have been in about 10-point roman. The make-up is good, but the presswork shows an uneven color and too light an impression.

ELWOOD (Ind.) *Call Leader*.— The arrangement of heads on the first page is the best feature of the paper. The color throughout is miserable and not one of the issues shows the columns even at the bottom. The sandwiching of items on seventh and eighth pages is another bad feature. There is

an abundant supply of news and a good advertising patronage, but the greater portion of the mechanical work is not creditable.

EWING HERBERT, publisher of the *Brown County World*, Hiawatha, Kansas, never does things by halves. In January he published a "Holiday Souvenir Edition" of 112 four-column pages and cover, with more half-tones than an average editor has time to count. Among the illustrations were several full-page cuts of prominent Kansas men, one-quarter life size, that were excellent.

JAY CRAWFORD, Shenandoah (Iowa) *Sentinel*.—Your interesting letter regarding the last ad.-setting contest is appreciated, and I trust that some of our Western printers



No. 1.

will be fortunate enough to get into the "picture gallery" next time. The cut used on the cover of the seed-corn catalogue was very striking, and it is reproduced herewith (No. 1). Your envelope is neat and well balanced.

ARLINGTON (Wash.) *Enterprise*.—The first page is neatly arranged and the paper is well supplied with advertising. There is room for considerable improvement in the setting of the ads., however, as there are too many display lines and too many faces of type in each ad. Try and reduce the number of display lines, use a little roman in the ads. and note the improvement.

A FEW months ago I called attention to certain ads. that had appeared in a paper for a number of years without change, but the instances then related pale into insignificance beside the announcement by the Yarmouth (N. S.) *Herald* of the withdrawal from its columns of an ad. that was published therein thirty-four years without change, save that made necessary by the renewal of type.

CONTEST No. 7, which was announced last month, does not close until May 1, so that there is yet ample time to enter specimens. This is an important contest, particularly for job printers, who will undoubtly gain much benefit from a study of the various ways in which the business card will be set. Aid in the contest by sending in samples, showing your own ideas of its proper arrangement and display.

AMERICAN newspaper enterprise seems to have been outdone by the feat of Alfred Harmsworth, proprietor of the London *Mail*, who recently conceived the idea of putting his paper on the streets of Manchester, four hours away by the fastest trains, at the same hour that it appears in London. This could only be accomplished by having a duplicate plant in Manchester and telegraphing the entire contents of the London edition, advertisements and all, five special wires being used for the purpose. The Chicago *Times-Herald* of February 25 contained a three-column illustrated article descriptive of Mr. Harmsworth's life and achievements in the newspaper business.

OLEAN (N. Y.) *Times*.—The *Times* has an excellent advertising patronage and the ads. are well displayed. Parallel rules instead of the single rules in the publisher's announcement would be an improvement, and light-faced parallel rules should replace the heavy double rules on either side of the date line on the first page. A head-letter machine would supply the means for greatly enhancing the general appearance of the paper.

J. L. COX and L. Henry Aff, West Philadelphia (Pa.) *Quiver*.—While not particularly artistic the ads. are notable for their plain, correct and well-balanced display. There is occasionally a trifling sameness, which is more noticeable in the ad. of Allen T. Lewis, where "Truck" should have been larger and "everything that this county produces" smaller. Aside from an uneven indention at the tops of columns the make-up is good and the presswork very satisfactory.

E. H. DICKINSON, Clark (S. D.) *Pilot Review*.—The make-up of the February number of the *Review* is far more desirable than that of December, particularly in the arrangement of the first page. The box heads on "Local Items" and "Neighborhood News" in the latter, however, are preferable, although the flourishes could be omitted to advantage. The presswork is very satisfactory and the ads. notably neat and attractive. The ad. of B. A. Tibbits is original and striking.

ROY ANDERSON, Greenville (Tex.) *Messenger*.—The *Messenger* was one of the first papers to receive criticism when this department of THE INLAND PRINTER was started, and since then has received mention several times. Your ads. are all nicely displayed; that of Dr. Samuel A. Miller had a large amount of matter in it, but was well arranged. The make-up is carefully handled, although I can not approve the placing of ads. in such positions as accorded those on the third page.

E. W. HAYDEN, Galeton (Pa.) *Dispatch*.—Aside from the presswork, which you say it is impossible to improve with your present facilities, there is little to criticise about your paper. "Additional Locals" is not a suitable head for the first page—"Locals," "Local Items," or "Local Paragraphs" would be better, as "additional" implies that others precede, while in this instance they follow. The local cartoons by your own artist, R. Soranson, are well executed and a good feature.

ALGOMA (Wis.) *Record*.—The first page is well made up, and the presswork, excepting the slur at the bottoms of pages, is good. The double-column head, "Personal Mention and Local Items," would look much better with the "and" in gothic caps. Nearly all the ads. have too many faces of type, and the light-face ornaments are out of place; in most instances, however, the proper lines are displayed. Correspondence and local items look neater when graded with the shortest first.

HARRY M. KEENY, Carlisle (Pa.) *Sentinel*, writes: "We have just gotten out a new rate card, which we think is just about right for a daily with 2,500 circulation and a weekly of 2,000 in a prosperous section of the country. It is open for criticism." *Answer*.—Both your daily and weekly cards are compiled on sound lines. In the daily I note that after the first week for each succeeding week you add 60 cents, and after the first month $1 for each succeeding month, and that the same plan is followed in making up the card for the weekly. I reproduce the cards herewith, as they show a good method of "round number" calculation. The daily has the

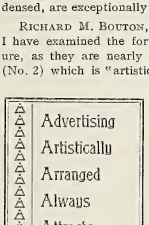
fault of being very low, its yearly rate being but a little over 4 cents per inch.

ONE INCH DAILY.		ONE INCH WEEKLY.	
One day	$.50	One week	$.80
One week	1.00	Two weeks	1.20
Two weeks	1.60	Three weeks	1.60
Three weeks	2.20	One month	2.00
Four weeks	2.80	Two months	2.50
One month	3.00	Three months	3.00
Two months	4.00	Six months	4.50
Three months	5.00	Seven months	4.85
Six months	8.00	Eight months	5.20
Nine months	11.00	Nine months	5.55
Twelve months	14.00	Twelve months	6.60

E. O. D. insertions, three-fourths full time rate.
Once a week in daily, one-half full time rate.
Extra for position advertisements.

DELAVAN W. GEE, *South Side Citizen*, Denver, Colorado. For pleasing ads., good presswork and careful make-up, it would be extremely difficult to find a superior to the *Citizen*. A single rule between the editorial paragraphs is the only change I would suggest. The holiday number simply shows how much better a paper looks printed on calendered stock, as you could hardly hope to improve upon its mechanical features. The ads., using only Jenson and De Vinne condensed, are exceptionally neat.

RICHARD M. BOUTON, South Norwalk (Conn.) *Sentinel*. I have examined the forty or more ads. with much pleasure, as they are nearly all very artistic. I reproduce one (No. 2) which is "artistically arranged" and no doubt did "attract attention." One ad., that of Comstock Brothers, advertising "Useful Christmas Gifts," was quite below your standard. If it had been set more after the style of that of I. Davis & Son, cut from the *Sentinel* of December 23, the sameness would have been overcome.



No. 2.

MICHAEL J. KILCULLEN, of Olyphant, Pennsylvania, writes: "I wish you would continue the issuing of books containing specimens submitted in the contests conducted in your department of THE INLAND PRINTER. I think if a plan were adopted requesting each competitor to accompany his specimen with, say, 25 cents or 50 cents, or whatever you think would be necessary to defray the expenses of the books, that it would be heartily sanctioned by a majority of the contestants." *Answer.*—I have had several letters of this character, and I am wondering just how many of my readers would be willing to send in 25 cents with their entries, providing they received a book containing all the specimens submitted in the contest. If a sufficient number will write me expressing a willingness to do this I shall be glad to add this feature to all future contests.

THADDEUS S. WALLING, Freehold (N. J.) *Transcript*, writes: "Can you explain to me through the columns of THE INLAND PRINTER why my ad. for contest No. 6 was not considered worthy of mention by the judges in said contest? Place the enclosed specimen by the side of Nos. 11 and 5 (as reproduced in the February INLAND PRINTER) and I will leave to your judgment the rest. I have been encouraged by others to write you on this subject, with the request that they be reproduced together, that the printing fraternity may also judge, especially enclosed ad. and No. 11. I do not want you to think I am after prominence when not worthy, but I do not feel satisfied, as a constant reader of THE INLAND PRINTER, to think my ad. was not mentioned as compared with these two. I wish to thank you for past favors and be remembered as an appreciative reader of THE INLAND PRINTER." *Answer.*—I reproduce your ad. (No. 3), which can easily be compared with the others in our February issue. After a careful study of the two ads. in question and your own, I am led to conclude that you failed simply through displaying "$100" instead of "$75," as the judges no doubt argued, and quite rationally, too, that "a diamond for $75" would be more apt to catch the eye than "a diamond for $100." As a matter of fact, the compositor who set the No. 5 specimen submitted as his other ad. one set exactly like his successful one except that "$100" was brought out instead of "$75." The choice of type and the rule border make the typographical appearance of your ad. superior to either of the others.



No. 3.

H. O. LODWICK, Portsmouth (Ohio) *Times*.—The *Times* shows much commendable effort, it being carefully made up and well printed, although its appearance would be greatly improved if a little harder paper was used. There are some good ideas in ad. display, particularly in those with rule panels. Probably the best is that of the Parisian Cloak and Dry Goods Company, excepting that either the first or last lines of the signature should have been shortened by using a short "&," or by abbreviating "company." The ad. of J. Elsman & Co. is too crowded with large type, a fault more or less noticeable in several others.

ON Sunday, February 25, the Lexington (Ky.) *Herald*, Colonel Breckinridge's paper, published a four-page supplement containing "A Day in the Herald Office," giving a description of one day's work in the counting-room, editorial-room and composing-room. It is true to life throughout, but the best portion is that describing the managing editor's experiences. After the arrival of the reportorial force and the giving out of assignments by the city editor, the interest increases as the night progresses, in the way

so familiar to the newspaper man, and concludes in this interesting way:

It is two o'clock sharp and space is limited. There are seven columns of matter to go into four columns of space, and the foreman tells the down-stairs office so in language that sounds like a threat of assassination.

"Very well, then, cut the head off Congress and reduce the United States army to forty lines solid."

"I've killed Buller and cut the life out of Oom Paul as you ordered, and if I take any more out of McKinley and Congress it will ruin both of them."

"Well, then, cut the head off the Kentucky Legislature and let it go at that. It won't hurt it and the difference won't be noticed. Don't kill Mrs. R.'s dog item; that's paid for at 20 cents a line and has to go at top of column next to reading matter."

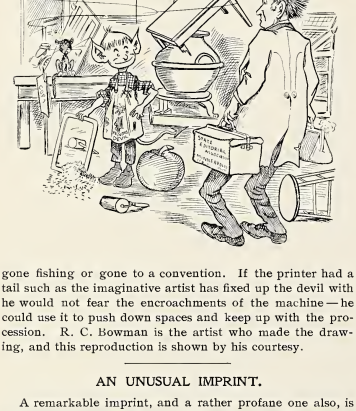
It is now 2:10 and the foreman finds that he has four inches of unfilled space, having cut out too much matter, and the managing editor gasps back up the speaking-tube to "slug" the man who died last night until he fits the space and let her go to press, as only ten minutes remain in which to catch the south-bound train with the mail edition.

There is a rat-a-tat-tat up in the composing-room, a hammering of forms, a shuffling of feet, a little back talk on the part of the "printer's devil," who has just been knocked in the head with the mallet for getting in the way, and the *Morning Herald* slides off the stone, down the chute, onto the press, into the packages and then to the trains.

A night in the office of the *Morning Herald*, with all its trials, its labor, its anxiety and its unrest has been passed.

THE IMAGINATIVE ARTIST.

The following cartoon from the Minneapolis *Tribune* commemorative of the Minneapolis State Editorial Convention may or may not be taken as a faithful conception of the performances of the modern office devil, when the editor has



gone fishing or gone to a convention. If the printer had a tail such as the imaginative artist has fixed up the devil with he would not fear the encroachments of the machine—he could use it to push down spaces and keep up with the procession. R. C. Bowman is the artist who made the drawing, and this reproduction is shown by his courtesy.

AN UNUSUAL IMPRINT.

A remarkable imprint, and a rather profane one also, is that which appears on the book thus described in Messrs. Tregaskis' last catalogue:

617 A DICTIONARY in which many Scotch Words are explained, and many others omitted, by SAWNEY SCRATCH, narrow 12mo, *blue morocco, gold inside borders, top edge gilt*, OTHERS ENTIRELY UNCUT, RARE, KERMACK COPY, 2 guineas. *Edinburgh: Printed by God knows who, and Published the Lord knows when* (181—)



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE Pasadena (Cal.) *News* is "proud of its Linotype."

ST. JOSEPH (Mo.) *Gazette* claims an operator who has worked every day for five years.

THEODORE L. DE VINNE is reported as satisfied with the work produced by his Linotypes.

THE old conservative house of Harper Brothers, of New York city, are installing six Linotypes.

LINOTYPE matrices are wearing better each year, due to the larger number of experienced operators.

GEORGE H. BUCHANAN & CO., of Philadelphia, Pennsylvania, have recently installed Linotype machines.

D. APPLETON & CO. has printed 410,000 copies of "David Harum" from the original set of plates made from Linotype slugs.

THE Linotype Company tries to keep a stock of 7,000,000 matrices on hand. Three-fourths of these are sold to increase existing plants.

WITH a few more such progressive firms as Patterson & White, of Philadelphia, it will not be long before every printer will be his own typefounder.

BURK & MCFETRIDGE, J. B. Lippincott Company, and the Franklin Printing House, all Philadelphia firms, have added additional Linotypes to their plants.

THE Washington (D. C.) *Post* has used its present font of Linotype matrices for eight consecutive years, and the Philadelphia *North American* matrices have been in use seven years.

THE Linotype has made at least one invalid printer happy. This particular one is forced to live in a climate beneficial to consumptives. Before the machine arrived his salary was "climate and $4 per week," now he is a machinist-operator and gets "climate and $6."

REPORTS received from some of the offices using aluminum alloy type, furnished with the Simplex machine by the Unitype Company, state pretty generally in strong terms their endorsement of the wearing qualities of that type. One enthusiastic printer declares "it will last forever."

NOTHING illustrates the vastness of the printing industry more than the statement made by the typefounders that the past year more body type was made and sold than for many previous years. The man who argues that the success of the Linotype means the ruin of the typefounder is simply ignorant of the situation.

AT Naas, County Kildare (Ireland), recently a Linotype operator sued an employer for breach of contract, and during the hearing a question of trade usage came up. The testimony of one of the employer's witnesses on this point was stricken out, the judge holding that as the witness was

not a member of the union he was incompetent to give testimony regarding customs of the trade; nor would he receive evidence from the defendant employer on that branch of the case.

FORTY-EIGHT cities in the country have a piece scale for Linotype operators. From evidence received and heard from these places the range of wages received are in excess to cities paying the weekly time scales.

IT IS DEFUNCT.—C. F., Tremont street, Boston, writes: "Can you give me the address of the publication published in the interest of machine composition in your city? I believe I received a sample copy when first issued, but none since." *Answer.*— The paper you refer to was published in Minneapolis, but suspended after a couple of editions.

WITH a larger and constantly increasing number of Linotypes which are now running without the aid of machinists than the number which are run with their aid, and inasmuch as the tendency is to dispense with their services altogether except in the very largest offices, it looks as though the Linotype machinist as a craftsman is not destined to longevity or prominence.

THE following offices have recently installed Simplex machines: *Republican*, Hudson, New York; *Post*, Lincoln, Nebraska; *Gazette*, Jefferson, Ohio; Tucker Publishing Company, New York city; *Independent*, Honesdale, Pennsylvania; *Republican*, Belvidere, Illinois; *Courier*, Carmel, New York; *Times*, Little Falls, New York; Library Publishing Company, Pittsburg, Pennsylvania.

ONE subject I have not seen discussed I think will call for attention before many years. In old times (before the machines appeared) the composing-room was a school for the apprentice. We all know most of our membership and some of the best newspaper writers of the country entered the office as apprentices with little or no education. Since the advent of the Linotype the opportunities for education have been knocked out or greatly reduced. The boys have not the same facilities for gaining the rudiments of the trade, acquiring the knowledge of punctuation, capitalization and the general use of words the old-timers had. How are they to gain this necessary education; or, in other words, who are to take the places of the present generation of composing-room educated printers?—*D. W. F., in Typographical Journal.*

ISAAC RISLEY, of Pleasantville, New Jersey, has been experimenting with a composing-machine for some twenty years past, and has built and thrown away six complete mechanisms. The seventh one, which has been recently completed, he thinks good enough to market, and in due time it will be offered to the country printers of America as a low-priced typographic machine. It is of the class technically known as a matrix machine, a keyboard being used to align characters which are justified automatically and impressed on a strip of matrix paper that resembles a sheet of tough blotting paper. From this matrix paper a stereotype for printing is made later in the ordinary way. The work produced is rather coarse, and the inventor admits that it is not suited to fine bookwork. The general objection to matrix machines has been the difficulty of making corrections. Mr. Risley is working on the problem of making corrections more easy, and promises to give this to the trade in time. The most remarkable part of the machine is the justifying mechanism. The inventor claims to have been the first to justify automatically.

A FRENCH PRINTERS' CRUSADE.—Brief reference was made to the disturbances caused in the printing trade at Toulouse, owing to the recent introduction of typesetting machines into some of the local printing-offices, particularly that of *La Depêche*. The warfare still continues, and placards and handbills, issued by the compositors, are being showered all over the place. We reproduce three of these from a recent issue of *La Fonderie Typographique*. They are curiosities in their way, especially the monumental one (No. 2), the inscription on which may be translated as follows: "Here lies the *Despatch*, which died of indigestion, the result of devouring too many comps." In one of the other bills (No. 1) it is stated that any workman who buys the paper in question thereby commits the new crime of Lese-Humanite. And, again, it is said (with regard to the proprietors of the journal) that "finding that our arms could not earn enough money to please them, they turned us out to make room for machines." "Greedy-minded Beggars" (Affameurs). These are somewhat stronger comments than we are accustomed to in this country in similar cases.



No. 1. No. 2. No. 3.

TYPESETTING machines are affording the citizens of the smaller cities a source of entertainment and instruction. The *Index*, Bellefontaine, Ohio, was not slow in seeing an opportunity. After the *Index* had installed a Simplex, visitors were constantly coming into the office to see the new machine; so Lee J. Rosbuck, the manager, announced in the paper that the entire office would be open to the public on the evening of January 29. Charles H. Duboc, the operator, explained to all callers the mysteries of his charge. As a souvenir the ladies were presented with a handsome enameled blotter, bearing a picture of the Simplex, and in the upper left-hand corner was a type, tied with a blue ribbon. From an account of the affair in the *Index* we believe the citizens of Bellefontaine will now read with increased interest the news set on "the wonderful invention!"

A DISPATCH to the New York *Sun* says: "There is an old-time printer in the Government printing-office who worked on the Hartford *Courant* when Robert Bonner was setting type in that office. A tourist came along, he says, and offered to bet $10 that he could set more type than any man in the office. He told Mr. Bonner that he was not a marker

to him in speed and that he was afraid to put up his money. Mr. Bonner told the 'tourist' that he was not a betting man, but that he would chance him a ten-spot just to keep his hand in. The money was put up and the two men got down to their cases. In twenty hours and twenty-eight minutes Mr. Bonner had set and corrected 25,500 ems of solid minion, besides taking time to consume three pieces of custard pie and two glasses of milk. Mr. Bonner was recognized as one of the swiftest printers in the country. He was the first man



THE SAME OLD PROBLEM.

The Rev. C. M. Sheldon finds the same trouble in the daily paper as he does in daily living, to wit: "How can we get rid of the Devil?"
— *Minneapolis Tribune.*

to enter a typesetting contest in America, and it is a coincidence that Leo Monheimer, the last to win one, died within one week of Mr. Bonner. The greatest record Bonner ever made was setting and correcting 33,000 ems in twenty-four hours, an average of about 1,376 ems per hour."

THE quad attachment for the Linotype which has been patented by Messrs. Patterson & White, printers, of Philadelphia, has caused quite a commotion among the fraternity, judging from the numerous inquiries received by this department the past month. In reply to many of these inquiries: The device is attachable to any Linotype machine; the time required to adjust it is about ten minutes; from ten to eighteen two and three em quads are cast at each revolution of the mold disk; the quads are accurate, and are made to justify with type; any size body can be cast up to pica by using the proper molds; the ejector blade is made in such a manner that the first quad is ejected before the last quad is started, thus relieving the pressure from the machine from starting them all simultaneously; the mold is of special make and the size of the quads are determined by the adjustable caps which are made into sections of two and three ems each. The patentees have been using these quads in their book and job departments for months. They have had four Linotype machines in use since July, 1896. One machine equipped with this attachment is all that is necessary for any size plant.

THIS department is frequently asked, in effect, as follows: "Which is the best typesetting machine for me to buy? Will not some one of the new machines be better for my work?" It would be improper to give individual preference. The advertising pages of the various trade journals show there are two machines at least commercially upon the market, and while there are several machines which have been for some time apparently upon the eve of being introduced to the trade, yet none of these can excel in ingenuity of construction the machines we now have, and while each of the new contemplated machines claims special advantages over the other, nevertheless the existing machines are daily demonstrating their usefulness. Morever, the companies whose machines are already upon the market have had the opportunity of perfecting their mechanisms and overcoming the weaknesses which developed after being placed in practical use. That most of the new machines will prove marketable is quite certain; the ingenuity displayed in their construction entitles each of them to the greatest success, but that any of them will out-rival the present machines for years to come is very unlikely.

DO TYPESETTING MACHINES PAY?—Employer, Boston, writes: "Will you kindly inform an interested reader of your valuable journal whether typesetting machines actually pay or not? The subject is much discussed and reports are so conflicting that I am quite undecided about the matter." *Answer.*—It occurs to us that the rapidly universal adoption of typesetting machines by the printing industry should be a sufficient answer in the affirmative. A visit to the offices and factories of both the Unitype and the Linotype companies proves that both companies have all they can do. This would indicate that typesetting machines must pay. Or, visit the large book printing-offices of New York city and Philadelphia and note the additional typesetting machines they have purchased and contemplate purchasing. Or, scan the list of offices published by these two companies as users of their respective machines and note that there is hardly a village in the United States but is in evidence as possessing one or more. Or, ascertain the number of offices having machines that avail themselves of the privilege of returning them and resuming hand composition. Do any or all of these things and you will probably say: "Yes, typesetting machines must pay."

OVER SIXTY-FOUR LINES.—A correspondent writes: "Although we have had two Linotype machines running here for two or three years, there have to date existed different opinions as to the right way of measuring the Linotype composition by the 1,000 ems. It is a Norwegian office and German type is used. The stipulation is 15 cents per 1,000 ems for long primer, bourgeois and brevier alike, the time-men setting and distributing all headings. When 1,000 ems is stipulated, is there more than one way of measuring, be it German or roman type? Some claim that German type ems will make shorter 1,000 than the English. The Illinois *Staats Zeitung* used to have alphabet measure, but then it was not ems. Leaded or solid makes no difference, as the machine does the leading. Now, take for instance 1,000 ems long primer on 13-pica wide measure; will not that require 62½ lines to make 1,000 ems? Some one wants 64 lines to make 1,000, but we all agree that THE INLAND PRINTER is the authority, and hope you will favor us with an early reply." *Answer.*—If measured by foundry type gauge there would be 62½ lines of long primer in 1,000 ems set 13 ems pica. In Linotype, if it could be measured by an accurate gauge using the Linotype unit of measurement, which is .014 of an inch, there would be a few ems over 64 lines.

CARE OF PARTS.—S. F. C. writes: "Some time ago you answered a question of mine, for which accept my thanks. (1) What is the proper way to clean spacebands, and how often, to keep in good order? (2) When matrices hesitate to slide or drop promptly down their proper channels, what is the proper thing to use in the channels or magazine, to allow easy sliding? (3) What is the correct way to wipe or clean the rollers or rubber hose when the cams hesitate or stick, or

turn half way; and, of course, at the same time preserve the roller?" *Answer.*—(1) There are many ways of cleaning spacebands, and as to the proper way there is a multiplicity of opinions. Some machinists rub them over a cloth-covered board, others simply rub the band at the casting point, others use a very fine oilstone, dry, laying the band flat, so that the back part of the slide is rubbed, as well as at the casting point. This method prevents the wearing away at casting point and keeps the face of the slide perfectly flat and even. After they have been rubbed clean, enclose them in a small box partly filled with graphite, shake it slightly, then take the bands out and jog them up sufficient to free them from the graphite; this keeps them in excellent condition and they work very free. Clean them daily. (2) When you have trouble with matrices sticking in channels, look to the lugs of the matrices first, perhaps they have an accumulation on the edge that runs in the lower groove; if not, then clean thoroughly the channel plate with benzine and the long brush. Do not use any substance in your channels; all they need is to be kept clean. (3) The cam roll can be cleaned very nicely by washing first with a rag dipped in benzine, then sandpaper them all over.

In the January issue of The Inland Printer, under head "An Energetic Operator," you publish a letter from W. L. Sloane, Owensboro, Kentucky, telling of the cost of sorts, repairs, supplies, etc., for two Linotypes, which have been running three years and nine months. Mr. Sloane's letter particularly interested me, from the fact that when I read it I had just finished figuring up the cost of sorts, repairs, supplies, etc., for the ten machines in this office, which have been running sixteen hours a day the past five years and four months. In our eleven channel plates are contained about eighteen thousand matrices. To keep these up to the standard I have added 9,393 sorts, which you will see is only about one-half of one font for each channel plate for the five years and four months, and our print compares favorably with the best printed newspapers. The purchase of matrices is the largest item of expense incurred, and were I to start with all new matrices again I feel confident I could reduce this expense fully one-third. The total cost of sorts, spacebands, small parts, such as springs, verges, rubber rolls, etc., together with a very few jobs sent out to machine shops, does not quite equal $10 per year per machine. The books in the business office will verify my statement. I would also refer to Mr. Seaward, Linotype Inspector, as to the condition of the machines. Our operators easily set 60,000 ems nonpareil in seven hours and forty minutes. I am not seeking notoriety, nor do I claim any undue amount of credit. I have received satisfactory wages and have given my employers what they have paid for. I would like, however, to learn through the columns of your valuable publication how this record compares with other offices. I am neither headman, stoneman, adman nor foreman; can not operate a little bit, would not if I could, preferring simply to confine myself to the work of a

Linotype Machinist.

Transpositions and Metal Pot.—A. F. writes: "Will you kindly help an old reader of The Inland Printer by giving me information regarding the following points of the Linotype: I am a machinist-operator and experience considerable trouble from transpositions; will frequently have from four to six in a galley of brevier (13 ems). They are principally in two and three letter words, the spaceband 'getting there' too soon. A few months ago while setting a directory (long primer) I had trouble with the cap G, such as in the word 'George,' the e getting in front of the G every time unless I made a short pause between them, and I still have the same trouble, no matter what size matrix I am running. I keep the keyboard, cams, rubber rollers, verges and magazine clean and working freely, and the divisions in the assembler entrance present no obstruction to matrix as it leaves the magazine. Assembler chute rails and star wheel are renewed as frequently as necessary, and all parts of spaceband box work in unison. Another difficulty is with the metal pot. For some reason I am unable to get the metal down (without having a stick in the mold) any lower than ¼ inch from top of the well, and that low only recently, since filing about $\frac{1}{32}$ inch from face of the mouthpiece, making it thinner and allowing the pot more of a tip. Previous to this treatment had to keep ears of plunger covered. Regulating screws in jacket legs and adjusting pot spring makes very little if any difference. I keep the well clear of dross. It has always been my impression that metal should be kept below top of well. If you can help me in my troubles it will be greatly appreciated. The machine has been in use since summer of 1897." *Answer.*— It would be difficult to say exactly the cause of your transpositions; there are several ways in which they could happen. If you are sure the keyboard, cams, verges and partitions do not cause the trouble, it would seem that the matrix-delivery belt ran too slow; for instance, if your belt ran faster the cap you mentioned would get there quicker, thus overcoming the trouble; a loose belt or lack of proper lubrication of bearings will cause this gear to lose speed; look into it. As to the metal pot, our opinion is that if the mouthpiece had been properly ventilated your trouble would have been averted. Be very careful about changing adjustments such as the legs of the pot, etc., as they are seldon the cause of trouble.

Linotype vs. Foundry Type.—H. E. D., Pennsylvania, writes as follows: "Being a pressman, I am, of course, more particularly interested in 'Pressroom Notes and Queries,' but generally scan almost everything in your invaluable and artistic journal. In the March number, pages 861-2, a short article by J. H. C., New York city, draws rather an intemperate comparison between the use of ordinary type and Linotype. Of course, I understand it is done in a somewhat indirect way, by using the figure of a typesetting machine. In the course of his remarks he says: 'It at once places printing from type upon the antiquated list.' I



AFTER A FIERCE STRUGGLE.

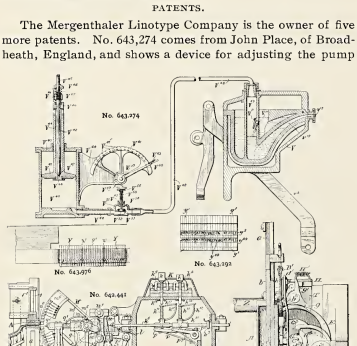
Rev. Sheldon (to the "Devil"): "Well, I guess you can stay."
The "Devil": "Yep, I thought you'd change your mind."
— *Minneapolis Tribune.*

am well aware that to find a single fault, or to utter one word of adverse criticism of the Linotype, is by many construed as a badge of ignorance and prejudice, and especially so when coming from a pressman. Nevertheless, facts are facts, and as a pressman I prefer and can do better work in less time in printing from type forms than I can direct from Linotype slugs. My reference here is to bookwork on a cylinder press with hard packing. First, the matter being set at intervals of a few days or a week on different machines, the knives of which perhaps have been ground and reset, the slugs vary in height. The same when corrections are made by inserting single slugs or lines, they frequently vary in height from that of the original set matter. Again, when working say a 28 by 42 sheet, eight pages to form, the lines of which run parallel to the cylinder, I have more or less trouble by the slugs working off their feet (as per enclosed portion of sheet). How do I remedy the trouble? Simply by trying to correct the fault in the slug, which, if taken out and calipered, will be found out of true either on bottom or sides, or both. By inserting strips of thin cardboard the trouble can be partially overcome. Linotype people will tell you the slugs should be true. I am not questioning that fact, I am only stating the matter as I find it in everyday practice. If the slugs could be kept as uniformly true as foundry-cast type, they should and no doubt would work equally well, but until that can be done, it is simply foolishness for any one to assert that work, as to quantity and quality, can be done with equal facility as with the type.

The machines in this office, four in number, are used in setting the matter for our daily and weekly editions, which are worked on a Cox Duplex press and give us no trouble in the respect mentioned, the soft blanket not taking so firm a grip on the face of the slug, and with considerable less inking-roller traction, to say nothing of the higher standard of work required on book forms.

PATENTS.

The Mergenthaler Linotype Company is the owner of five more patents. No. 643,274 comes from John Place, of Broadheath, England, and shows a device for adjusting the pump



of a Linotype machine to casting line-slugs of different sizes. Compressed air is driven along the pipe V^{48} by the descent of the piston V^{43}. As soon as its pressure in the cylinder V^{49} exceeds the pressure of the metal in the pot V outside that cylinder it closes the valve V^{51} and holds it closed, while the molten metal flows on to the mold. The setting of the pointer V^{60} affects the valve V^{52} and regulates the pressure in the pipe. For the casting of a larger slug, the pointer is simply moved to the left. Patent 643,976, also by Mr. Place, covers a longitudinal grooving of the matrices, as in the illustration, to assist perfect alignment. No. 643,292, by C. Holliwell and R. C. Elliott, is on an arrangement for utilizing the lesser-used keys on the right of a Linotype keyboard for duplicate characters, as for setting head letter at will, by touching a button. Two-letter matrices are used, as in the illustration, and the operator can obtain a line-slug with either the caps "DRAGON" or the figures.

No. 643,329, by James MacKirdy, has for its object the simplifying of the means for retaining the matrix-line within



GOOD FRIENDS.

the elevator, avoiding the necessity of coöperating parts and still admitting of the line being shifted right and left into and out of the elevator without difficulty and without injury to the matrix characters. Patent No. 643,289, by D. A. Hensley, covers a change of certain mechanisms in the Linotype machine, for the purpose of saving wear on the ears of the matrices by their striking the lower corner of the mold.

Paul F. Cox has taken out Patent No. 643,473, on a device for feeding crimped spaces S from a galley into his typesetting machine. It will be remembered that in his original machine Mr. Cox cut the spaces from a ribbon of lead, and crimped them shortly before using. He now proposes to cast the spaces, and feed them in from a galley, just as they come from the typefoundry.

H. J. S. Gilbert-Stringer, of Brighton, England, in patent No. 642,441, shows improvements in his typecasting and composing machine. When one of the keys k is depressed, the segment M is shifted to bring the proper matrix, as a^6, to the mouth of the mold A, when the appropriate type is cast and pushed out into the line being composed.

THE COPYRIGHT LAW.

Printers throughout the country have a serious grievance against the new copyright law, and have started a movement to secure the passage in Congress of an amendment to the law, which will greatly affect the reading and studying public. They claim that under the present regulations publishers ship valuable plates into this country with a few damaged plates among them, paying only the small duty required for damaged plates, and by this scheme are able to run off expensive editions without allowing the printers to have any share in the business. So high an authority as S. B. Donnelly, president of the International Typographical Union, says that a committee is at work on a bill to amend the present copyright law so as to stop the importation of plates and matrices for books and other valuable printed matter, from foreign countries. It is likely, Mr. Donnelly states, that the bill will be introduced into Congress at an early date.

STUART LITTLEJOHN AND THE APRIL COVER.

THE worth of the "first impression" on the recipient of a catalogue or book which has a novel and striking cover-design is being more and more appreciated by the people who order printing. A catalogue printed in an ordinary way, with a striking and attractive cover, is more apt to have a careful examination than a well-printed one having an ordinary cover. An artist who has been doing considerable work in the cover line, not only in pen-and-ink and wash drawing, but by the method of modeling in clay, is Mr. Stuart Littlejohn, who designed the cover appearing upon this month's issue of THE INLAND PRINTER. Mr. Littlejohn has been engaged in independent work in Chicago for some time, having gone to that city from New York. The design is a specimen of the splendid possibilities of reproduction of clay-modeled designs for any purpose, be it cover or advertising sign, the effect being preferable to embossed work from the standpoint of expense, and the results obtained being such as to give almost every printer a chance to do work equal to that of the one having special facilities for embossing. Advertisers who wish to get away from the everyday cover are beginning to use designs like the one now mentioned. Mr. Littlejohn has taken for his subject the early Venetian era of printing, two artisans shown, a compositor and a pressman, each working by the primitive methods of that time. Through the window is seen the typical street and buildings of that era. For this design two models were made, one showing all of the design, with the exception of what shows through the window. That portion was made on a larger scale and then photographed down to be attached to the photograph of the other design before being half-toned. The greatest care and artistic handling have been displayed in the lighting of the model, as therein lies to a great extent the successful result in the half-tone. A miniature reproduction of the cover is also shown, together with several other designs by Mr. Littlejohn of the same character, as well as a half-tone of the artist made from a recent photograph.



STUART LITTLEJOHN.



MR. LITTLEJOHN'S CARD.

CHARACTERISTIC MANUSCRIPTS.

The age of typical manuscripts is rapidly becoming a thing of the past, in these days of the typewriter and the stenographer. The editor no longer has time or yet indulgence sufficient to decipher aught but the product of a few favored pens. The vast majority of writers must "typewrite" or cease to offer contributions. As a result the editorial eyes are not intent upon discerning in a young author's hand-writing signs of his budding genius; the censor can not, even should he so desire, study therein salient characteristics which may commend the aspirant for literary laurels or hopelessly condemn him. The modern editor doubtless is grateful for exemption from this old-time privilege or penalty of office; yet after all, in this advance, this turning of the wheel of progress, something of charm and interest is altogether lost. The publisher has gained a clear, readable manuscript, but to the world is lost a characteristic personal expression of the author's self as pictured or revealed in his own writing.—*Caroline Ticknor, in Truth.*



MODELED COVER.
By Stuart Littlejohn.

IF everybody knew everything the demand for red tape would be lessened.—*S. O. E. R.*
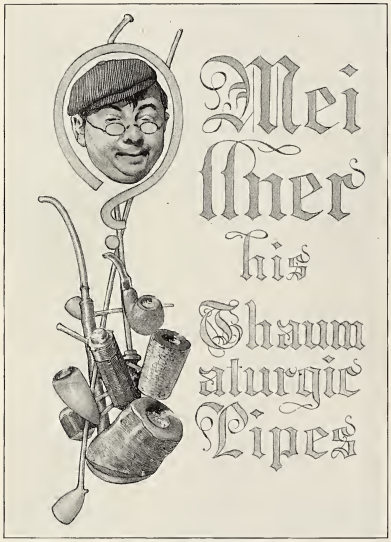






MODELED COVER-DESIGNS, BY STUART LITTLEJOHN, CHICAGO.

FIRST ANNUAL EXHIBITION OF THE COMMERCIAL ARTISTS' ASSOCIATION OF CHICAGO.

ALMOST interesting exhibit of commercial designs was given by the Commercial Artists' Association of Chicago during the last two weeks of March. About two hundred of these pictures were arranged upon the walls of the club's quarters, at 49 La Salle street, and every caller expressed surprise at the number of drawings that had been got together for the first annual exhibition, and the high quality of the work from an artistic standpoint. That art can be mixed with commercialism no one can deny after having an opportunity of examining the work of the members of this association. If any criticism could have been made of the exhibit it was that there were too many designs of a highly artistic nature and not enough of strictly mechanical work. However, this is to be expected, as every artist desires to show himself at his best, and naturally sends in for exhibition what he considers will do him the most good.



From wash-drawing by Meissner.

The pictures included wash-drawings, water-colors, pen-and-ink work, decorative book-covers and designs by all of the methods known to modern illustrating. The exhibition was in every way successful, but will undoubtedly be followed by others at which even more creditable work will be presented, for all the members are determined to constantly strive for higher excellence. We present reproductions of several of the pictures, shown by the courtesy of the exhibition committee.

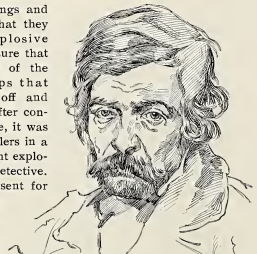
The local engraving houses, by whom most of the members are employed, courteously loaned much of the work shown upon the walls, and furnished for the catalogue a number of excellently engraved cuts, for which the members were very grateful. The catalogue, by the way, was a creditable one, bearing upon the cover the well-known seal of the club.

The following members were represented in the exhibition: Hugo Attenberg, E. C. Barr, Arthur E. Becher, P. A. Berlet, A. F. Banzenmacher, Gus Baumann, Emil Biorn, Maurice Blinkinstine, C. G. Brown, H. C. Burdt, H. G. Carnahan, Walter A. Caspar, C. F. Church, Walter R. Corlett, Otto Edler, Farrah, Farrar, J. Frew, C. W. Fryer, E. Hall, E. M. Hamer, A. Henke, A. Fr. Hansen, I. R. Henri, R. W. Hirchert, Frank R. Hotchkiss, Ludvig Holberg, R. Lou Huehne, R. E. Hummel, Chr. Kilgus, Emil C. Kleboe, M. A. Klein, Alfred C. Koehn, Krase, George A. Loughridge, J. L. Loveday, Carl Mauch, Meissner, William Neuenfeldt, Albert Olson, A. Opstad, Harry Parkhurst, C. D. Pitchford, Charles J. Rohs, Frank C. Senge, Richard Sigmund, R. M. Smith, Corydon G. Snyder, Howard Stebbins, J. W. Thacher, C. S. Thompson, N. A. Throop, F. B. Ward, William Wendt, A. T. Williamson, C. G. Wiltz, Albert R. Windust, C. Wright.

The officers of the association are as follows: Henry M. Thiede, president; James Doyle, vice-president; W. F. Moses, secretary; A. T. Williamson, treasurer; H. A. Hooker, sergeant-at-arms. Executive Board: Harry B. Grant, Thomas Rogers, Adolph Kadlowski, Charles Hibbeler, Emil Kleboe. Exhibition Committee: P. A. Berlet, chairman; A. Henke, R. E. Hummel, Carl Mauch, treasurer; Fred B. Ward, secretary.

A NEW WAY OF WASHING TYPE.

Mr. E. A. Seagers, of New York, sends to THE INLAND PRINTER the following item taken from a recent issue of the *Orillia Packet*, Ontario, Canada, which shows an ingenious way in which an amateur printer tried to get around the apparently simple difficulty of cleaning type. The amateur of the story is the Rev. G. H. Raley, missionary among the Indians at Kitamaat, British Columbia: "Mr. Raley is among the Indians, remote from civilization, and has a small printing-press that a man could carry in his arms. He uses it to print small sheets in his mission work. It seems that the composition rollers had got so hard that they would not take up the ink, so he sent them by mail to a friend in Toronto to be renewed. When the postman delivered them, the friend did not like to look at the things and got the idea that they were some explosive bomb, feeling sure that the projections of the iron core were caps that would set the things off and destroy the house. After consultation with his wife, it was decided to put the rollers in a tub of water to prevent explosion, and send for a detective. Detective Cuddy was sent for and he was not sure that even keeping them in water was a safeguard and advised sending for the inspector of explosives. That official came and after examining the rollers decided that they were not dangerous



From pen-drawing by A. F. Banzenmacher.



From pen-and-ink drawing by C. F. Church.



From painting by
Emil Biorn.



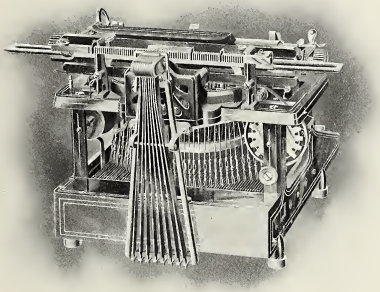
From pen-drawing by
C. G. Wiltz.



From pen-and-ink drawing
by R. Sigmund.



From wash-drawing by Harry Parkhurst.



From wash-drawing by A. Henke.



From wash-drawing by R. W. Hirchert.

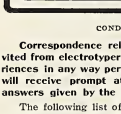


From pen-drawing by C. Mauch.

SOME EXAMPLES OF THE WORK OF THE COMMERCIAL ARTISTS' ASSOCIATION OF CHICAGO.

(See opposite page.)

to life or property, and suggested that they looked like printers' rollers. A printer was then consulted, who, of course, recognized the innocent rollers of glue, glycerin, etc. To make the matter doubly sure, Mr. Raley's letter then arrived, stating that he had sent his friend his old rollers and wished them renewed. Mr. Raley had not been five hours in a printing-office when he attempted to print his little paper. His first efforts at washing the type were amusing. First, he took one letter at a time and washed it; this was a very slow process, so he made 'pi' of the whole thing, and *put it in a pot and boiled it*. At last he happened to be in Victoria and went into a printing-office, where he got a few hints that saved him a great deal of work. Mr. Raley returned this week and takes with him a larger press, to use in his mission work."



NOTES & QUERIES ON ELECTROTYPING AND STEREOTYPING

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metallizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; $1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

"ROTTEN" METAL.—A. G. W., Elkhart, Indiana, writes: "Under another wrapper I send you piece of stereotype plate, and ask if you will kindly inform me what is the trouble with our metal? You will notice the back is full of bubble holes, which sometimes penetrate through to the face of the plate. The metal is new, was well stirred, and contains about two pounds of temper metal to every 100 pounds of stereotype metal. Have tried all kinds of temperature, but can not get a good, smooth plate." *Answer.*—Your metal is too hard. Add pure lead, a little at a time, until a strip when cool will bend to about a quarter circle before breaking. If your plates are flat, without grooves in the back, paste a sheet of manila paper on the cover of your casting-box, or lay a sheet over the gauges after the matrix has been placed in the box, so that the metal will be poured between the matrix and the paper back. The paper is a nonconductor, and prevents the metal from chilling too rapidly. If your casting-box cover is grooved, paint it with a mixture of lampblack and tobacco in water. The mixture should be boiled for some time. You could probably find some valuable information in the book on stereotyping sold by THE INLAND PRINTER.

WHAT IS AN AMMETER?—Speaking of ammeters, Brother Dunton says: "But are these ampere-meters? Are they not more velocity or energy meters? Can a magnetic needle which is influenced by more than one ampere turn or one convolution of wire in its energizing field be truthfully considered an accurate instrument for the measuring of electrical quantities? I claim it can not." Without going into technicalities at this time, it may be said that the ammeter is popularly supposed to be an instrument for measuring the amount or quantity of electric current employed in performing work. The ammeter measures quantity, while the voltmeter measures pressure, and the product of quantity multiplied by pressure, as measured by these instruments, is called watts, and is what we who buy electric power have to pay for at the end of each month. The writer recently had occasion to make some tests with the object of ascertaining the amount of power consumed in operating certain machines. The information was obtained by measuring the current with a voltmeter and an ammeter, mutiplying the reading of one by the reading of the other and dividing the product by 746, which is the number of watts per horsepower. The first test was made with the dynamo running light, the second with the shafting only in operation, and then the machines were added one after the other until the full load was connected. During all these tests there was practically no change in the reading of the voltmeter, while the ammeter reading increased as each machine was added to the load. It certainly requires no argument to show that it requires more current to operate two machines than one, and inasmuch as the voltmeter remained constant, whereas the ammeter responded to each increase or decrease of the load, it would seem that the ammeter is a measurer of quantity. As to the accuracy of its readings, the "Weston" and some other makes are accepted as accurate by engineers generally, and the method just described is considered to be the best known method of measuring power.

"FACTS AND FIGURES."—The February number of the *Process Review and Journal of Electrolyping* contains some alleged "facts and figures" by Mr. Dunton which are supposed to demonstrate that the agitation of an electrotyping solution will increase the rate of deposition about two hundred per cent. Mr. Dunton's contention is, if we understand him, that without making any change in the current or in the temperature and composition of the bath the simple expedient of keeping the solution in motion will have the above effect. These "facts and figures" of Mr. Dunton's are in the nature of a reply to the writer's statement that copper is deposited by electricity and not by agitation, and consequently there can be no material increase in the rate of deposition unless there be an increase of current. But Brother Dunton says "agitation lubricates the path of the current by eliminating a portion of the resistance." The writer has pointed out that repeated tests fail to show any diminution of resistance due to agitation. Mr. Dunton ignores this point and relies on his "facts and figures" to support his contention. The writer requested him to make the test of depositing copper for equal periods of time both with and without the aid of the agitator and under otherwise uniform conditions, and then weighing the copper so deposited. This test he claims to have made and the results are given as follows:

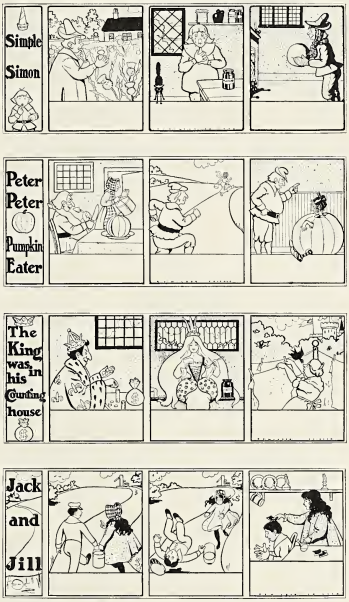
> The first experiment of the series was made with the depositing dynamo and the agitated and quiescent solution. To be perfectly fair and unbiased, the first experiment was made with the agitator in operation, the second one after the stopping of the pump and the quieting down of the solution, and the third the following morning when the solution was in a perfectly quiescent state. Three cases, having been prepared exactly the same, their surfaces being perfectly smooth (without any impression), with a depositing area 12 by 12 inches, one square foot, were hung in the bath in the relative order: the first when the bath was in motion; the second after the pump had been stopped for one hour, and the third before the pump was started the following morning. Each case was allowed to run exactly fifteen minutes, when it was lifted from the tub. Afterward it was taken from the bath, the deposit removed, carefully washed with hot lye, hot water and dried. In order to obtain an absolutely uniform piece of metal in each case, a piece was then cut from the middle of the shell 5 by 6 inches, and each weighed on the apothecaries' scale in grains, with the following results: The piece deposited with the solution in motion weighed ninety-one grains. The piece which was deposited one hour after the pump had been stopped weighed sixty-eight grains, a

difference of twenty-three grains, notwithstanding the latter was enjoying the benefits of the previous stirring of the solution and it had not had time to settle in the period of time elapsing. The third piece deposited the following morning, with the solution in a perfectly quiescent state, weighed thirty grains, a difference of over two hundred per cent. These results are conclusive and demonstrate that the agitation of the bath in the hands of competent workmen and with a suitable dynamo, one which is adapted to the working with the agitated bath, will very materially influence the rate at which the metal is thrown down. Here it is in "figures" a difference of sixty-one grains between the absolutely quiescent solution and the agitated, and a difference of twenty-three grains between the shell enjoying all the beneficial results of the agitation of the solution, allowing sufficient time to elapse only after the stoppage of the pump to allow the solution to come to a state of rest, a difference of about sixty-five per cent. Showing that to have the solution in motion at the time the action is taking place results in the above increases.

It is not supposed that the readers of THE INLAND PRINTER are interested in personal controversies, but we believe they are interested in ascertaining the facts concerning the influence of agitation on depositing solutions. It will, therefore, be well to point out wherein there may be a possibility of error in Mr. Dunton's calculations. It will be noted in the first place that he did not weigh *all* the copper deposited, but only a small section out of the center of each shell. Now, inasmuch as the agitator is a recognized promotor of uniform deposits, the shell made with the aid of the agitator would obviously be heavier in the center than the shell made in the quiescent solution. Every electrotyper is familiar with the fact that the deposit made in a quiet solution is heaviest around the edges of the case, and this peculiarity is particularly noticeable when a strong current is employed. Again, every electrotyper who is employing an agitator is familiar with the further fact that movement of the solution promotes uniformity in the deposit, or, in other words, distributes over the whole case a portion of the copper which would otherwise be deposited around the edges. Bearing these points in mind, Mr. Dunton's figures show just what might have been expected, namely: that the shell produced with the solution in motion was *thicker in the center* than the shell produced in the quiet solution; but they do not show *how much copper was deposited* on the entire case, which was the point at issue. Another possibility of error may be found in the fact that the third test, which shows the lightest deposit, was made in the morning when the temperature of the bath was presumably much lower than on the previous evening after it had been worked all day in a hot room. In the same number of his journal to which reference has been made, Mr. Dunton informs his readers that a few degrees of temperature make a very material difference in the rate of deposition. It is safe to say that no electrotyper will contradict this statement, for they all know that as a rule the first deposits in the morning are sluggish, particularly in the winter months. Diligent investigation among the users of agitators has failed to develop any support of Mr. Dunton's claim. In every case the testimony is that an increase of current is imperative if material increase of rate is desired, and it is a fact that in nine cases out of ten electrotypers have discarded their old machines and installed new and larger dynamos. That this condition of things is not peculiar to the West or to a particular type of agitator, is shown by a letter from one of Mr. Dunton's correspondents in the January number of his paper, and by other instances which might be mentioned. The correspondent writes to Mr. Dunton: "We placed the pump in the tub according to your direction and started it up, and I must say it stirs the solution thoroughly without roiling it a particle. . . . *But I have not been able to materially quicken the deposit.*" In his reply to this correspondent Mr. Dunton gives direction to change the construction of the dynamo and run it at 2½ to 3 volts. It seems, therefore, that Brother Dunton's experience and conclusions are absolutely unique. Because of this fact and in view of the opportunities for error which have been pointed out, and because Mr. Dunton's "facts and figures" are in direct contravention to the established laws of electrolysis, we trust that we may be pardoned for questioning their accuracy.

THE AUTOPLATE.—The following remarks concerning the "Autoplate" made by Edward P. Call, publisher of the New York *Evening Post*, at the annual convention of the American Newspaper Publishers' Association, held at the Waldorf-Astoria, February 22, 1900, may prove of interest:

I will preface my remarks with the statements that the Autoplate has withstood a long period of severe testing, is finished, and within the next ten days will be installed in the New York *Herald* office. It operates at the rate of three and one-half plates per minute and its product is superior to that of the present hand method, and is more uniform. Plates from it have been tested in the *Herald* pressroom and pronounced perfect. So



MOTHER GOOSE BOOK-DESIGNS, BY RALPH E. WILDER, CHICAGO.
(By courtesy Cosmo-Buttermilk Soap Company.)

the machine may be considered by publishers as a commercial factor to be reckoned with from now on.

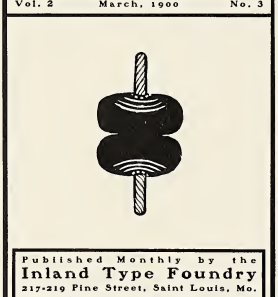
Furthermore, the possibility of labor opposition has been reckoned with, and as the result of several conferences between Stereotypers' Union No. 1, of this city and the inventor, matters have been arranged; the union has accepted the machine, pronounced it practical, advocated its use, and agreed to do all in its power to further his efforts to train its men, and to make the transition from present hand methods to the Autoplate an easy matter. A satisfactory adjustment between a labor union and the inventor and introducer of a labor-saving machine is unusual, but in this instance it has been accomplished and principally by virtue of the foresight and good business judgment displayed by those who are conducting the affairs of Stereotypers' Union No. 1. These men frankly stated that they recognized the benefits which all labor had derived through the introduction of machinery, and although the Autoplate might at first displace many hands, yet they were confident that in the end not

only would the work of the others be lessened in severity but the stereotyping room would attain to a size which otherwise it could not hope to reach.

The possibility of casting and finishing stereotype plates by machinery occurred to the inventor in the early nineties, and a study of the problems involved therein convinced him that they could be solved and a satisfactory mechanism developed. After having gone into the matter sufficiently to warrant his belief in an ultimate success, he went to Mr. G. G. Howland, general manager of the New York *Herald*, and told him what he thought he could do, and how he proposed to do it. Mr. Howland — much to his surprise — expressed no skepticism, but on the other hand gave him a hearty moral support, for which he desires to express his appreciation. After that a long period of gradual development under experiment had to be gone through, which I am pleased to say eventually resulted in success, and the first machine for the *Herald's* plant is now finished and ready for delivery.

Description: The Autoplate consists of combined casting and finishing mechanisms which coöperate to automatically cast, shave and trim at the head, foot and sides, and deliver ready for use, curved stereotype printing-plates at the rate of three and a half per minute.

At one end of the machine is the casting mechanism in which the matrix is secured (the operation of securing the matrix occupies less time



COVER-DESIGN FROM TYPE.

and may be done with more convenience than with the present hand box). Once the matrix is in position the operator at the casting end of the machine throws down a lever and the casting apparatus proceeds automatically to cast and deliver plates to the finishing mechanism which adjoins it. As each cast is ejected from the casting chamber it is automatically thrust into the finishing mechanism where, likewise automatically, it is trimmed, head, foot and sides, shaved out, its bevels finished and delivered ready for printing. If large blanks throughout the body of a matrix are not properly backed up they will have to be dressed out of the plates by hand, but all other finishing the machine takes care of.

The Autoplate is so arranged that a change may be made from one matrix to another with the loss of but one casting operation; thus it is easy — and results in the loss of but a small fraction of a minute — to change from the casting of one page to that of another. It should be understood that the change of matrices — which requires the stoppage of casting — in no wise interferes with the operation of finishing all the plates that are in the machine at the time of the change.

All the waste from finishing — sawdust, shavings and tails — goes into a receptacle from which it may be removed with a shovel and thrown back into the furnace; thus all stereotype metal is conserved and kept free from the floor dirt which is usually mixed with it.

From three to four men only are necessary to the operation of an Autoplate machine; one to look after the casting end, another to look after the supply of metal, and the third or fourth to inspect the plates as they are delivered and lift them off the machine.

In estimating the advantages to be derived from the use of Autoplate machines I shall take, for example, a newspaper (a) the main press battery of which consists of five quadruples and three octuples; a newspaper (b) having a battery of four sextuples, and a newspaper (c) with a battery of three quadruples, and will classify the gain under the heads of: The saving of time, the increase of press capacity, the saving in fixed charges — which includes labor cost, floor space, waste material, etc.— and the improvement in quality of printing-plates.

The saving of time may be divided into two parts: that which occurs in the closing of the forms which precede the last form, and that which occurs in starting the presses after the last form is closed. With Autoplate machines the forms that are now closed early in the night or afternoon may be held open very much longer than is at present possible — which is a substantial advantage to the three examples, (a), (b) and (c); and the plates from the last form may be produced so much more rapidly as three and one-half is to one. I shall not attempt to figure out the time to be gained in making plates from the earlier forms, but the gain to be had in the starting of presses I will set forth.

Example (a). Running on eight-page products — battery consists of five quadruples, each requiring to start it four plates of last form; and three octuples, each requiring to start it eight plates of last form. Forty-four minutes are now required to start these eight machines, whereas with Autoplates they may be started in fourteen minutes. At present, between the starting of the first press and that of the last, 140,000 papers are produced, but with the Autoplates so much of what is now waiting-time-of-presses may be utilized that in the same period of time 247,000 papers will have been printed, or 107,000 more than can now be obtained from the same plant. In other words, at present forty-four minutes after the matrix of the last form is out the last press will start and 140,000 papers will have been printed by the first seven presses of the battery; whereas with Autoplates in forty-four minutes after the matrix of the last form is out 247,000 papers will have been produced, a gain of 107,000 in the first forty-four minutes of press-running time; and such a gain is something that no increase, however large, of press capacity, will bring. (These figures are based upon the actual time now necessary — in the plant I refer to — to make the forty-four plates, and upon the average product per press per minute which is now obtained, and the figures referring to the Autoplate are taken from the machine itself.) In the matter of fixed charge, Autoplates will make a great reduction in the amount of labor necessary, in floor space, in the present waste of material; and the quality of product is better than that now produced by hand, and is uniform. Finally, the Autoplate is a *machine*.

Example (b). Running on eight-page products, battery consists of four sextuples, each requiring to start it six plates of last form. To start this battery twenty-four minutes would now be required, whereas with Autoplates the last machine would start in eight minutes, which would yield an increase in running time of three and one-quarter minutes of the first press, seven and one-half minutes of the second press, eleven and three-quarters of the third press, and sixteen minutes of the fourth press; thus such a battery operated in conjunction with Autoplate machines would yield, during the first twenty-four minutes after the matrix of the last form has been made, 36,700 more papers than would otherwise be possible. The other advantages set forth in example (a) would apply to such a plant as this, but in a lesser degree.

Example (c). Running on ten, twelve, or fourteen-page products — battery consists of three quadruples, each requiring to start it two plates of last form. In this instance more forms have to be handled, and as the earlier forms may be held open longer than is now possible a substantial gain will have been made before going to press. After the matrix of the last form is made it now requires two and one-half minutes to start the first press; an Autoplate machine would start it in one and one-quarter minutes — saving one and one-quarter minutes of time. It now requires four and one-half minutes to start the second press; an Autoplate machine would start it in two minutes — saving two and one-half minutes of time. It now takes the third press six and three-quarters minutes; an Autoplate machine would start it in two and one-half minutes — saving four and one-quarter minutes of time. At present when the last press starts, the first press has been running four and one-quarter minutes and the second press two and one-quarter minutes, thus six and one-half minutes of product have been yielded, which — estimating the product of each press at 300 per minute — equals 1,950 papers which have been produced six and three-quarters minutes after the matrix of the last form has been made; whereas with an Autoplate machine, in six and three-quarters minutes after the matrix of the last form has been made, 4,350 papers will have been produced. If (c) were on an eight-page product an Autoplate would save in starting the first press two and one-half minutes, the second five and one-quarter minutes, the third eight minutes, and in the first twelve and one-half minutes would enable the battery to produce 16,650 papers instead of 7,200 — an increase of 9,450. The other general advantages of the Autoplate will be had in this case as in the others, but of course not in the same degree.

A detailed description of the Autoplate machine will be given in the next number of THE INLAND PRINTER.

THERE is no use trying to be up to date in typography or even trying to run a "print shop" without THE INLAND PRINTER. Enclosed find renewal of my subscription.—*John W. Barnhart, The Herald, Auburn, Nebraska.*

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12-Point Tudor Black Condensed. 9 A 30 a $2.55

GOD pleased to open to man the Art of Printing, the time whereof was shortly after the burning of John Hus, 1416 Printing being opened, incontinently ministered unto the Church, the instruments and tooles of learning and knowledge, which were goode bookes, and authors which before lay hid and unknown The science of printing being found, immediately followed the Grace of God; which stirred up good wits aptly to conceive the light of knowledge and judgement; by which light darkness began to be espied and ignorance to be detected, truth from error, and religion from superstition to be discerned. 1234567890

18-Point Tudor Black Condensed. 8 A 25 a $4.00

RED was in common use by printers of all countries at an early date Gold was used by a printer of Venice 1477 Attempts at Color Printing were in Chiaro Oscuro, many tints of the same color, but in no case did any printer of the 15th 16th or 17th centuries attempt the printing of finished pictures by overlapping and contrasting colors Inaccurate register was not regarded as a fault

Tudor Black Condensed

Cast in Nickel-Alloy Metal

24-Point Tudor Black Condensed. 5 A 15 a $4.10

PRINTING in colored inks was first shown in the rubrics and colophon of the Mentz Psalter, 1457 The initial letters were engraved upon wood and impressed without ink on the paper

36-Point Tudor Black Condensed. 4 A 12 a $6.70

DONTFAUCON was not able, after careful and diligent search, to find any linen paper in France or Italy dated prior 1270

48-Point Tudor Black Condensed. 4 A 8 a $7.50

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McCullagh Series

10 Point	20A	26a	$2.75
12 Point	16A	20a	3.00
15 Point	10A	14a	3.25
24 Point	5A	12a	4.00
30 Point	7A	10a	4.25
36 Point	6A	9a	5.50
42 Point	5A	8a	6.00
48 Point	4A	7a	6.50
60 Point	3A	5a	8.50
72 Point	3A	5a	9.50

18 Point Barta Border No. 246 30 Inches, $1.50
36 Point No. 255 18 Inches, $1.50



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

CAUSE OF SLURRING ON OLD STYLE GORDONS.—E. A. Knight, of Utica, New York, submits the following views of the cause of slurring on Old Style Gordons. Mr. Knight says: "In some of your recent issues I have noticed several complaints of slurring on new Old Style Gordons, also replies to same. One item which has been overlooked in the replies is the position of the form, whether above or below the center of the bed of the press. I am persuaded by my own experience that the whole difficulty lies in the fact that the forms in these cases were *locked too high up*. A careful inspection of the action of the press during impression would show whether I am right or not. I do not think that the roller on the stud in the cam has anything to do with the impression or the slurring if the form is rightly placed. When the platen is tilted to the impression it is locked by the movement inward of two upright ends of a movable frame under the feed-board. This movement is controlled by a cam and springs. A projection running back from the platen moves upward against the solid frame of the press, and the two ends of the frame mentioned by an inward movement locks the platen in place. If the form is properly locked, one pica below center, the strain of impression tends to increase the pressure upon the upper or solid part of frame, and no slur will occur. But if the form is locked too high, sometimes only by one or two picas on a heavy form, the strain of impression forces down upon the said frame and causes it to push out, and a slur is the result. Sometimes the spring controlling the movement of this frame becomes loosened or broken and does not perform its work, thereby leaving the platen at the mercy of the stud-wheel in the cam, and in that case its action is never positive.

PRINTERS' AND ENGRAVERS' PROOFS.—A. E. R. sends the following: The more experience the practical and conscientious pressman has in trying to explain to the fault-finding employer the necessity of careful make-ready on half-tones, the more futile his efforts become. This condition probably exists because of the inexperience of the employer in the practical working of half-tone cuts. It is a lamentable fact that many first-class pressmen have to contend against the contorted and often absurd ideas of the employer whose thoughts can not get away from his bank account. In the February issue of THE INLAND PRINTER, in the editorial headed "Engravers' Proofs," the pressman who tries to produce the best possible results in working half-tone cuts under circumstances widely different from those under which the artist's prover worked, is referred to as a "paper-scraping, paste-besmeared and callous-hearted employe." It is evident that the "employer" was "exasperated." Let us try to look at the pressman's side of this contention. In the first place, the writer, an experienced pressman in half-tone work, questions the existence of a disparity between the effects produced by an experienced and practical pressman and those secured by the artist's prover, unless the honors, to a great extent, be on the pressman's side. He, indeed, would be a poor pressman who could not secure the best of results from a single cut, as is the case in taking the engraver's proof. It is to overcome the obstacles of speed, inferior stock, ink, bad mounting of the cut, and the working of a number of cuts with type at the same time, that requires the ingenuity of the employe and consumes considerable time.

The writer also questions the statement that "the engraver's prover, without overlay and *other* time-killing manipulations, produces impressions of the half-tones that are exquisite in their brilliancy and softness." The engraver's proof is usually made upon a press built especially for the purpose and the inking done by hand. The ink used will be just as "stiff" as the subject will admit of, and, if applied by hand, will be done with the greatest care (sometimes the hand being used to wipe out the "high lights" and vignetted edges), thus producing an effect impossible for the pressman to secure under the widely different circumstances in which he works. The engraver's usual method is to underlay the plate where required, the underlay being placed between the plate and a steel bed, and is bound to be effective. After all this care has been taken and time expended in inking and making ready and the proof is "pulled" the sheet is not taken from the plate at the rate of a thousand an hour, but is taken gently by the edge and pulled off slowly, so that the coating of the stock does not adhere to the cut. Not every impression the engraver's prover makes is a perfect one. The cut is ofttimes taken back to the engraver to be "touched up" by hand, and after that probably a number of proofs will be taken before one is secured that is sufficiently legible to accompany the cut to the customer. The engraver's prover has the benefit of using the very best enameled stock, and the greatest of care is exercised in using the right side (another point which the pressman dare not consider when he is working the cut). I said the press used in making the engraver's proof was usually built for the purpose, but that is not always the case, as many so-called artist's proofs are made upon platen job presses, and the work done by a skilled pressman, who uses many devices and schemes which the pressman who works the cut when it comes into service can not employ, and the number of copies is few, and only the choicest ones are used. The speed at which this work is done would in no wise be profitable in an ordinary (or extraordinary) printing-house. We believe we have exposed the engraver and his methods enough and perhaps more than he deserves. Now let us consider the working of the cut by the skilled pressman. We will, for example, consider an ordinary vignetted half-tone, and notice, first, that it is now mounted on wood (not steel, as on the proof-press), and the wood is usually porous and soft to a greater or less degree, causing the cut to "give" under a rigid impression. Upon careful examination you will doubtless find it slightly (?) warped. These conditions must be overcome. Now, notice on the first legible impression the pressman makes there is a heavy dark line about the edge of the cut. This the engraver's prover could wipe out with his hand, but the pressman must scrape and shave his make-ready if he would

have the cut give a satisfactory illustration. Now, notice that the solids, instead of being a nice, solid black, show the pores in the paper in white. This is where the time-consuming overlay is necessary. If a flat impression is used and made heavy enough to print the solids a full, smooth black, there will be too much impression on the lights. In making a few impressions this would not necessarily spoil the results, but on a long, continuous run the surplus ink would be squeezed into the mesh and fill it up, and instead of the exquisite light the pressman would produce *mud*. Repeated washing-out would help this, but the time thus consumed would be greater than that required for making an overlay, and, furthermore, it would soon wear down the delicate points of the half-tone, so that it would be impossible to secure good results from the cut forever after. As before hinted at, the pressman often has to contend with illustrations of widely differing character in the same form. It is impossible to regulate the supply of ink to suit any particular one and have the rest appear sharp and distinct, so the pressman must strike a happy medium and secure the desired effect by the impression. This requires a forethought and judgment on his part for which he should be commended instead of censured. The securing of the best results is just as important to the pressman as the matter of "profit and loss" is to the employer. A careful workman can, and often does, bring out details in an illustration that are entirely lacking in the engraver's proof. The reason that a pressman so often fails to secure a dense black on the heavy parts of a cut is caused by the necessity of using an ink of light body. The engraver can use a heavy ink and pull his proof gently from the form, but the pressman must have his press deliver at a thousand an hour or faster, which sometimes causes the coating to pull off if a heavy ink is used. A pressman seldom has the privilege of using a stock as fine as that which the engraver uses, and is usually compelled to use both sides of the sheet (one side often being inferior to the other). It is too true that there are men who make overlays for the sake of making overlays and to put in hours of time, but they are not the pressmen that advance in the business, but rapidly recede. The progressive pressman will never use a thickness of tissue, unless it will add to the appearance of the finished work. It is an indisputable fact that some of the finest half-tone work done anywhere is done without an overlay, but it is the exception. The time may come, and the writer believes will, when the overlay will be the exception. In regards to wasted machine time. I wonder if the "exasperated employer" does not take account of make-ready time in making his estimates. If he does not, he indeed has cause to become indignant, but it should be at himself and not at the much-abused pressman.

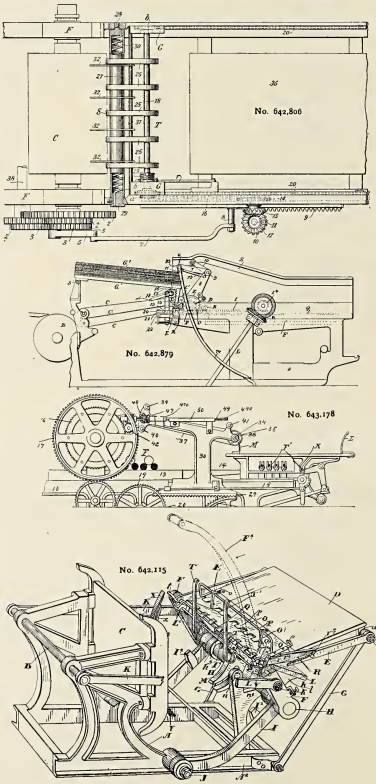


TITLE-PAGE DESIGN.

An employer could materially help the financial side of the question if he were to inform the pressman how much time could profitably be expended on a job. The writer hopes that the "exasperated employer" will receive these words kindly, and feel more charitable toward his much-enduring pressman.

PATENTS.

Walter Scott has obtained three patents since last report. Nos. 642,805 and 642,806 cover details and combinations of a sheet-delivery apparatus. A plan or view from overhead is shown in the annexed drawing. C is the cylinder, 32 the sheet-strippers, S rollers and T travel-rollers, for rolling the sheet along and dropping it at 36 on the delivery table. The roller S is made automatically self-winding. No. 642,879 is an inlay-sheet supplying device by Mr. Scott. As the printed



sheet is taken from the cylinder B along the tapes C, an inlay-sheet is removed by suction devices from the top of the pile G^1, and carried with it to the delivery table.

In patent No. 643,178, H. A. Wise Wood, of the Campbell Company, shows a new delivery mechanism. The central framework, 30, is a carriage that travels back and forth. In the drawing it is in a position to receive a sheet from the cylinder, 16. As the sheet runs on to the tapes, 37, of the carrier, the whole device moves backward and rolls the printed sheet off to the delivery board K.

A simple and ingenious little press of the "amateur" type is shown in patent No. 642,115, by F. L. Harbridge, of Gravenhurst, Canada. The sheet is fed as on a cylinder, and the pulling of the hand-lever carries the platen from under the feed-board down to the point of impression.



"WHAT'S THE USE?"

(On Denslow's Title-Page to the *Goose-Quill*.)

"What is the use?" I know there is no use
If all the end is wrapped in yonder clay;
If all our thought and effort and the world's desire
Fades as the light fades at the close of day.

We do not ask the use, nor speculate
Upon the net result we gain from art;
Our recompense: the joy of having done;
The gods are just; we live our lives apart.

We work unconscious of the scythe of time;
We laugh at failure; for to us success,
Gauged by the spirit art endows it with,
Is an immortal whole that can't grow less.

"What is the use?" Ask Denslow, Carll or Holme
These never stop to ask, so sure are they
That life to them is not a pencil point,
Its ending not a grave with yonder clay.

We are but resting-places in the flight
Of strong-winged genius that creation's dawn
Gave to the world; we work because we must,
And laugh at days or hours till time is gone.

—*Robert Craik McLean.*

AMERICAN PRINTING MACHINERY IN GREAT BRITAIN.

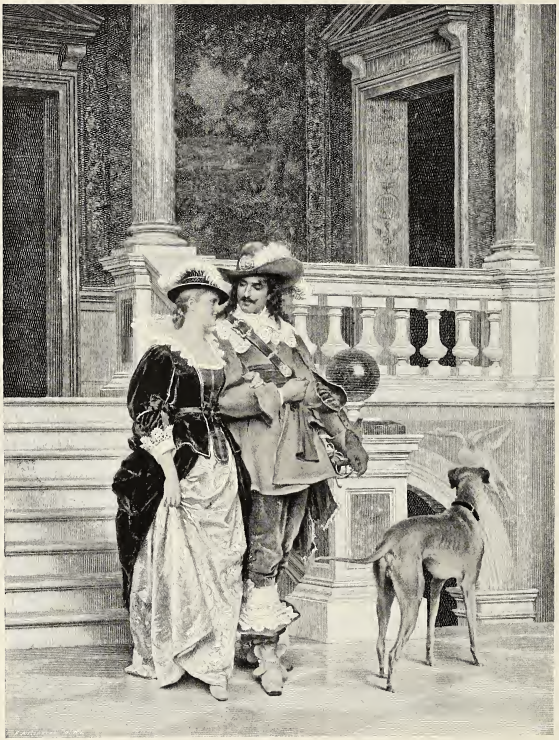
The advance of American printing machinery in England is well indicated in a recent article in *Fielden's Magazine*, London, which says that the London branch of Messrs. R. Hoe & Co. has recently received an order from the proprietors of the *Scotsman*, Edinburgh, for two quadruple machines and two four-roll presses. Each of these machines will be capable of producing four, six or eight page papers at the rate of 48,000 per hour; ten, twelve, fourteen or sixteen page papers, all inset, at 24,000 per hour; and twenty or twenty-four page papers at 12,000 per hour. The firm has also received orders from the *Birmingham Daily Post* for one of their four-roll machines; from the *Hull Daily Mail* for a quadruple press; and one three-roll machine for the *Adelaide Observer*. Each of these machines is capable of producing four, six, eight, ten and twelve page papers, all inset, at 24,000 per hour; and sixteen, twenty and twenty-four page papers at 12,000 per hour. There is also on order one two-roll machine for the *Southern Echo* and *Hampshire Advertiser*, Southampton. At the present time there are in course of construction in the London works of the Hoe Company the following list of presses: Four quadruple machines for the *Daily Mail*, London; two quadruple machines for the *Scotsman*, Edinburgh; one quadruple machine for the *Daily Mail*, Hull; two four-roll machines for the *Sporting Chronicle*, Manchester; two four-roll machines for the *Scotsman*, Edinburgh; one four-roll machine for the *Yorkshire Post*, Leeds; one four-roll machine for the *Aberdeen Free Press;* three four-roll machines for the *News of the World*, London; one four-roll machine for the *Birmingham Post;* one three-roll machine for the *Nottingham Guardian;* one three-roll machine for the *Adelaide Observer;* one two-roll machine for the *Southern Echo*, Southampton; one single-roll machine for the *Daily Mail*, London; one single-roll machine for the *North British Daily Mail*, Glasgow; and two single-roll machines for the *Harmsworth Magazine*, London. This list is instructive in a two-fold sense, showing not only how much our American competitors are gaining in this country, but how much our British printing machinists are losing.

NEW YORK'S PRINTING EXPOSITION AND FAIR.

The following concerns have secured space in the Printing Exposition and Fair to be held at the Grand Central Palace, New York, under the auspices of Typographical Union No. 6, May 2 to June 2, 1900:

Campbell Printing Press Company, R. Hoe & Company, P. F. Collier & Son, Mergenthaler Linotype Company, George P. Hall & Son, F. Wesel Manufacturing Company, National Photo Machine Company, J. L. Morrison Company, Sigmund Ullman Company, O. O. Wurst, New York *Journal*, Empire Machine Corporation, *American Printer*, F. A. Ringler Company, Clasp Envelope Company, New York; Dexter Folder Company, Pearl River, N. Y.; J. M. Jones Company, Palmyra, N. Y.; T. A. Richards, Jersey City, N. J.; Tarbett-Phemister Company, J. P. Burbank, Boston Printing Press Company, Boston, Mass.; National Machine Company, Hartford, Conn.; The Unitype Company, Manchester, Conn.; Harris Automatic Press Company, Niles, Ohio; Seybold Machine Company, Dayton, Ohio; J. S. Hoerner, Highland, Ill.; Barnhart Brothers & Spindler, *National Printer-Journalist*, Chicago; August Brehmer, Leipzic, Germany.

In addition to the above, the management is negotiating with about fifteen other firms who have agreed to take space, and it is expected that the majority of these will arrange to exhibit. Mr. Marcus Nathan, the general manager, informs THE INLAND PRINTER that he is also negotiating with several New York dailies, and a number not mentioned in this list will probably be included when arrangements are completed.



THE SPANISH CAVALIER.

Printed from a half-tone made by the
F. A. Ringler Company,
New York.



BY F. F. HELMER.

In this department there are to be given from time to time original and unused ideas in various kinds of advertising. The illustrations presented as new will be purchasable of The Inland Printer Company, yet a good proportion of the ideas will be such as require no outside expense to any fairly equipped printer. Will those who use these kindly send samples of the work, and tell as much as they can about results.

OWING to the lapses of this department in the last few months, there are specimens coming up for criticism in this number that were received some time ago. No attempt will be made, however, to review in order of time.

THE Fergus *Canadian* has a little folder asking, "Do you want more trade?" Inside it answers by referring people to the *Canadian* and its printing department. It is good if you need it, but it is not the kind of advertisement that throws itself at you whether or not you care to know.

AN announcement has been sent us from The Greek Lamp Book Shop, of Des Moines, Iowa, in which an emblem of great possibilities is rather abused. The bit we reproduce, in original dimensions, was the best detail of the whole, but there was such a mass of headings and so many occurrences of the lamp (five times, always the same size) that the result was a confusion. I believe good designers will say that for a typographical ornament an object may be best represented without perspective or shadows. Notice how the modern ornaments of a typefounder's catalogue are plainly made in outline or solid. They print better that way.



THE Troy *Times Art Press* believes in the effectiveness of brevity and has made up a very strong advertisement on that plan. Some thirty sheets, exhibiting specimens of excellent steel-die embossing, are bound in a black rough cover paper with the mark of the *Art Press* simply embossed in white upon it and a white ribbon tied into a bow over the bound end. The first page inside is embossed with the words, "Do you Know?" which refers, without further comment, to the people, many of them hotel proprietors, whose menus, letter-headings and monograms make up the booklet. One thing which gives much dignity and beauty to this cover is the simple, tasteful design which stands as the printer's work. A printer who has a neat and distinctive mark of his own can use it often where an imprint or type display would look cheap or too intrusive. It also adds to popular respect for his work. But be careful what you choose!



A COUPLE of December cards have been received by this department, using the "tag-end-of-the-year" idea. One was from the Fergus (Ont.) *Canadian*, a large manila tag printed in red with a bit of rope tied to it; the other, from T. B. Blair, Neenah, Wisconsin, a little tag fastened to a calendar neatly printed in black, red and green. I think the latter is best because of the calendar with it; the man who received the former would smile, no doubt, but what would he do with it?

A SLIP which The Inland Printer Company uses to announce the time for sending in copy is folded a little below the middle so that all the lower matter is hidden, and only the heading, NOW, in 60-point letters, is seen as the paper is drawn from an envelope. It is printed in aluminum on a dark-green cover paper, and is said to be as startling as a text on a rock.

PENN YAN has a man of ideas in O. J. Townsend, Printer. He explains that the very jolly colored gentleman who beams upon us from the "Shine, Sir?" blotter is "a bootblack who may be found on the streets at any time of day or night, and



"SHINE, SIR?"

is known by every individual in the place." The patronizing interest a town takes in its local characters is a strong influence to enlist on your side.

RICABY & SMITH use something of the same idea in the picture of "The New Opera House" to be added to the architecture of Benton Harbor, Michigan. It is a handsome building, and the interest and pride of citizens is appealed to with profit, I dare say.

FROM William Lichtenwalter, Canton, Ohio, comes a vest-pocket pin case, made of a folded three-inch square piece of manila. The outside title is "A Few Pointers . . . on Job Printing," while inside is pasted a flap of lighter paper holding half a dozen pins. Mr. Lichtenwalter gets out something new every month, but he says this has brought in more work than any of the other things.

AN appropriate February blotter was worded as follows:

Cupid, with his bow and arrow, would this month seek to pierce the heart of some fair one.

Advertising is the arrow that you can not afford to let lie idly in the quiver.

The Pinckney *Dispatch* is a sure bow that will carry the arrow to the heart of all the homes in this vicinity. Try it.

In displaying the above, prominent lines were made of "Advertising," "The Pinckney *Dispatch*," and "Try It." The cleverness of the wording was quite lost under this heading. Emphasis placed differently might have made a most readable advertisement of it.

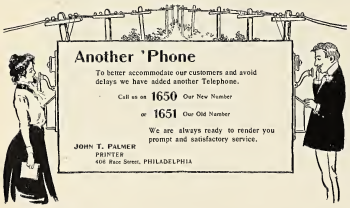
THE Union Bank Note Company, of Kansas City, which has as a mark a U over a cogged wheel with wings, sent us a Christmas and New Year greeting, printed very simply and

tastily inside, but outside bearing the offense of a pink ribbon upon a red panel. Aside from the unpleasant combination of color, I doubt if it pays to put out this sort of an announcement. Business men have little room for needless ribbon-bedecked cards, and the time it would be allowed above basket is really short.

Now about blotters, which always predominate. Here is a very handsome one with a three-color half-tone, from The Homestead Job Print, of Springfield, Massachusetts. "A Neapolitan Beauty," says the advertiser apologetically, "may not exactly suit your fancy, but when it comes to printing we can satisfy every taste." The beauty in question stands a better show of suiting popular fancy than even the type work of the specimen, good as that is.

From John T. Palmer, Philadelphia, comes another blotter, with the same picture upon it, not printed in quite so good a harmony of color, but having the accompanying type matter in two colors instead of four. The whole effect is better; the four-color display insisted on so much attention as to seem discourteous to the lady, and I take it that the picture ought to be the main point of attraction. The picture is generally the *saving* quality of a blotter; the reason for which it is kept. The Palmer blotter, with its much simpler composition, is really more legible, and having also upon it a calendar for the month, has added reason for use.

From the same Philadelphia office comes a card pleasingly illustrated and well displayed, which announces they

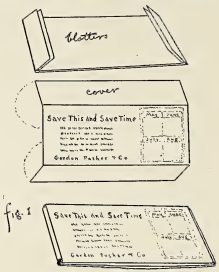


have added "Another 'Phone" to better accommodate their customers and avoid delays. An occasion of this sort is one which offers evident opportunity, for it is the most reasonable excuse for asking attention, and any business man is likely to be impressed by the indication of progress. When you remodel your office, or move, or put in new machinery, tell people.

The Whitman Company, New York, are "Movin' Ag'in." This they announce on a long folder of dark red paper, printed in yellow and green, with a picture of a Reuben and a messenger boy carting the office furniture, followed by the office cat and kittens. "Going further down town," it reads. "New landlord says we can have lots of room to grow — looks as tho' we'd need it, too." Then they have a chance to say something quite to the point, no doubt, about the quality of their work. The fold of the folder is unusual, being turned say three inches up at the bottom and four inches down at the top, then once midway, so that the stamp placed on upper right-hand corner comes across the edge of the shorter flap, holding the thing closed.

A firm in Chicago presents an excellently printed and embossed card with their title of The Acorn Press. They also have sent a couple of blotters, which I consider very bad, and would like to know if any business was brought by them. One is a half-tone of a row of stripped urchins lying on a beach, with a fence sign in the background advertising the above embossers and printers. In the foreground, in large letters, is: ONLINEH (009), but I am compelled to say I have been unable as yet to catch the idea. The other blotter, done in red and black, has an early nineteenth-century pun about calves, bovine and feminine, worked out in two stanzas of rhyme, and illustrated. Say the perpetrators, in chief display lines, "One might infer from the verses and pictures hereon that we are in the live-stock business or hosiery line. . . ." One might, indeed!

A form of desk blotter, easy to handle and of decidedly longer life than ordinary single sheets, is made by printing



a rather stiff cover-paper and folding it to hold two or three pieces of blotting paper as shown in Fig. 1. Here is a suggested wording:

Save This and Save Time. This blotter pad you will find easy to pick up. It will last three (or four) times as long as a single sheet. It will not get tucked under papers so often.

Further than this, with our name in sight you will save time when you want to think of somebody to do your printing.

A three or four months' calendar may be printed on this, but I would advise sending new blotter-pads each month, since many people will not take even the little trouble necessary to renew them. A 4 by 6 inch cover (as folded) would allow an ordinary 4 by 9 blotter to be inserted.

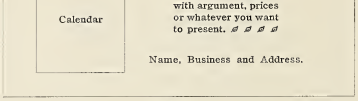


Fig. 2.

Fig. 2 is a suggestion for next month.

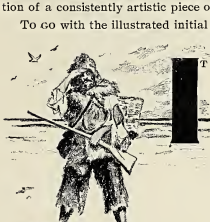
The Claflin Printing Company, Chicago, sends a removal notice. I like the quotation, which is framed in a wreath on the outer leaf of the folder:

"'Tis not in mortals to command success, but
we'll do more, Sempronius: we'll deserve it."

Good mottoes and apt quotations are excellent; they stick in people's minds. And if you can follow by tacking on some clever reference to yourself, you may be doubly sure of remembrance. This Claflin announcement was evidently prepared for sending with some style, the printing inside was beyond criticism, paper and envelope were both good, and the latter was sealed with wax impressed with a handsome monogram of C. P. Co.; but a great spreading design

covered more than a third of the face of the envelope mapping out the vicinity of 296 Dearborn street. For showing the location this is decidedly good, but as a part of an advertisement of refined style it is altogether too bold. Whichever is the more important in this case should be considered; whether the clear direction to a new number or the exhibition of a consistently artistic piece of work.

To go with the illustrated initial "I," one might have:



T was the print that attracted his attention, and so Robinson found his man Friday. If *our* print attracts your attention, you will gain good service by looking us up. There are lots of things we can do for you.

THE interesting inside matter of a booklet from the *Western Garden and Poultry Journal*, Des Moines, Iowa, was given in the December number, but I want to speak of the envelope in which it was received. The illustration in the upper left-hand corner is No. 996 of our Cut and Ornament Book and above the stamp is printed, "THIS IS GOOD . . . But There is Something Better inside the Envelope." There is no other printing, but I think this appeal to curiosity is a safe one.

A LONG-DELAYED PUBLICATION.

Governor Bradford's famous "History of Plymouth Plantation," sometimes erroneously styled "The Log of the Mayflower," which is now proudly sheltered by Boston's gilded dome, is, despite its age and wanderings, clear and as legible as print, and withal much of it is so fine that no type of ordinary size will reproduce it line for line. Since the days of printing probably no author has waited longer for a publisher than did Governor Bradford, or furnished more legible, precise and accurate copy when the allotted time came. Twenty-five years were devoted by him to writing this history, which, although well known at the time and used and quoted from by several historians, mysteriously disappeared at the time of the American Revolution, and was believed to be as irrecoverable as the lost books of Livy. In 1846, however, Bishop Wilberforce, of Oxford, made quotations from a manuscript said by him to be in the library of the Lord Bishop of London, at Fulham Palace. These were recognized some years later by an American scholar as probably of Bradford's authorship, and subsequent investigation identified the manuscript, which was for the first time printed in 1856, more than two centuries after it left the author's hands. This immortal manuscript consists of 280 large folio pages, written on one side of the paper only, the whole strongly bound in vellum; it was recently restored to the custody of the State of Massachusetts by the Bishop of London.— *Caroline Ticknor, in Truth.*

IT APPROACHES ABSOLUTE PERFECTION.

Enclosed please find $2 to pay for another year's subscription. Valuable information relative to the graphic arts and superior typographical appearance make THE INLAND PRINTER all it claims to be and more. It approaches absolute perfection, if such a thing is possible on this earth.— *James G. Rice, manager Peerless Printing Press, Philadelphia, Pennsylvania.*



BY E. P. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

WILL TYPOGRAPHY AND LITHOGRAPHY HARMONIZE UNDER ONE MANAGEMENT?

Mr. P. P., Spartanburg, South Carolina.— In answer to your inquiry regarding the cost of a small lithographic plant, and estimate of the weekly running expenses for same, etc., I will refer you to the January issue of THE INLAND PRINTER, in which you will find an answer to a similar question which I think will fill the bill in your case. I here add that the type-printing plant you speak of will work very well in connection with lithography, as the one will often bear out the other. For instance: In an ornate heading of a label, show card or other subject containing also a lot of body type, you would engrave the fine part of same on stone and set up the rest, lettering, border, etc., in type; then make transfer impression of both and transfer the whole to a stone, zinc or aluminum plate and print. As lithography does not require "high etching," the work of "transferring" is very simple and inexpensive when compared to line or half-tone work, for a lithographic printing-plate, size 28 by 34 inches (more or less makes little difference), can be made for $1.50 to $2, when a line cut increases at a rate of 8 cents per square inch, and half-tone at a rate of from 15 to 25 cents for each additional square inch. Besides, lithography requires no "make-ready" of any kind. If there are many things that can be done so much better and cheaper with type, so there are many things that can *only* be done in lithography, satisfying the demands of artistic merit, simplicity of handling and economy, that both processes, if harnessed together, *under a hand that understands the merits of each*, the most beautiful results can easily be achieved.

Wages Paid to Litho-Designers, Engravers and Apprentices.— As your letter calls for some details which the January issue may not give you, I will add them here: First, you can get an all-round designer and engraver for about $40 to $50; under favorable conditions, for less. These men being scarce, however, at the present day of specialists, I would recommend *two men*, one an artist, for sketching, drawing and stippling, and a letterer, who could put in the lettering on the sketches, as well as engrave and do pen work. In large establishments they have specialists in each and every department. The former you can get for $25 to $35, the latter for $20 to $30 per week — men who know their business. These are the minimum rates. Of course, there are many in the trade who would ridicule a proposition to work at the above figures — specially talented men who find ready employment in metropolitan establishments at high salaries. The assistance needed would be a boy who has talent for drawing (to learn the business) to be apprenticed for four years. He would have to do the machine ruling, help at times in the transfer room, and do other odd jobs about the shop, so as to get a thorough knowledge of every branch of the trade. Many high-class houses charge a fee of from $50 to $100, or he must work one year for nothing; subsequent salary is then so arranged that the last year gives him $1.50 to $2 per day. If he has been attentive, and had sufficient

technical training previous to his entry into the establishment, the firm can start him on the fifth year with $18 per week.

Cost of a Small Litho Art and Engraving Plant and Material Used.—The outfit of the art and engraving room would be about as follows: Unobstructed north light, if possible; a few tables that can be raised in the back, something like a strongly sloping desk; a firm table, on which is to be placed a good ruling machine for straight lines, $60 to $75; a "Ben Day" film machine and inking apparatus for same (these machines are necessary where color-work is done, and are rented out by the year, at a nominal sum); for sketching (also in working on stone) an air-brush is necessary, which can be had from $15 up to $75; dabber and slab, certain acids, blocks, armboards, squares, rulers, drawing-boards, photographic apparatus for enlarging or reducing, specimen books, stone-racks, record books, etc., are matters which can be figured up to say $150. Material used, such as water-colors, sketching boards, tracing paper, gelatin folios, pencils, gum and ink, brushes, etc., are comparatively insignificant, under careful management, and ought not to exceed $100 per year for a few men. Good light, airy room, free from jarring floor, is essential.

The Transfer and Printing Room and Arrangement for a Small Plant.—Second. The fitting up of a printing-room is where the proper judgment must prevail. Errors here can not be so easily rectified. First of all a well-lighted, dry, airy room is of the highest importance. If metal plates are used (consequently considerable acid) this section should be isolated from presses, types or stone-racks. If bronzing is done, the sheets should be passed into a separate compartment where the bronzer is kept. Away from these divisions should be the transferring and proving department, and, if possible, in direct communication with the art and engraving room (just as the latter should be adjacent to business office); then the grinding and stone-polishing department, and as the grinder usually is expected to attend to the metal plates, these two departments can be kept together, as, in many instances, a graining machine is run for the metal plates. Then comes the steam press, in this instance a flat-bed machine of medium size, with an iron bed for metal plates. There must be light enough on the stone or metal form in the press and a good light on the printed sheets as they are thrown down by the "fly."

Litho-printing Room Help and Wages Paid.—The pressman's salary runs from $25 to $35; he must have a feeder and a helper; the feeder gets $12 and the helper usually $6 (of course, local conditions change the prices here quoted somewhat). The transferrer should also have a helper if possible, although, in starting a place, much can be accomplished by the intelligence and good will of but a few hands, until it can be determined by peculiarity of the work just what special help is needed. A transferrer gets from $20 to $30 and his helper comes under the head of apprentice. Just according to the ability of either the sketch artist, engraver, transferrer or pressman, the foremanship can be vested in one of these gentlemen, in such a small plant (always subject to the supervision of the principal, or an able superintendent).

Presses and Other Machines of the Litho-printing Room.—For the purposes of a small plant a secondhand steam press and hand press are sufficient. There are many concerns in New York and vicinity often making changes, that would be willing to sell a press in first-class condition for very little money, say from $1,000 to $1,500. I would be pleased to put Mr. P. in communication with such parties in case he thought of purchasing. A few good hand presses are necessary—one for the transferrer to pull impressions from small stone, one for putting down the same on large stone or plates (iron bed for latter), and one for proving; $150 to $200 might cover that item. A small cutting machine, large enough to take the largest sheet the firm intends to print will cost from $200 to $500. Bronzing machine, troughs, graining machine, paper racks, tables, rubber reducing machine, boards, shelves, rollers, partitions, etc., may add $500 to the establishment. There are many ways of economizing and arranging with a judicious system so that the percentage of loss and waste will reach a minimum.

How to Secure the Proper Help for a New Plant.—In case Mr. P. contemplates starting a plant I will communicate further on special matters. As manager of the employment agency of the "Engravers and Designers League of America," and being in constant and close touch with the printers and steam-press printers of the country, I may be able to supply him with many suggestions, or furnish help in the various branches in which he will need advice.

Cost of Weekly Wages and Material for a Small Plant:

Help (ten men) per week, all branches	$150.00
Material in art room, per week	2.00
Material in printing-room—as inks, chemicals, etc.	25.00
	$177.00

The running expenses of office, insurance, wear and tear, light, power, heat, etc., I have omitted. In such a plant they can be determined by the already existing typo-establishment, as the litho part is only in this case an auxiliary to the same. We will also take it for granted that a cutting machine, shafting and similar appurtenances are already at hand, and graining and bronzing is to be done by manual labor.

Cost of and Capacity of Secondhand Machinery, and Prices Paid for Litho-printing.—The cost of printing per 100 sheets, size 28 by 32 inches, is from 80 cents to $1.25 and up to $1.50. Transfers are charged from $1.50 to $2.50 each in addition; all paper-cutting, sketches, engraving and changing is charged extra (as to time spent by workman). The capacity of the steam press, on small runs, is 3,000 to 4,000 per day. Transferrers usually make from three to five small transfers per day. When longer runs are made on the steam press the price per 1,000 is reduced, and may reach, in favorable cases, down to 60 cents per 100 impressions; in still more favorable cases the transfer is thrown in, and on especially large orders, where a press can be kept running without intermission for weeks or months on one color, all extra charges for sketching, engraving or transferring are left out, even affecting the price of printing more or less in favor of the customer. This has naturally led to the "combination sheet" in lithography, in which the size of an edition is increased, and the time for letting the press stand idle is diminished. The cost of an impression, determined by the wages of those around the press and the color and chemicals used, ought to average 1 cent each. The cost of furnishing all the necessary machinery would be about as follows:

One No. 3 steam press (secondhand)	$1,500
Three hand presses (secondhand)	175
Shelving, troughs, partitions, racks, etc.	200
Art and engraving department (machines, etc.)	150
One dozen stones and plates	125
	$2,150

LITHO-TINT PLATES ON CELLULOID.—Take thin, transparent sheet celluloid; lay over drawing; paint out white places with gum solution and finally dab over with ink; then lay in water and all gummed places will come out white. Fasten on a press bed and print in the usual way.

THE LOSS OF LUSTER IN LITHOGRAPHIC THREE-COLOR HALF-TONE PRINTING.—Sequard, Buffalo, New York, wishes to know how half-tone works from aluminum, and why the three-color work does not come out so well from stone as it does from relief printing? *Answer.*—Half-tone works very well from aluminum plates, in the steam press. The reason why the richness of color can not be obtained, so far, from surface printing is the necessity of dampening the plate;

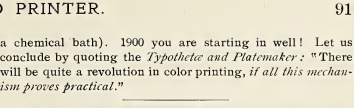
this weakens the color. Still there seems no reason why some kind of wax could not be added to the color in its manufacture that would hold out against this fault; if indeed the matter may not be overcome by printing some day from flat surfaces *without dampening*.

ENGRAVERS' LOUPES.—A. F., London, England: "Would you kindly let me know, in the next issue of THE INLAND PRINTER, what kind of a magnifying glass is used by stone engravers for making vignettes, and where I could procure such a glass?" *Answer*.—Lithographic vignette engravers generally use a glass enlarging the object about 2½ times; a double achromatic glass is the best, as it does not distort the subject. The most convenient size is about 1¾ inches diameter. The best place to buy these glasses is at any first-class optician's.

VARNISH FOR LITHO-STONE ETCHING.—L. BROS. & CO., Indianapolis, Indiana, write: "Will you kindly put in your next publication a recipe for a ground or varnish for litho-stone etching, etc.?" *Answer*.—This subject has been treated at various times in this department. Will add that a very serviceable ground is made by ordinary dammar varnish, bought in the paint shop; add to a pint of same a little venice turpentine the size of a pea. A little sulphur-washed ether and turpentine will make it flow well. Asphaltum can also be added to advantage.

THE FUTURE OF THE FLAT-BED STEAM PRESS.—It has been asked by several parties, more or less interested in the trade, "What will become of the flat-bed lithographic steam press after the large lithographic establishments gradually discard them to make room for the modern fast-running rotaries?" In answer to the above we will venture to predict that they will not go to the junk dealer, but will see years of usefulness ahead, in more or less secluded spots of the globe, where their cheap price will open up small lithographic establishments for limited local orders. The result will be an increased output of lithographic product, and carry in its train the employment of great numbers of lithographers in various capacities. At the same time, we must not forget that for quite a long while the "flat-bed," both for stone or metal-surface printing, will be an indispensable instrument in every first-class lithographic establishment everywhere.

A WONDERFUL INVENTION.—They say two heads are better than one; if that is mathematically correct, then four heads must be better than two. The wonderful multicolor printing-press, which has been carefully guarded so long by the American Lithographic Company, is the work of four clever men—Paul G. Fraunfelder, manager of the art department of the above company, William H. McEntee, Claude A. O. Rosell and Edward Hett, every one of them conspicuous in a particular branch, besides being aided by the veteran electrotyper and process engraver, F. A. Ringler. By combining their respective ideas in printing they have produced what may be called the largest, most complex, novel and multiform printing-machine that was ever devised. There are no plates used, but copper *tubes* are deftly slipped over cylinders. Upon these tubes is deposited a base of *platinum* or *aluminum*, upon which in turn is deposited a *shell* of chemically pure *zinc*, upon which in turn is then placed the *transfer*, and the free zinc etched away to the platinum (apparently a very simple operation which does away with all your "make-ready" on the type press). Another nice arrangement is the *air-tight ink fountains*, under air pressure. In order to obviate the trouble which the tardily drying ink creates, the paper must be *porous* and kept *moist*, yet it can be fed in sheets or printed from the web or roll, just as you like. As far as I know this quintessential invention has one parallel and that is the inkless-printing patent, which "does" one or more reams with one "treatment" (after each sheet has been duly coated and afterward developed in a chemical bath). 1900 you are starting in well! Let us conclude by quoting the *Typothetæ and Platemaker*: "There will be quite a revolution in color printing, *if all this mechanism proves practical*."



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art: sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

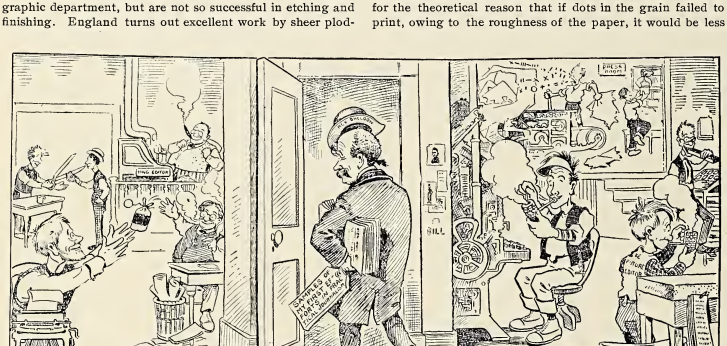
REDUCING GLASSES, unmounted, 35 cents.

ANSWERS TO SEVERAL CORRESPONDENTS.—Adolph Jansen, New York, might perfect himself in designing book-plates, posters, and general mercantile work, by obtaining a position in a designer's office, or with a lithographic or engraving concern. "Subscriber," Newark, New Jersey, will find several formulas in back numbers of THE INLAND PRINTER for mediums to render the retouching of glossy photos less difficult. "J. E. De M.," Pierre, South Dakota, is assured that he could not "get a sufficient insight into half-tone work from a home course to illustrate a magazine" thereby.

EXCHANGES RECEIVED.—Among the publications received is the *Process Photogram*, of London, which keeps up its old-time vigor; there is the *Process Review and Journal of Electrotyping*, of Buffalo; *Process Work*, a small monthly circular issued by Penrose & Co., of London; *The Photo-Era*, of Boston, leads in the artistic quality of its illustrations and make-up; *The Photo-Beacon*, of Chicago, which improves with age; the *American Amateur Photographer*, of New York; *Anthony's Photographic Bulletin*, which is in its thirty-first year; the *Photo-American*, of New York, and the first number of *The National Photographic News and Views*, of Washington, D. C. *Newspaperdom*, of New York, begins

its ninth volume improved in appearance. It was *Newspaperdom* in its early days that was the first to advocate half-tones for ordinary newspaper illustrations.

An English Opinion of American Process Work.— Mr. William Gamble makes the following comparison, in the British *Journal* almanac, of process-work in the various countries, as regards the quality of work turned out: Two or three years ago America easily held the first place, but now even the Americans themselves admit that English and Continental work is equal, if, indeed, it does not surpass theirs. For the greatest volume of work, I should say America leads. For the greatest average of good work, I think England would carry off the palm, while France, Germany and Austria hold about an equal place. France is poor on the photographic side of the process, but skilled in the etching. Germany and Austria excel in the photographic department, but are not so successful in etching and finishing. England turns out excellent work by sheer plodding, and through the excellence of the apparatus employed. America owes the excellence of the work to rigid system, by strict adherence to a well-beaten track in regard to the processes employed. English operators would consider much of the American apparatus crude and insufficient.



From St. Paul "Pioneer Press."

SHELDON RELINQUISHES HIS POSITION AS EDITOR.

Perchloride of Iron.— W. T. R., Denver, Colorado, wants to know which is better to buy, the lump perchloride of iron or the solution as it comes in the chemical supply stores? The latter is much dearer, gives him no trouble, but he would rather buy the cheaper article if it will answer as well. *Answer.*— The lump perchloride of iron is much cheaper to use. The facts are that the choice of purchasing perchloride of iron in lump or liquid is about evenly divided among etchers. No complaints are received about this chemical, and, by-the-way, if there was any trouble this department would be sure to hear it. The ordinary perchloride of iron that one buys in lumps is liable to run in color from yellow to orange, and sometimes to a dark red. The yellow colored seems to be the best, though the darker perchloride may be brought to etch just as well by the addition of a little muriatic acid. When speaking of muriatic or hydrochloric acid it might be mentioned that when the perchloride solution does not etch the copper clean it is customary with some etchers to add a little muriatic acid, when it will be found to keep the copper free from oxide.

Half-tone versus Grain for Three-color.— Some samples of three-color work have been received in which one or more of the plates were made in grain, and an opinion has been requested regarding them. This query pops up every now and then. It would appear that some people prefer the grain, notably lithographers. Abe Lincoln would have put it this way: "For people who like grain effects, I should think grain effects would be just about the sort of thing such people would like." For the writer's part, much as he admits the inartistic qualities of the mathematical half-tone dot, yet he has never seen a relief plate made in grain that appealed to him as an improvement over the regular cross-line screen half-tone. It was thought that grain plates would print better than half-tone on cheap newspaper, for the theoretical reason that if dots in the grain failed to print, owing to the roughness of the paper, it would be less noticeable with the grain plate. Those who tried it gave it up in favor of half-tone. Grain is now suggested for one of the three-color plates in order to avoid any patent controversy. It will be found that the grain color-plate will not have the vigor or the fine gradation of the other two-color plates in half-tone, consequently the balance necessary in three-color will be lost, and the result never equal to that in which the three plates are made with a cross-line screen.

Trouble with Enamel Coming Off.— From far-away India comes a tribute to The Inland Printer in general, and this department in particular. We can only reciprocate by complimenting our correspondent on the excellence of the few half-tone proofs sent for criticism. From the long letter describing his methods, it is judged that he performs some of the operations with too great care. For instance, the buffing of the copper "until it shines like a mirror," is needless, and one of the reasons why the enamel does not adhere firmly to the copper. Labor costs little out there, which accounts for the extravagant polish of the copper. Soaking these highly polished plates in clean lye or potash solution, and then taking off the high polish with fine willow charcoal, will partly cure his trouble. This is from his description of the care with which the etching and reëtching

is performed: "Sometimes several hours are spent in etching with perchloride of iron, washing off the mordant frequently, and examining the progress of the etching with a magnifying glass." No wonder the enamel is softened by all this washing. If he will drive out the water which penetrated the hardened enamel while developing the print by flowing it with wood alcohol, or grain alcohol, and then use a strong solution of perchloride of iron to etch with, and no washing with water until the etching is complete, he will find the enamel to hold firmly to the copper.

VARIATION IN ENAMEL FORMULÆ.—Mr. William Gamble prints in the January number of the *Process Photogram* a comparison of nineteen different formulæ for the enamel solution for half-tones which he has found published at various times. After printing the formulæ he comments on them in part as follows: The first thing that strikes one is the varying proportions of glue and albumen, though the usual custom is to make them equal in amount. Then to seven ounces of water one calls for thirty grains of bichromate of ammonia, while others run it up to 210 grains. I have always considered about six grains of bichromate per ounce of solution sufficient, but I have at the same time used about two grains per ounce of chromic acid. And in the formulæ under comparison it is noted that where chromic acid is used the proportion of bichromate is low. The chromic acid is believed to increase the sensitiveness, yield a harder film after exposure, and increase the adherence to the zinc. The amount of ammonia added is as a rule very small, scarcely enough to neutralize the acidity, which is supposed to be the reason for adding the ammonia. My own opinion is that the acidity of the glue is of no account. I am inclined to think that the troubles that were set down to acidity were due really to differences in the solubility of the glue. Certainly albumen has the effect of toughening the film and preventing the glue from swelling up, gelatin-like. Reverting to the use of ammonia, it is supposed to improve the keeping qualities of the solution, by preventing spontaneous insolubility setting in.

MR. IVES' ENAMEL FORMULA FOR HIS IDEAL HALF-TONE NEGATIVE.—Anything that Mr. Fred E. Ives, of Philadelphia, says on half-tone, is of exceptional interest. In a course of lectures on process-work which he delivered in London, he described the ideal half-tone negative as a vigorous one, where the graduation of line and dot is complete, and there are no dots to print out in the shadows, while the dots in the high lights are sufficiently fine and sharp without any of the whittling down, which may be accomplished by fine etching. Some will wonder how I would, in the etching process, keep such fine dots in the shadows, which they would print out by the methods which they usually employ, or such fine dots in the lights, which they would etch out in the ordinary course of procedure. To accomplish this, I prefer a fish-glue without albumen enamel for copper etching, as follows:

Le Page glue	5	ounces
Bichromate of potash	88	grains
Chromic acid (pure)	40	grains
Aqua ammonia (strong)	1¼	drams
Water	12	ounces

Dissolve the bichromate in ten ounces of water, then add the glue and thoroughly mix, then the chromic acid dissolved in two ounces of water should be added drop by drop, while constantly stirring, and finally the ammonia. This solution keeps better than one containing albumen, and though it sometimes goes wrong in a few days, Mr. Ives says he has used it with perfect success when five months old.

TO THOSE DESIROUS OF LEARNING PHOTO-ENGRAVING.—W. B. S., Emporia, Mississippi, writes: "I see by your folder that you have quite a collection of works on photo-engraving. Have you anything that is simple enough for use in an ordinary 'country print shop?' I have investigated some along that line, but so far found that the outlay would not justify the smaller concerns of the country to try anything of the sort. Now, if you have something that is simple and *moderately* economical, let me know." *Answer.* This is a sample letter. Another one is from the proprietor of a paint store in Vancouver, a third from a clergyman, all imagining evidently that photo-engraving is a simple operation, like snap-shot photography, where you simply "push the button." It can not be impressed too strongly on the readers of this, that photo-engraving is a business requiring a knowledge of a great many formulæ gained only after long experimenting. One must be trained to calculate the exposure of light-sensitive surfaces in ever-changing light. The effect of heat, cold and moisture in the various operations must also be known. Besides, there are fickle chemical solutions to be constantly contended with. A simple error in any one of the numerous steps of the process required to make a photo-engraving will mar the perfection of the finished proof. There are also ingenious apparatus and expensive machinery brought to the aid of the professional photo-engraver. One little machine alone, the one that engraves the white line around the edge of a half-tone, costs $300. Photo-engravings can be had now so cheaply from firms who have systematized the business, where each workman performs but one part of the process and becomes expert at it, that there is no excuse for individuals or firms requiring but a few cuts to attempt doing it themselves. If the prices charged for half-tones, or other photo-engraving, seem high, they are really as low as cut-throat competition can bring them, for there are few photo-engraving firms in the whole country making much money. If these amateurs want to learn something of the procedure in process-work, let them read "Photo-Engraving," by H. Jenkins, and this will not tell them all. For there is no royal road to the business of photo-engraving.



BY A BINDER.

This Department is intended for a helpful exchange of views on practical subjects pertaining to the Binders' Trade, and Contributions, Inquiries and Comments from subscribers are cordially invited.

BANQUET OF THE BOOKBINDERS' ASSOCIATION, NEW YORK.

Some eighty guests sat down to the second annual banquet of the Bookbinders' Association at the Hotel Savoy, in New York, on February 24.

At President Rosenquest's table were the orators of the evening—A. V. S. Anthony, Edwin Markham, John Kendrick Bangs, Robert Rutter (father of the bookbinders and promoter of the association), and Francis W. Halsey, editor of the *Saturday Times Review* that is now devoted to news of the book world from the readers', publishers' and bookbinders' points of view.

The menu was an achievement of good taste and excellence on the part of the hotel and a delight to the many guests.

Among other novel features ice cream was served in little facsimile full sheep volumes created by the pastry cook.

To the first toast, "A Word About Books," Mr. Anthony replied in a light, humorous and anecdotal address of but a few moments, as if anxious to make way for Edwin Markham, who replied to "How Books Are Bound." "I am to talk on how books are bound," he said. "Now there are

two sorts of bindings. There is that which gives the book its outward appearance, the sort of binding of which you are the best master, but on that subject I shall not venture to speak tonight. There is another binding, and that is the binding which it receives in the hearts of the people. How is it made a part of the living literature of the people; in other words, what gives the book immortality? Let me say at the very beginning that there are two things which go to the binding of books in the hearts of the people — the style in which it is written and the way it gives to us some sort of a light on life. In other words, a book must have style, and next it must be an illumination of life.

"Now, what is this thing we call style? Style, I take it, is that which makes thought permanent. It is that which gives it life; it is the feather in the arrow of thought. Many books have perished that were full of thought and weighted with ideals because they had no style.

"What is style? Well, I would be a remarkable man if I could tell you. It is something we feel, but all we can do is talk about it. I can say that style is a certain aristocracy of expression. It is a grand manner of utterance. It must have always serenity at its bottom. When an impressive fact is told with simplicity we have style; that is to say, when a great thought, great idea, is expressed in the very lowest terms of expression, then we have style. Style is the thing that binds the book with immortality.

"The next great idea of the binding of a book is that it shall be in some way an illumination of life, that it shall cast some interesting or humorous light on life. The newspaper is made notable because it is so full of this taste of life. Man is the conscript of an endless question, and that question is to find out what life is; in other words, to find out what he is himself. If man can know himself he will then have solved the deepest and most interesting problem of his existence. What is the good of knowing one another? If you know your neighbor you can love him, or at least you will have sympathy with him; I believe that all hate is caused by a lack of knowledge of our neighbor."

When John Kendrick Bangs was introduced somebody started the song, "For He's a Jolly Good Fellow, Which Nobody Can Deny," which was promptly joined in by the members of the association. "Gentlemen," said Mr. Bangs, after bowing his acknowledgments, "you are fully correct; I have never met the man who could deny that fact." Mr. Bangs, whose subject was "What I Don't Know About Bookbinding," made a humorous speech, in which his friend, Mr. Rosenquest, had to bear the brunt of his humor. "While I am a lover of books," he said, "and a lover of fine bindings, and I treasure and keep them in my home, I have never had to go beyond the confines of New York city when I wanted a book clad. I know that this shows my ignorance, but I am proud of my ignorance." In conclusion, Mr. Bangs described an experience of his. "One summer," he said, "while summering along the Atlantic Coast, I promised Mrs. Bangs on my return to New York, to which I had come for rest, to send her some light reading. On my way from the University Club to the boat I found that I had forgotten this promise. I then stepped into Brentano's salesrooms and made a request for some light reading, and the clerk promply handed me for inspection a copy of 'The Christian,' by Hall Caine. I handed this back and received in return a copy of 'The Sorrows of Correlli,' by Satan, and one or two other light works, including a thoughtful one of my own. 'What,' I said, 'why, I can't read Bangs.' 'Well,' said the salesman, 'to tell you the truth, neither can I.' I was sufficiently tactful to give him the address of somebody else when I recovered myself and had paid for the books I had ordered. The books, however, never reached me, for I failed to recollect the name of the person to whom they were addressed."

After Mr. Bangs had spoken, Mr. Rutter, who is the oldest bookbinder in New York in active service, entertained the company with remarks of a reminiscent and humorous character, and Mr. Halsey made an address on "Good Bindings and Good Literature: Their Relations to Each Other."

THE Roycrofts, of East Aurora, New York, are coming to the popular notice as idealists in bookbinding and the printing of books.

ROUGHLY figuring, the production of 10,000 cloth books per day requires a floor-space of 30,000 square feet. Cheap rent is a necessity to the bookbinder.

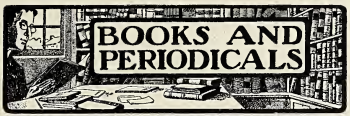
EXCEPTING the popular T-pattern the book world seems to have deserted the embossed styles of cloth entirely in favor of the smooth vellum patterns. Perhaps the fact that these cloths lend themselves particularly to the fine ink work of modern cloth binding has as much to do with the change as anything else.

MARBLED edges have for many years been gradually dropping out of favor excepting in the blank-book trade, the rough edged gilt top taking its place as the standard for library binding. Now, however, there seems to be a tendency to revert to some of the beautiful old patterns that were once so popular.

GATHERING MACHINES. — F. C. T., Dallas, Texas, wants to know whether there is a gathering machine patented and in use, or a machine with a patent applied for. *Answer.* — Gathering machines have been patented but no machine has been so practical and economical so far as to find place in the modern bindery. One machine consisted of a gang of tables or small shelves traveling vertically over two drums in such a manner that the piles of folded sheets could be successively rested on them. These shelves followed around the drums until reaching a table at one side, when the section is automatically removed. The cost of gathering, however, is so slight that it will never pay to construct expensive and complicated machines to do the work.

FAINT LINE RULING ON BOND AND FLAT PAPER. — E. K. C., Galveston, Texas, writes as follows: "The samples of ruling I send you were ruled in the same shade of ink. Can you tell me why the faint lining on the bond paper is lighter than that on the flat paper? I used 'Gaine's Best Blue Paste'; first using it alone, and then adding a little ox gall and alcohol, which did not seem to help it any. I do not have trouble with all bond papers. In the 'Notes on Practical Bookbinding' in the October issue the writer mentioned the use of vinegar for finishing, but did not state whether the book was to be washed first with the vinegar, then apply the paste wash and glair, or if it was used in either the paste wash or glair and what amount, and will it affect different kinds of leather differently? Is there a substitute for gilding powder or egg-albumen for finishing books bound in full cloth (book cloth)? The powder rubs off and the glair stains the cloth." *Answer.* — The fault in the specimens of ruling you send is not with you but with the paper. You should complain to your paper dealer. An animal sizing is used on bond paper, and this does not lay evenly over the surface but will be found in streaks so that in places the ink will not flow smoothly. Flat writing paper is sized with resinous sizing made from balsam or resin. The only way to overcome this difficulty is by the liberal use of alcohol and gall. Morocco levant and cowhide require to be well scrubbed with vinegar before hand-finishing. On these leathers nothing more is required but one or two coats of glair. Calf and sheep must be first well paste-washed to fill up the pores and afterward glaired twice. When preparing a bowl of albumen it is well to add a teaspoonful of vinegar and a pinch of sal ammoniac. Hand-finishing book cloth is a difficult undertaking; such work should be done in a stamping press, using a size of well-diluted fish glue or gelatin. For dutch metal and aluminum, gelatin is preferable. The stamper must size a cover and after it has dried observe if the finish of the

cloth has been disturbed before proceeding with his work. Between albumen, fish glue and gelatin, a suitable sizing may generally be found. The slight addition of vinegar or sal ammoniac will generally be found to rectify an obstinate sizing.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

NEW YORK has a new monthly art publication called *Les Jeunes*, edited by Helen Woljeska, the first number of which appeared on March 1. It is a modest, unassuming sheet of eight pages and cover, printed in brown ink, but gives promise of growing. Among the artists represented in this issue are W. B. Dyer, Ralph C. Ott, Lew C. Stone, Jack Willard and H. Woljeska.

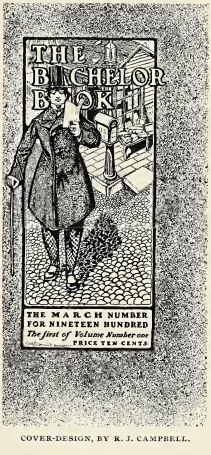
ONE of the curious things about the methods of modern war correspondence is well shown in the April *Scribner's*, where H. J. Whigham's article on the battle of Magersfontein appears richly illustrated with photographs which were developed, printed and engraved thousands of miles from the battlefield. Mr. Whigham will know nothing of his results until at some future day he picks up a copy of the magazine. He simply knows that he snapped a camera in the direction of the fighting, and enclosed the films in a tin box.

FORBES & COMPANY, Boston, announce the publication of a "Book of Verses," by Nixon Waterman. Mr. Waterman was for a considerable time engaged in journalism in Chicago, and collected and edited Ben King's verse for the Chicago Press Club. He is at present editor of *Elliott's Magazine*. He is widely known as a writer of excellent verse, graced with a genial humor that is always pleasing. The cordial reception which his verse is receiving in the several publications where it has appeared and the increasing demand for a volume of his poems have led to the publication of this volume.

WHY should not New York have its yearly artists' ball, like Paris, Brussels, Munich and other European cities? The March *Art Amateur* makes the suggestion and hints that the Architectural League, the National Sculptors' Society and the Rural Painters' Society might prepare the decorations, the other artistic societies might prepare tableaux vivants, and individual artists from all parts of the country might attend in costumes of their own designing. It would be glorious. And that an immediate motive may not be lacking, our contemporary proposes that the proceeds of the first ball be added to the fund for the perpetuation of the Dewey Arch. The *Art Amateur* has also started a Dewey Arch Fund of its own, and appears to be bringing all the picture-dealers and bric-à-brac dealers of note into line in favor of the project. It wants to start a national subscription to make the nation's metropolis worthy of the nation.

DAVID RAMALEY, of St. Paul, Minnesota, has issued a fourth edition of his "Employing Printers' Price List of Job Printing." The work comes before the printers of this country at a time when their courage needs strengthening so far as prices are concerned, and will undoubtedly be all the more welcome on that account. It is an eighty-four page book, giving a mass of information of interest to every one who has to deal with the matter of making figures in a printing-office. Prices vary in different localities, but the book can be arranged to apply to almost any city. The articles on "What is Cost?" "To Employing Printers" and "General Rules" are alone worth the price of the book. Every owner of a print shop and every man who figures on printing should have one. The price is 75 cents. The book can be purchased of Mr. Ramaley or through THE INLAND PRINTER.

NINE-HOUR-A-DAY WAGE CALCULATOR.—A very useful work under this title has just been published by Will Leffingwell, 3853 Poplar street, Philadelphia. The book shows the amount for every quarter of an hour, from one-quarter of an hour to a full week of fifty-four hours, calculated for each quarter of a dollar of wages from $1 to $25 per week. The work is bound in leather and is carefully indexed so that any amount required can be turned to almost instantly. Proprietors of printing-offices, bookbinderies, electrotype foundries and other lines will find the work a very convenient one, saving, as it does, so large an amount of reckoning. The author states that every amount in his book is guaranteed to be absolutely accurate. The price of the calculator is $2. It is well worth it, and without question it will be in great demand.



COVER-DESIGN, BY R. J. CAMPBELL.

THE first issue of *The Bachelor Book*, a Chicago magazine, edited by Marion Thornton Egbert and Page Waller Sampson, made its bow to the public on March 1, and from appearances seems to have come to stay. The cover, a reproduction of which is here shown, is in two colors. Its striking poster effect at once appeals to the eye of the individual looking for new things at the book stalls. Of the paper itself, there is undoubtedly enough in it to satisfy the buyer of this class of literature, and the number of advertisements in the first issue augurs well for success financially.

SUBSCRIBES FOR TWO YEARS.

I have been a reader of your valuable journal for a number of years, having, previous to the past year, always bought a copy at a dealer's warehouse; but owing to the fact that it was always so late in arriving, and being compelled to frequently make several calls before receiving the same, I at last concluded to subscribe for it and get it at the earliest possible moment. I enclose check for $4 to cover two years' subscription, and would consider it a favor if at the end of that time, or a month before, you would notify me that my subscription is about to expire, just as a reminder, for I do not see how I can do without such a valuable journal.—*John D. Migeot, 2545 Jessup street, Philadelphia, Pennsylvania.*



JOHN DICKINSON & COMPANY, Ltd., papermakers, have removed to 78 Fifth avenue, New York, a few doors from their old location.

WELD & STURTEVANT, dealers in bookbinders' machinery, have removed their Chicago office to rooms 1516 and 1517 Manhattan building.

THE *News* and *Herald*, of Joplin, Missouri, have been consolidated under the name of the *News-Herald*. The paper is the only evening publication in Joplin.

H. R. CLISSOLD, publisher of the *Bakers' Helper*, announces the removal of the office of that monthly from the Security building to room 1205, Manhattan building, 315 Dearborn street, Chicago.

WE understand that John Haddon & Co., proprietors of the Caxton Type Foundry, London, England, have opened a depot for the sale of their manufactures in Toronto, under the management of Mr. J. C. Pankhurst.

THE Brown Folding Machine Company, of Erie, Pennsylvania, have been so rushed to meet their increasing business that an enlargement of the plant has been decided upon. Additions and alterations to their already large facilities will be commenced at once.

BARRETT'S BINDERY, Chicago, has removed to 180 Monroe street, where the entire second floor, comprising 10,000 square feet, is used. This gives greatly increased facilities for handling the large business of the bindery, being double the floor space formerly occupied.

ROESSLER BROTHERS have opened a printing-office at 114-116 West Sixth street, Cincinnati, Ohio, equipped with new type and with the latest machinery. They will do a general line of work in both the English and German languages. Their announcement is printed in both tongues, and bears upon the first page half-tone portraits of the two brothers, Andrew and Emil.

THE frontispiece of this issue is a three-color half-tone reproduction of an oil painting by R. Ernst, of Paris. The original painting is the property of the Chicago Colortype Company, the makers of the reproduction, and cost $1,500. This picture is one of the subjects selected for calendar designs by H. H. Willcox, of South Framingham, Massachusetts, and is shown through his courtesy.

THE decision of Judge Swan of the Circuit Court, that the Duplex Printing Press Company did not infringe either the Kidder or the Stonemetz patents in its "Duplex" press, has been affirmed by the United States Court of Appeals of the sixth circuit. The opinion was handed down March 9, 1900, at Cincinnati, the court consisting of Judges Taft, Lurton and Severens. The litigation which has been carried on for the past eight years now terminates, this being the final decision in the case.

A REPRESENTATIVE of THE INLAND PRINTER had an opportunity recently, through the courtesy of Mr. Chandler, of going through the various departments of the manufactory of the Chandler & Price Company, Cleveland, Ohio, and was very much surprised at the magnitude of their plant and enormous amount of stock carried by them. Not less than a thousand tons of castings of the parts used in the various machines made by the company were to be seen piled up in every part of the building, as well as hundreds of machines in the testing rooms being made ready for shipment. It is easy to understand the popularity of the Chandler & Price machines, and the reason for their extensive sale after going through their factory.

IT IS possible that within the present year at the University of Chicago a chair of journalism will be established. A committee has been appointed, with Prof. C. E. Miller as chairman, to look up the matter and report to the senior college faculty. Not more than four courses will be offered, and will deal particularly with the history of the newspapers, the methods of news gathering, the Associated Press, printing and printing machinery, the newspaper in politics and subjects on a similar line, which will give the student an idea of the theory of newspapers.

EDWARD JAENECKE, son of the senior member of the European firm of printing-ink makers of the same name, has been elected president of the Jaenecke Printing Ink Company, Newark, New Jersey, and Franklin Kissam, Mr. Jaenecke's father-in-law, is secretary-treasurer. Louis Jaenecke, of the European firm, is the third director. The new president has been connected with the manufacturing department of the business, and therefore understands thoroughly the process of printing-ink making. After May 1, 1900, the New York offices of the company will be located at 27 Rose street.

HOLLISTER BROTHERS, the progressive Chicago printers, expect to change their quarters about April 15. The old Rand-McNally building at 148-154 Monroe street, where they are now located, is to be torn down shortly to make room for the new building of the Chicago National Bank. They have secured quarters at the southeast corner of Madison and Market streets, where they will occupy three floors and will have nearly three times the space they had in the old building. A novelty for Chicago printeries is the placing of the business offices and pressroom on the ground floor where they will have plate-glass windows on three sides.

GEORGE H. BENEDICT, of Chicago, although having many duties in connection with his engraving and electrotyping business, still finds time to take a little relaxation now and then. He is unusually fond of bowling, and can frequently be found with friends at the Athletic Club, enjoying that healthful exercise. Mr. Benedict is an enthusiastic member of the Royal Arcanum, and is regent of Occidental Council No. 610, Chicago. He believes in fraternal orders, and never fails to suggest to his engraving and electrotyping friends the advantages of joining the Royal Arcanum. Occidental Council has upon its roll numbers of gentlemen in the engraving and electrotyping business, many of whom can trace their connection with the order to the missionary work of Mr. Benedict.

THE employes of the Harris Automatic Press Company, a body of gentlemen who take great pride in their work and in the institution where they are employed, gave an entertainment and dance on March 5 to celebrate the completion of the company's new factory building. This new factory is of the one-story, saw-tooth construction, which is the latest and best thing in factories, however unlovely to the eye the outside appearance may be. On the inside the appearance is most admirable and the magnificent arrangement for giving the same flood of light to every cubic foot of space in the factory is at once apparent. The new factory, exclusive of engine and boiler house, has some nine thousand square feet of floor space, more than double the capacity of the old factory. It is to be fitted with all the up-to-date appliances which are thought to be valuable. The employes asked the privilege of using it for an evening before the machinery was moved in, and the result was one of the nicest entertainments and dances that Niles people have ever attended, and one which reflects great credit on every one concerned.—*Niles (Ohio) Daily News*.

TWENTY-SEVEN pressmen and feeders employed by the Blakely Printing Company were injured by the falling of a

freight elevator in the rear of the building at 126 Market street, Chicago, on March 20. It is not thought that any of the men will die, but several were hurt seriously. The men form the printing company's night force and they had finished their work and were on their way out of the building when the accident happened. They crowded into the car, which is only 6 by 8 feet, Harry Olson acting as operator. At the third floor the machinery broke and the car fell. Patrol wagons, ambulances and carriages were called and the injured men were sent to their residences or to hospitals by the police. Inspectors from the Building Commissioner's office made an examination of the elevator and reported that the accident was caused by the breaking of bolts on the drum shaft. James Delaney and Walter Hartwig were injured the most seriously. Both of Delaney's legs were broken and one of Hartwig's was broken. Both men sustained bad bruises all over the body. William Phillips was the only man in the car who was not hurt. All the others received cuts, bruises or sprains.



CONDUCTED BY J. I. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. I. C.," care The Inland Printer, and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

MINNEAPOLIS PRINTERS' AND MANUFACTURERS' ASSOCIATION.

The following paper on "General Expense" was read by Mr. Gilbert L. Byron at a recent banquet of the Minneapolis Printers' and Manufacturers' Association. This organization, as many readers of THE INLAND PRINTER are aware, was formed a year ago, and includes the majority of the craft in Minneapolis. It is in a flourishing condition, but in order to be of greater benefit to its members it will hold monthly feasts, at which time a feature of the evening will be the reading of some instructive paper, to be followed by a general discussion. Mr. Byron said: "In every business there is an item of expense; it may be large or small, nevertheless it is an important factor in helping to decide the margin of profit. I refer to certain fixed expenses for operating the business.

"Especially in the manufacturing industries is this item of no little magnitude. There is probably no greater room for disagreement as of what this shall consist than in the business of printing and binding.

"If the printer would show a profit at the end of the year, he must include in the price of his products a just allowance for running expenses.

"It costs a certain amount of money to merely handle goods. The merchant knows what expense is involved in the purchase of his wares, then to transport them to his shelves, to advertise them, to sell them. He also knows how much it costs him while they are in his possession. This cost includes taxes, insurance, interest on the investment and sometimes depreciation.

"The printer and binder, who, in the broadest sense is a manufacturer, has more than double the expense of the merchant who only buys and sells the same article, at comparatively little risk.

"We frequently realize that our profit sometimes hangs in the balance, liable to go one way or the other, at, I am sorry to say, the caprice of the customer, and we fail to realize that a slight cut in price, on our usual basis of figuring, means an actual loss.

"For this evening's discussion, our topic is general expense, and in my opinion, it is the most important item entering into any job, and I regret to say, one that is most frequently omitted.

"No rule can be laid down as to what the general expense is, although it is practically the same in every establishment, whether it employs one man or a hundred. Of course, slight variations are inevitable, although general proportions will be found to remain about the same.

"Taking everything into consideration there ought to be in our business a profit of 20 per cent, not including salaries of the proprietors.

"In the past ten years the most successful establishments have been fortunate to realize 10 per cent, while many of us have done well (so we think) to play even.

"Aside from the fact that the printing fraternity in and about our own neighborhood (except in a few instances) have not had the stamina to charge what its work was worth—and a thing is worth what it will sell for—the printer as a rule is ignorant of what his actual running expenses do consist. Of course, this assertion is not intended for a reflection upon those present. It is with the hope that this paper may find its way into print, and that it will be read by the uneducated printers outside of our own realm, that this statement is made. Nevertheless, no two ideas are alike and that is the reason it is going to be of mutual benefit to discuss this topic at this time.

"The renowned Theo. L. De Vinne, one of the best informed printers of today, a gentleman who has made printing a study for the past fifty years, and who, by the way, has kept abreast of the times during all of that time, says: 'That for every compositor employed, there is an investment of a thousand dollars.'

"Analyze that as you may, you will find it to be a very accurate assertion.

"By this, Mr. De Vinne does not mean that every compositor handles a thousand dollars' worth of type, but that the entire plant (including all machinery, utensils and stock, etc.) is equal to one thousand dollars for each compositor employed. Thus a business whose plant is worth $10,000 would employ ten compositors; one worth $40,000 would employ forty compositors, and so on, always about in this same proportion.

"This leads us up to the item of investment.

"In the following table, from which we may be able to form comparisons, I have used as a basis, for convenience of

making decimal additions or subtractions, a plant valued at $10,000, doing an average business of $36,000 per year. This is about the normal capacity of such a plant, although, of course, it is subject to slight variations.

"Following is a tabulated list of *fixed expenses* incidental to such a business as just described, under conditions that prevail in Minneapolis at the present time. You will note that no wages, except those of the office force (whom we will term non-producers) are included in this list. We will suppose that this is a partnership consisting of two.

Business per month	$3,000.00
EXPENSES.	
Salaries of two economical partners at $100 each per month	$200.00
One bookkeeper or proofreader	50.00
One solicitor	60.00
Two office boys at $3 per week each	27.00
Rent and heat	100.00
Power	25.00
Light, average the year around	10.00
Telephones (two of them)	10.00
Postage, stationery and supplies, wrapping papers, soap, towels, benzine, wipers, brooms, drinking water, and a great many other items	20.00
Taxes, per month	3.00
Insurance on $10,000. This item includes plant, stock of paper, work done on standing forms, etc., electrotypes and all work in process. Rate, $18 per $1,000	15.00
Repairs, which include new rollers, repairs to machinery, changes in equipments, remounting cuts, etc	12.00
Bad bills, equal to 1 per cent of gross business. This item will be found to be a very conservative estimate for a printer	30.00
Rebates and discounts, usually more than one-half of 1 per cent. There are so many chances in our business for misunderstandings between ourselves and customers. Also let us include in this estimate another one-half of 1 per cent for spoiled work. This too is a conservative estimate. Total, 1 per cent.	30.00
Wear and tear or depreciation is a most important item, and should be assessed at the rate of at least 5 per cent a year. This allows twenty years for the life of the plant. It is about the life of the machinery, but type will have to be replaced or renewed at least every ten years	42.00
Interest on the investment at the rate of 8 per cent, which is the rate we have to pay the banks at present	65.00
This list, though perhaps not wholly complete, comprises the bulk of our everyday expenses and makes for the month	700.00

"Or a fixed expense of just 23½ per cent on the gross output. This reckoning is based on a business that holds its own. If it should fall behind the production of $3,000 worth of business any month, the rate would necessarily be higher, and for this contingency we have made no provision.

"In times of depression, business in nearly every line falls off. This fact should be borne in mind.

"In the foregoing estimate, some may take exception to the items of repairs, rebates and discounts and bad bills. The compiler of this table thinks that he has had sufficient experience in the printing business to warrant his insisting that they be included at the schedule rates.

"You will observe that the fewest number of non-producers are included, foreman and superintendent not entering into expenses above.

"If then, on a business of $3,000 per month the expense is $700, would it remain in the same ratio on a business of say $1,000 per month, bringing the expense to $233?

"By carefully figuring over your own expenses, those of you whose business is about $1,000 per month, you will find that your expenses tally pretty accurately with the office that is doing three times as much.

"Just so with an establishment doing a greater business, say one whose monthly capacity is $6,000; its expenses will not be far from $1,400, or just double that of the plant which turns out $3,000 worth of work a month at a fixed expense of $700.

"Up to this point I have gone, perhaps, as far as my subject will properly take me, but I am constrained to proceed still further.

"During the past year we have all experienced prosperity to a greater or less degree. It is needless to ask if such a condition of affairs does not come to the struggling printers with an enthusiastic reception? If we have had a sample, are we not well enough satisfied with it to want a whole piece? If a profit of 5 per cent, or possibly 10 per cent is a good thing would not 15 per cent or 20 per cent be better?

"It is a wrong principle to try to see for how little we can sell our products. Our aim ought to be to get the very highest prices possible for our goods.

"Think of any business in existence and then compare it to ours. Is there so much risk, so much detail, so much expense connected with its production? Does it require so skilled and intelligent workmen? If it does, you will find that the proprietors of that business get rich in a few years.

"If this is a fact, why are we content, we who represent the noblest, most progressive craft in existence—a business that requires not only brains, but good business judgment, large capital (in proportion to work turned out), and in fact, a business requiring unceasing energy withal to assure its financial success; why are we content to let our customers and a few inconsequential competitors dictate whether we shall leave a swamped printing business or a fortune to our posterity?

"Let us, at no very distant day, determine upon and charge a good percentage of profit for the years of labor that we have before us."

THE following letter of inquiry comes from a Mississippi reader of THE INLAND PRINTER, and is another example of reckless bidding for business:

J. I. C., Inland Printer, Chicago: February 20, 1900.

DEAR SIR.—We have been much interested in your department of THE INLAND PRINTER, and have received benefit from the estimates given. We have a case now on which we want to ask your opinion.

We charged $8.50 for 2,000 of the enclosed poster, and when another job of the same size and style was wanted a compositor offered to do the 2,000 for $4. Now, we know, in reason, that his figures are a mistake, but are ours excessive? We should be pleased to have your estimate by mail. We have no objection to your using the inquiry and reply in THE INLAND PRINTER, if you wish, if you will omit name and address.

Our estimate on the work was as follows:

2,000 posters.

Composition, 9,600 of 9-point, at 35 cents, $3.36; and head and tail, 75 cents; total	$4.11
Paper, 48 pounds, at 4 cents	1.92
Presswork, 2,000, at $1.25	2.50
	$8.53

Composition costs 30 cents if hired by the piece; the paper on which these bills were printed cost us, laid down, 53.80; worth more now.

W. B.

Answer.—You should have had at least $15.25 for the job. I would figure the job in your city about as follows:

Composition and lock-up, 20 hours, at 50 cents	$10.00
Stock (per cent added)	2.28
Presswork, 3 hours, at $1	3.00
	$15.28

The above job is a sheet 13½ by 25½ inches, and is set up in display 8½ inches deep at top and 2 inches at bottom. The center being set in four columns, with large figures in the right of each column, justified with 9-point.

THE following letter, from a New York subscriber, explains itself:

J. I. C., Inland Printer, Chicago: February 21, 1900.

DEAR SIR,—We notice an estimate in the February number of THE INLAND PRINTER for 5,000 catalogues, 7½ by 10½, 60 pages, taking 13½ reams, 140 pounds, 7½ cents. The cost would be $141.75, and you have added nothing for handling and profit. This is a considerable item in the bill. Would you not add something for profit? The cover paper you reckon as 3½ reams, 110 pounds, at 16 cents. This comes to $61.60. Do you mean to add only 48 cents for handling and profit?

Yours truly, K. A. B. & Co.

Answer.—Market price in February last on enamel book, laid down in Chicago, was 6½ cents per pound, and on Princess 14 cents per pound. I very rarely show the stock figured in an estimate at the actual cost, taking it for granted that the man in any printing-house who does estimating is familiar with the cost of paper stock. Were I to

show in this department the actual cost of each and every item entering into an estimate and then add to the cost a certain per cent, the department would be a detriment to all printers rather than a help to those who now look to it for information.

INCREASED COST OF PRODUCTION IN THE PRINTING BUSINESS.—The following circular letter has been approved by the Chicago Typothetæ, and copies been mailed to customers dealing with members of that organization:

CHICAGO TYPOTHETÆ.

CHICAGO, March 1, 1900.

At a meeting of the Chicago Typothetæ (the Employing Printers' Association), held February 8, a discussion upon the increased cost of printing took place, and a committee was appointed to draw up a list of the actual increase in printing and binding supplies within the past twelve months, the report to be a candid statement to be presented to the consumers of printed matter, blank books, stationery, etc. The following is the list, which is absolutely correct:

INCREASED COST OF PRINTING, BINDING SUPPLIES AND LABOR.

Labor.....11 per cent.

	Per Cent.		Per Cent.
Print paper	60	Envelopes, average	50
R. R. Manila	40	Binders' Board	50
Card stock, average	30	Leather	25
Book papers, for all grades of book and pamphlet work	50	Duck	15
		Wire	100
Fine writing papers	20	Gold leaf	10
Bond papers, average	20	Type and foundry sundries	20
Ledger papers, average	20	Electrotyping	25
Linen papers, average	20	Glue	33⅓

Market still on upward grade.

Total output of all printing plants has been reduced ten per cent by a reduction of hours without a corresponding reduction in wages.

These advances are authentic, and represent the actual conditions today.

This condition of the market may seem at first glance to be due to the operations of trusts or trade combinations, but this is only true to a limited extent. Unprecedented demand for the past year, scarcity of bleaching material used in the manipulation of wood pulp and rags, the denuding of young spruce trees within reach of pulp mills, low water in New England during the greater part of the year, all go to accounting for this extraordinary scarcity in the paper market. The limit is probably not yet reached, and prices will go somewhat higher in the near future.

JOHN C. RYAN,
W. P. DUNN,
TOBY RUBOVITS,
Committee.

W. F. HALL, Secretary.
THOS. KNAPP, President Chicago Typothetæ.

Notices of a similar character have been sent out in other cities. Printers are becoming aware of the importance of a thorough knowledge of cost when making estimates, and statistics of this nature certainly serve to emphasize the necessity of extreme caution in this regard.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

L. E. Morrison, of Kensington, Connecticut, has devised the feeding machine protected by patent No. 642,915, which feeds from the bottom of the pile by suction devices.

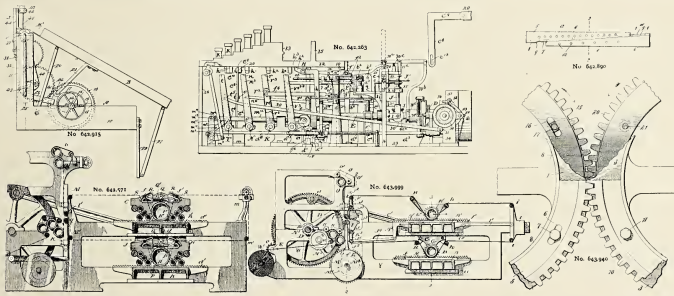
Charles D. Mattison, of Hasbrouck Heights, New Jersey, in patent No. 643,384 illustrates a sheet-feeding machine of much the same superficial appearance as the Economic. Its leading feature is the combination of a traveling support or carrier with a rigid sheet-gripping plate or finger.

H. F. Bechman, of Battle Creek, Michigan, has patented as No. 643,999, an improvement for the Cox Duplex press. The object is to shorten the travel of the cylinder and thus shorten the press and give it capacity for greater speed, and also to give more time between the impressions to shift the web. No. 642,571, by the same inventor, shows an arrangement for supplying the same press with more form-rollers, without increasing the length.

B. H. Streckbauch, of Newport, Kentucky, shows a rotary press in patent No. 643,692, in which he uses a yielding surface on the impression cylinder.

James A. Keyes, of New York city, has assigned to the Carter-Crume Company, of Niagara Falls, his patent No. 642,131, on a rotary printing and numbering machine.

E. Brooks and Winfield S. Huson, of Plainfield, New Jersey, in patent No. 643,940 illustrates a register gearing, assigned to the Aluminum Plate & Press Company. The invention consists in gearing together a plate-cylinder and impression-cylinder at both ends, one gear on each end being circumferentially adjustable by bolts, so that should either cylinder be slightly shifted, the gears can yet be set so that backlash or interference with register is impossible. In an accompanying patent, No. 643,941, the same parties exhibit a form-dampening mechanism suitable for an aluminographic printing-press.

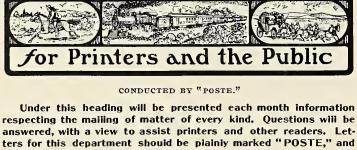


Charles Sears, of Cleveland, Ohio, has taken out two new patents. No. 642,264 is on his differential feed typewriter, in which the characters are printed in widths of certain units, like ordinary type, instead of all the same width, as the ordinary typewriter. No. 642,263 is on his matrix-making

machine, for impressing matrices against a wood block, from which a line-slug may be cast for printing.

George R. Cornwall, of Mount Vernon, New York, an officer of the Aluminum Plate & Press Company, has taken out patent No. 643,372, covering means for removing water from the inking devices of an aluminographic printing-press.

George Assenmacher, of New York city, has patented the printers' quoin, shown as No. 642,890. He ought to name it the "Neverslip," for it is evident from the illustration that it will stay where it is set by the key.



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "POSTE," and sent to The Inland Printer, Chicago.

HAND-STAMP IMPRESSIONS ON PRINTED MATTER.

M. B. A., of Des Moines, Iowa, asks: "What hand-stamp impressions may be made upon printed matter of the third class without raising the classification?" *Answer.*—Imprints made upon paper by hand-stamp (when not having the character of an actual and personal correspondence), are held to be printed matter within the intendment of Section 315, Postal Laws and Regulations. Imprints by hand-stamp upon printed matter of the third class are held not to affect its classification, except when the added print is in itself personal or converts that to which it is added into a personal communication; but when such appears to be the fact, in either case, the presentation at one time at the postoffice window of not less than twenty identical copies to separate addresses is held to be sufficient evidence of impersonal character to entitle such matter to the third-class rates of postage.

For the information of all interested, we copy the following order by the Department from the February issue of the Supplement to the Postal Guide:

PRINTED MATTER.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., January 15, 1900.

Referring to the following Departmental Order No. 412, dated September 27, 1898, postmasters are instructed as follows:

First.—That original manuscript and typewritten matter, together with letterpress or manifold copies thereof, are first-class mail matter.

Second.—That facsimile copies of manuscript or typewriting obtained by a mechanical process, in order to be entitled to the third-class rate of postage, must be presented for mailing at the postoffice or depository designated by the postmaster, and in a minimum of twenty perfectly identical copies separately addressed.

Third.—That where such matter is mailed elsewhere than at the postoffice or depository designated by the postmaster, or in a less number than twenty identical copies, separately addressed, postage at the first-class rate will be required.

Fourth.—Circular of this office, dated October 4, 1898, is hereby canceled.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

This is Order No. 412:

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., September 27, 1898.

Order No. 412.

Section 316, Postal Laws and Regulations, is hereby modified so as to read as follows:

Section 316. Further points of definition:

PRINTED MATTER.

First.—All impressions obtained upon paper or cardboard, by means of printing, engraving, lithographing, or any other mechanical process easy to recognize—except the typewriter, letterpress or manifold copy—are held to be printed matter, if not in the nature of an actual and personal correspondence.

Second.—Matter prepared by the typewriter must be regarded as personal correspondence and unmailable at the third-class rate of postage; but facsimile copies of manuscript or typewriting, obtained by a mechanical process, such as the printing-press, electric pen, mimeograph, hektograph, copygraph, etc., are assimilated to printing and may be regarded as third-class matter, provided they are presented for mailing at the postoffice windows, and in the minimum number of twenty perfectly identical copies. If mailed elsewhere, or in a less number, postage at the first-class rate must be required.

CHARLES EMORY SMITH,
Postmaster-General.

ENTERING A PAPER AS SECOND-CLASS MATTER.—Recent rulings by the Postoffice Department provide that a publication being offered for entry must have approximating fifty per cent bona fide subscribers to the number of copies issued (printed), and where the bulk of the issue is ordered by newsdealers or booksellers the publisher must satisfy the postmaster that the newsdealers have subscriptions for the publication the same as though made to the publisher. This changes information conveyed under heading, "Entering a Paper as Second-class Matter," page 724, February issue, especially as to the number of subscribers never being less than twenty-five.

THE "HOUSE ORGAN" PROBLEM.—A subscriber in Wisconsin asks: "Why is *Agricultural Advertising*—the house organ of Frank B. White Company—admitted to the mails as second-class matter?" *Answer.*—First, because the Frank B. White Company, by its president, swore to a given number of subscribers, and while his publication is to a certain extent a "house organ," yet not nearly so much so as *Printers' Ink*, and other similar publications that are well-known to our readers. Therefore, *Agricultural Advertising*, having presumably complied with the requirements of the law, is as much entitled to the second-class rates as other similar publications enjoying the same privileges.

TAX NOTICES IN COUNTY PAPERS.—W. G. S., of Odin, Illinois, asks: "Can a publisher of a county paper send, folded within his paper, in the mails at the second-class rate of postage, a printed sheet conveying information of great importance to taxpayers, concerning the time of payment of taxes, delinquent taxes, etc., prepared by the county treasurer, and sent to a list of names furnished by the county treasurer to the publisher?" *Answer.*—Under date of June 16, 1899, the Postoffice Department issued the following order: "Inquiry is often made as to whether copies of second-class publications containing information which county treasurers, assessors, or other persons desire to place in the hands of taxpayers, can be mailed by the publishers to names furnished them at the pound rate of postage. Postmasters are reminded that under the rules of the Department, copies of publications so mailed are subject to the same postage as though mailed by the person furnishing the list of names; namely, 1 cent for every four ounces or fraction thereof to a separate address, or where single copies are sent, 1 cent each."

SIZE OF PRIVATE MAILING CARDS.—J. W. H., Norfolk, Nebraska, says: "Why is it that postal cards much larger than 3¼ by 5½ inches are sent through the mails every day? To what class of mail matter do these large cards belong? How large may they be when no writing appears on the back? We have an order for private mailing cards 5 by 7." *Answer.*—J. W. H. evidently has the wrong conception as to what constitutes a postal card or a private mailing card. We wish to explain that the official Government postal card authorized by Act of Congress, and the private mailing card authorized also by Act of Congress, have their size and the restrictions as to what must and must not appear thereon as technical features, described by law. Therefore, these are the only postal cards, as such, and the cards referred to by Mr. H. are nothing more than circulars, not postal cards at all, and they may be as big as a barn door; if all in print

and do not weigh in excess of two ounces, they will pass in the mails at the rate of 1 cent each; but if there be any *writing* on these cards, they are subject to the letter rates of postage. It must not be printed thereon that they are postal cards or private mailing cards. You will, therefore, see that your card 5 by 7, all in print, except the address, would be entitled to pass in the mails at the rate of 1 cent each.

SAMPLE COPIES.—J. M. O., Daytona, Florida, says: "You allege in your Postoffice Department that for each thousand subscribers one thousand sample copies can be sent. Where do you get your authority?" *Answer.*— We get our authority from Section 290, Postal Laws and Regulations, paragraph 5, which reads: "After a publication has been admitted to the second class, the continuous mailing by the publisher of sample copies in numbers exceeding the issue to regular subscribers or of such copies continuously to the same persons will be deemed evidence that the publication is primarily designed for advertising or free circulation." It will be clearly seen that the regulation above provides that the continuous mailing by the publisher of sample copies in numbers exceeding the issue to regular subscribers, etc., is forbidden, but the inference is clearly left that the publisher has the right to send as many sample copies as he has bona-fide subscribers. We would suggest that you call upon the inspector referred to for his authority for the statement that you are only allowed to send ten per cent of your issue as sample copies.

THE QUESTION OF MONEY ORDERS.—O. K., of Madison, Wisconsin, sends in blank forms of money orders with little stickers or pasters, having printed upon them the words, "Please make remittance by means of a postoffice money order to be drawn in favor of ————"; the blank space to be filled in with the payee's name. O. K. further states: "The plan of the Department is to insure accuracy in remittances in the printed application blank, and a little inducement toward the purchase of a money order, and the sticker is an out and out plug for the Department. Is it a good idea?" *Answer.*— The Postoffice Department has for some time been sending out circulars to the postmasters and to the business public who are large users of money orders offering to have printed in the blank application for money orders the name of the payees. This is done because a great amount of delay and confusion was occasioned by the failure to plainly write the name of the payees in the application blanks, resulting in refusal on the part of the paying office to pay the money out, because the name of the payee was incorrectly written in the advice by the sending postmaster. We believe this to be a matter of public interest, and think the Department fully justified in doing any printing of this kind that will aid in rendering a better service to the people at large. Evidently these are the Department's reasons for this innovation.

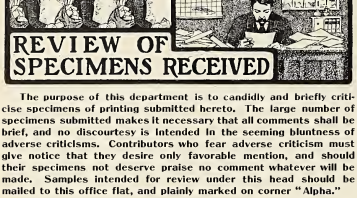
PRIVATE MAILING CARDS TO FOREIGN COUNTRIES.—A reader of this department asks: "Why was the following requirement added to private mailing cards addressed for delivery in foreign countries, namely, the words 'Postal Card and Carte Postale'? This order acts as 'ex post facto law,' as I had several hundred sets of souvenir mailing cards on hand, and under the ruling by the Postoffice Department I had to print on a Gordon press the above words. Why must I be put to the expense if the Department erred in its first or original order as to what must be printed on these cards?" *Answer.*—The technical requirements regarding private mailing cards to be used in the international mail are governed by treaty regulations between the several countries of the Universal Postal Union. If one of the postal administrations, acting under treaty agreement, fails to comply with all the requirements, the other countries to which the irregular matter is sent will rate such parcels at a higher rate of postage. Of course in such cases the offending administration must amend its orders to meet the requirements of the treaty, and, as is too often the case, innocent citizens suffer loss. This was the case with the officials of this Government, we assume, if they failed to include the words referred to in the first orders issued. We fail to see, however, admitting our Government officials to be in error, how they can help you unless they refund you the amount you are out.

MAILING PAPERS AT THE POUND RATE.—G. W. R., Boston, Massachusetts, says: "I have decided to start a country newspaper, and in order to build up a subscription list have planned to send out 2,800 or 3,000 sample copies, independent of the bona fide list of subscribers which I shall secure at the outset, so that the paper can be entered as second-class matter and benefit by the low rates of postage for that class. At the expiration of two or three months I shall notify by circular those receivers of the paper who do not care to become regular subscribers to refuse to accept the paper at the postoffice. Will this plan conflict with the requirements of the Postoffice Department? If it will, how can I modify it so as to legally send a large number of papers to prospective subscribers and yet not be obliged to pay a high rate of postage?" *Answer.*— You can not do this. Neither has there been any time when you could legally do this, because under date of March 29, 1895, Order 202, the Postmaster-General ruled as follows: "Postmasters must require satisfactory evidence that publications offered for mailing at the pound rate have a legitimate list of subscribers, made up, not of persons whose names are furnished by advertisers or by others interested in the circulation of the publication, BUT OF THOSE WHO VOLUNTARILY SEEK IT AND PAY FOR IT WITH THEIR OWN MONEY." Again, postal laws and regulations with reference to sample copies provide that the continuous mailing by the publisher of sample copies in numbers exceeding the issue to regular subscribers, or of such copies continuously to the same person, will be deemed evidence that the publication is primarily designed for advertising or free circulation." Under date of February 20, 1900, the Department rules that "The legitimate list of subscribers contemplated by Par. 4, Sec. 277, P. L. & R., as a basis of entry for a publication to the second class, should approximate fifty per cent of the number of copies issued. Where the bulk of the list claimed consists of news agents' orders, satisfactory evidence must be submitted by the publisher that the agency making the order has subscriptions from other parties, the same as though the subscriptions were made directly to the publisher. Orders for subscriptions for a single issue can not be accepted as the legitimate list of subscribers required by law."

AN OPINION OF THE INLAND PRINTER.

In sending your paper, please address it to John W. Campsie, manager Printing Department, Evening Wisconsin Company, instead of to the firm. I find that a good many of the numbers do not reach their destination; as the paper is so attractive it is very apt to be taken up by the first one coming in contact with it, they doubtless supposing that it is "public property"; whereas the writer, after reading it, places it in the hands of the employes of the composition room, that it may be of benefit to them all. We find that it creates a desire among our employes to be better workmen, and we can trace direct results of the improvement in the work from their efforts to surpass samples of display work as shown in the several advertisements, etc. It is the best method we know of for educating workmen up to a high standard.—*The Evening Wisconsin Company, John W. Campsie, Manager Printing Department, Milwaukee, Wisconsin.*

SOME men can fill a ready-made suit of clothes better than many can fill clothes made to order.



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

J. C. WELCH, Dodd City, Texas.—The note-head is a neat piece of composition, and the presswork in two colors is good.

L. H. AFF, Philadelphia, Pennsylvania.—Composition on the jobs submitted by you is good, and presswork excellent. The letter-head is a very neat piece of printing.

A FEW specimens of commercial work from Jester, The Printer, Eaton, Indiana, show that he knows how to display type to good advantage, and follow it up with excellent presswork.

CHARLES P. POLLARD, with the *Herald*, Yarmouth, Nova Scotia.—The samples submitted are all excellent, the composition being neat and in up-to-date style, and presswork of good quality.

A TITLE-PAGE and business card by George W. O'Neal, with the Joseph J. Stone Printing Company, Greensboro, North Carolina, are very good samples of neat and artistic composition, and careful presswork.

THE blotters sent out by Thomas P. Nichols, Market street, Lynn, Massachusetts, are very neat specimens of both composition and presswork, and as an advertising medium should be productive of profitable returns.

LEON B. WARNER, News Printery, Mansfield, Ohio.—The News Printing Company letter-head is a neat sample of display composition. The John H. Miller folder is artistic. The other samples are very good in composition and presswork.

G. M. BOOTH, 743 North Robey street, Chicago.—The specimens submitted by you are very neat in composition, and the presswork above criticism. The litho-gravure tints have been treated with much delicacy, and have a pleasing appearance.

A SAMPLE book of designs and illustrations from the engraving house of West & Hahn, Philadelphia, Pennsylvania, is printed in first-class style on good enameled stock, the presswork showing up to perfection the good qualities of the engravings. Half-tone, zinc and three-color work are shown.

H. HUNGER, Cardington, Ohio.—The samples of commercial printing which you send are neat in composition, and fairly good in presswork. You are making good use of the lessons learned from your teacher—THE INLAND PRINTER. Will be pleased to see more of your work at some future time.

H. A. BRIGHAM, High Point, North Carolina.—Your composition on the jobs submitted is fairly good, with a tendency, however, to a too free use of ornamentation. The "Revival Meetings" announcement is a poor piece of work; bold type of the De Vinne, or some similar series, would be much better.

H. G. LAUGIN, Williamsport, Pennsylvania.—The letter-heads, cards, blotters, etc, submitted show that you have the right idea of effective display. All the samples are neat, and the designs on some are very attractive. The blotter in red and blue is a striking piece of advertising. Presswork is of good quality.

A VERY artistic calendar is sent out by the Clark Engraving Company, Mason street, Milwaukee, Wisconsin. A reproduction in colors of a water-color drawing, "The Young Mother," is the illustration on the card, and is enclosed in gold frame, printed and embossed, which gives it a finished appearance. The composition and presswork are good.

MICHENER & JOHNSON, 196-198 Clark street, Chicago, are printers of fine labels for use on liquors and candy packages, and for other purposes. Their designs are very artistic and are printed in colors and gold and silver bronzes, and the embossing is of a very high degree of excellence. Their own business card is an excellent piece of color and bronze printing and embossing.

E. W. SHERIFF, with the *Gazette*, Picton, Ontario, forwards a burlesque mess card of a supposed luncheon at the residence of Lord Cecil Rhodes, at Kimberley. The style in which it is gotten up is good, the composition being artistic, and presswork of the best quality. The matter of the menu treats of the successes and reverses of the British army in South Africa.

FROM Hurst Brothers, Stockport, England, we have received a program, of ninety-six pages and cover, of a church festival called the "Geisha Bazaar." The work is a beautiful piece of printing, both in composition and presswork, showing that great pains and expense have been taken to make it a souvenir worth preserving. The half-tone work is especially good.

FROM the Pacific Press Publishing Company we have received a booklet with the title "A Gilt-Edged Idea." A gold line is printed around the edge of each page, and the type is set within a rule border, allowing a liberal margin between the rule and the gilt edge. The "idea" is explained in the reading matter. The brochure is an excellent piece of typography and presswork.

SEVERAL samples of work have been sent by Jacob Wolfe, foreman *Warren Republican*, Williamsport, Indiana. The composition is of fair quality, but presswork could be improved. Do not use such gaudy colors on church and Epworth League work. The samples look more like circus work. Quiet colors are more in keeping with the aims of such literature. Your newspaper ads. are good.

"A BUDGET OF STUFF" is a package of samples of printing "sent out now and then from the Ivy Press, a Print Shop at the Sign of the Ivy Leaf, in Lincoln, Nebraska, U. S. A." The specimens cover a great variety of work, all of which are executed in a pleasing manner—composition, presswork and stock being of the best quality. The Ivy Press deserves to be well patronized.

MCKEE & CO., Wellington, New Zealand, forward a poster about 38 by 50 inches, lithographed in several colors, which they executed for the New Zealand Government. The design and lettering are very artistic, colors bright, well selected and harmonious, making an attractive and striking poster that would arrest the eye of any passer-by. The work from inception to finish is very good.

THE Grand Rapids Engraving Company has printed for the New England Furniture Company, of Grand Rapids, Michigan, a fifty-six page catalogue illustrated with fine half-tone engravings, which shows clearly the excellent quality of work executed by the above-named company. The catalogue is printed on fine enameled stock, and is an excellent sample of neat composition and first-class presswork.

THE Springfield (Ohio) Publishing Company has sent out a booklet of eight pages and cover relating the advantages of its publications. The work is neatly set, and well printed in red and green on enameled stock. The cover is an artistic design printed in silver on a heavy violet cover stock, the lettering being "Ammunition For Your Pipe." Mr. G. A. McClellan, advertising manager, is deserving of praise for the excellence of this production.

SAMPLES of letter-heads printed in various colors and embossed are submitted by Frank A. Cunningham, of Cunningham & Co., Williamsport, Pennsylvania. The embossing is sharp and clean and illustrates the practicability of their method of doing this work as described in Mr. Cunningham's book "Practical Embossing," advertised in this journal, and of which a large number have been sold. Engraving, composition and presswork are all good.



COVER-DESIGN FOR RAILWAY FOLDER.
By Ralph E. Wilder, Chicago.

THE Pittsburg Photo-Engraving Company has issued a handsome booklet showing samples of its work in half-tone and line engraving. It is printed on extra heavy enameled stock in the highest style of the pressman's art. The cover is a unique design, the title being, "A 20th Century Plant," representing a plant growing from a flower-pot, the colors being red and black and green bronze on a chocolate-colored stock. Design and execution are of admirable quality.

"A TREATISE ON EXPANSION" is a booklet sent out by the Metropolitan Printing & Binding Company, Seattle, Washington. It consists of four pages printed in red and green, with a wide margin on the right-hand side of the page between the type and the border rule, and a cover of dark green imitation alligator skin with gold lettering. The work is well designed and executed in first-class style, its character being out of the ordinary style for this class of announcement.

"VICK'S GARDEN AND FLORAL GUIDE" and "Vick's Little Gem Catalogue" are two works sent out by James Vick's Sons, Rochester, New York, advertising their seeds for 1900. Both are excellent specimens of composition and presswork. The cover of the Guide is lithographed in

several colors and gold, and is a very artistic piece of work. The composition was done in the printing department of James Vick's Sons, under the care of E. F. Rowe, and the presswork and binding by Matthews-Northrup Company, of Buffalo, New York.

"A Terse Tale for Tailors" is the title of a booklet issued by the Niagara Paper Mills, Lockport, New York, showing samples of three colors of their "American Pattern" papers — slate, blue and green. These papers are furnished in thirty-pound rolls, nine inches in diameter, and are especially adapted for tailors' use. The method of fastening the samples together in the booklet is unique, a needle being used to hold them, and around this is wrapped an ordinary needleful of white thread.

The Chicago & North-Western Railway has issued a four-page circular advertising its "Overland Limited," the "Pacific Express," the "Chicago-Portland Special" and the "Colorado Special," the principal feature of which is a handsome half-tone, daintily colored, upon the first page. It represents a lady seated in one of the luxurious sleepers of the North-Western line, looking over one of its folders. It gives one an impression that comfort in traveling can be secured by patronizing the road, and on that account will appeal to many people who travel. The work is by Poole Brothers, Chicago.

A package of assorted printing from Frederick Borne, foreman for William Smith, Invercargill, New Zealand, shows versatility of treatment in an artistic manner, though in a style that has gone out of date in the United States. Some blotters are excellent samples of advertising, being effectively displayed and well printed in strong and harmonious colors. The motto adopted by Mr. Smith, "Keep Pegging Away," is an excellent one to live up to and will undoubtedly bring him success, if it has not already done so. The presswork on all the samples is of first-class quality.

From Frank B. Barrett, with the Alfred M. Slocum Company, Philadelphia, Pennsylvania, we have received a package of the very excellent work for which the company has gained an enviable reputation. So many samples are sent that it would be impossible to even mention them individually. Each one is a work of art as far as type and typographic ornaments, rules and borders, combined with artistic ability, can make it. Colors and bronzes have been selected and combined with a view to producing the most striking effects, and composition and presswork are far above the average. Mr. Barrett has every reason to feel proud of his work.

A tasty pamphlet showing the new Camelot Old Style series of type and ornaments has been issued from the press of the Dickinson Type Foundry branch of the American Type Founders Company. The type is printed on two styles of stock, one being a rough white paper with the printing in black and red; the other a smooth tinted stock with the matter in olive. We understand that copies of this book can be obtained of any of the branches of the American Type Founders Company. A calendar, set in Camelot type, accompanies the pamphlet. The Camelot promises to have a large sale. A four-page insert, attractively presenting this candidate for favor, appeared in the March issue.

We acknowledge receipt of the March number of the *Black Diamond Express*, a publication issued by the Delaware, Lackawanna & Western Railroad from its New York office, 26 Cortlandt street. It consists of twenty-four pages and cover, 7 by 10 inches in size, containing a lot of well-written articles and valuable information in its pages and illustrated with half-tones of excellent quality. The front cover is printed by the three-color process, showing the Black Diamond Express on its way through the picturesque country traversed by the road. We advise our readers to send for a sample copy, incidentally mentioning The Inland Printer as the journal in which you saw this notice. The printing is first-class throughout.

The Salvation Army in the United States has issued from its printing department at New York, under the care of Staff Captain William H. Gooding, a report of eighty pages and cover, about 7 by 9 oblong, printed in black and red, and freely illustrated with half-tone views and portraits of the principal workers in the Army. The presswork is nothing near so good as it might be, the half-tones being flat, the make-ready having apparently been overlooked. The titles below the cuts would look better if set in a small gothic or in plain caps and small caps; the Pen Text used is not at all suitable for such a purpose. The composition is good, and the front page of the cover, printed in green and gold, embossed, is a fairly good piece of work.

The Chicago Colortype Company, Chicago, seem to be doing an increasing amount of three-color half-tone work. One of their most recent productions is a series of Rinehart's Indians, with bright red borders decorated with Indian weapons, feathers and pipes, with space at the bottom for calendar printing. The bright colored blankets, feathers and other Indian trappings seem to be reproduced with the most life-like effect. A striking poster advertising Cohasset punch has been printed for Williams & Newman. The design is by H. G. Maratta. The three-color half-tone process has been used for the faces, dresses and light portions of the figures in the picture, and the background and clothing of the gentlemen brought out in dead black. It is an extremely effective hanger. A large three-color reproduction of "The Captive," similar to the frontispiece in this issue but of a larger size, is also among the more recent productions of this house.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

AN ATTRACTIVE INSERT.

The Sigmund Ullman Company, makers of printing inks, bronze powders, dry colors and varnishes, One Hundred and Forty-sixth street and Park avenue, New York city, show in this issue an insert that can not fail to attract attention. The design is printed in four colors, red, blue, black and gray. The makers desire to call special attention to the gray, which is a perfectly neutral color, and which adds greatly to the artistic effect of the design as a whole. All of these colors, as well as many others which the firm manufactures, can be supplied with the utmost promptness.

THE NEW "RIBBON"-FACE TYPE.

Not one printer buying the new "Ribbon"-face typewriter type has expressed dissatisfaction. On the contrary, they all enthuse over it, and many write after this style:

"The Typewriter-Type Co., Boston. Gentlemen,—The first job worked off with your new type has very much pleased our customer. I think it will be a great success here.—*Meyers Printing House.*"

"How to Get Business," and full information and samples, mailed on request to the Typewriter-Type Company, 146 Franklin street, Boston, Massachusetts.

See January insert showing "ribbon" effect of the type.

Remember — no "Royalties" to pay.

A BLOW AT THE ENVELOPE TRUST.

Myers' Printing House, New Orleans, Louisiana, has applied for a patent on a combination note sheet and envelope that is a novelty in its way; made from a sheet of paper 6 by 9 inches or larger; no "cut-outs" or fancy shapes employed; any printer can do the work, by securing city or county rights. Suitable for spring and summer announcements, removal notices, monthly statements, etc. It is new and sells on sight. Up-to-date printers can control all the circular work in their vicinity. Terms very low to introduce. Write for samples and get the first contract in your city. Sold only to first-class printers, who can control good trade. Address Myers' Printing House, 617-619 Camp street, New Orleans, Louisiana.

TOURISTS MADE WELCOME.

Transatlantic travel has reached a point where the discomforts that used to exist years ago in connection with the details of arranging trips are no longer known, the railroads and steamship companies furnishing facilities that remove any difficulty whatever, and making it very easy and simple for a passenger to complete his arrangements. The Lehigh Valley Railroad has made it a custom for some years of having passenger representatives located at New York city meet all incoming passenger steamers from European ports, and also passengers arriving by its trains, who are going abroad; and in fact attend to all business in connection with arranging for hotel accommodations, sleeping or parlor car tickets, and the checking of baggage, etc., that is necessary for passengers destined to points beyond New York via the

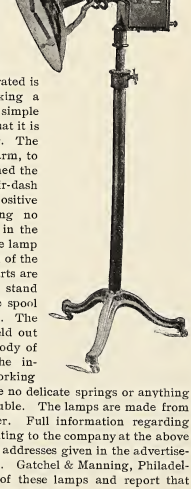
Lehigh Valley Line, or the transfer to steamers of passengers and baggage, looking after steamship accommodations, etc., for passengers to foreign points. Mr. Charles A. Foucart, who is the steamship passenger agent representing the Lehigh Valley Railroad, is always on hand to meet incoming steamers, and will also meet parties on arrival of Lehigh Valley trains to see to their comfortable transfer to the steamship. Mr. Foucart is a thoroughly experienced man, and his manner of performing any service for passengers is so cheerful that it is in reality a pleasure for one just coming off a long ocean trip to meet him.—*Daily Press.*

REMOVAL NOTICE.

The New York office of the Latham Machinery Company, which was formerly at No. 12 Reade street, has recently been moved into larger quarters at No. 8 Reade street, affording them an abundance of room for displaying their "Monitor Machinery." Mr. E. C. Latham has assumed the management of this office, assisted by Mr. H. G. La Sor, both of whom will be pleased to be favored with a call from the trade, and to show them through the salesrooms. They carry in stock a full line of machinery specialties, consisting of the well-known "Monitor" wire stitchers, "Monitor" paging and numbering machines, "Monitor" multiplex punching machines, "Monitor" perforators, standing presses, job backers, table shears, embossers, etc., also a large stock of the best steel wire.

A NEW PHOTO-ENGRAVING LAMP.

The accompanying illustration shows an exceedingly simple and durable photo-engraver's lamp, intended for direct-current constant-potential circuits, made by the Helios-Upton Company, 1229 Callowhill street, Philadelphia. All photo-engravers know that the arc lamp is one of the most important features of their whole establishment. Nothing but the best in this line will enable them to turn out perfect photo-engravings. The lamp illustrated is of large candle-power, taking a strong current, and is so simple and correctly constructed that it is not liable to get out of order. The lamp has only one rocking arm, to one end of which are attached the plunger of the coil and an air-dash pot, and to the other the positive carbon holder, there being no clutches or clockwork used in the feeding mechanism, and the lamp feeding solely by the motion of the plunger in the coil. All parts are made extra large so as to stand abuse, and the wire on the spool has a large carrying capacity. The carbons and reflector are held out some distance from the body of the lamp so as to keep the intense heat as far from the working parts as possible. There are no delicate springs or anything which can possibly give trouble. The lamps are made from 4,000 to 10,000 candle-power. Full information regarding them can be obtained by writing to the company at the above address, or any of the other addresses given in the advertisement appearing on page 128. Gatchel & Manning, Philadelphia, have purchased four of these lamps and report that they are the best they have ever used.



ECLIPSE ELECTROTYPE & ENGRAVING COMPANY.

Readers of this month's issue of THE INLAND PRINTER, especially those who study the advertisements, will notice a new firm among the advertisers. We have reference to the Eclipse Electrotype & Engraving Company, of Cleveland, Ohio. As the excellence of the work of this firm may not be as well known to others as it is to us, we take pleasure in saying that the company is thoroughly reliable and entirely up-to-date, and hitherto has made a remarkable success in all its undertakings, its motto being: "We Challenge Comparison!" The proprietors of the Eclipse Electrotype & Engraving Company, Messrs. Frank H. Clark and Charles J. Wolfram, are men of years of varied experience, capable of getting out work of any nature, and especially the kind which calls for particular and careful handling. Mr. Clark is secretary of the National Electrotypers' Association of America, having been elected to that office at the New Haven convention in 1899, and has been in charge of the electrotyping end of the business for many years. Mr. Wolfram is in charge of the departments embracing process and wood engraving, designing, etc., and is a gentleman whose wide experience has given him a complete, practical knowledge of the business, which he is ever ready to place at the disposal of patrons. The company has been established for twenty years, and its host of customers extends from beyond the Mississippi to the Atlantic and south to the Gulf. The small portraits of Messrs. Clark and Wolfram will serve to remind their many friends that time has not dealt heavily with either of them.



FRANK H. CLARK.



CHAS. J. WOLFRAM.

BUFFALO PRINTING INK WORKS.

The Buffalo Printing Ink Works, Buffalo, New York, has disposed of its old factory on Brace street, and moved into a new one, fully four times the size, at 1541 to 1551 Niagara street. The new factory is fitted up with new mills, engine and other equipment, which will enable them to better take care of orders, something they could not do to good advantage at the old works. All of the standard inks heretofore manufactured will be turned out as usual, and a number of new specialties will be introduced, as it is the intention of the house to keep strictly up to date in every particular. The proprietors, E. F. Rychen and R. E. Pollock, are thoroughly posted as to the needs of the trade, and it goes without saying that the quality of the goods turned out and the prices they can make on them will be in every way satisfactory to consumers of ink. Orders by mail will have prompt attention. New specimen books are being issued, and those interested in the output of the Buffalo factory should write at once for information in this line.

THE FACTORY OF THE DEXTER FOLDER COMPANY.

Among the advertisements in this number of THE INLAND PRINTER will be found an excellent illustration of the Dexter Folder Company's factory at Pearl River, Rockland Co., N. Y., twenty-five miles from New York city on the New Jersey & New York Branch of the Erie Railroad.

The illustration will show a two-story brick building with a frontage of three hundred feet on the railroad, and, with its three large wings, the whole forms the capital letter E. The north wing contains the foundry, the central wing the power plant and stock rooms, and the south wing the experimental department and the special machines' department on the

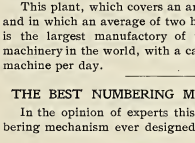
lower floor and the pattern shop and wood-working department on the upper floor. Throughout the building will be found a great variety of the most improved tools and appliances for the manufacture of folding and feeding machinery. There are two erecting floors, each two hundred feet in length, filled with machines in course of construction.

To the north of the main structure are the blacksmith shop, polishing and grinding rooms, and the castings store house, also the foundry coal and coke house; in the rear are the pattern store house, the lumber, oil and scrap iron houses.

This plant, which covers an area of three and a half acres and in which an average of two hundred men are employed, is the largest manufactory of paper folding and feeding machinery in the world, with a capacity of over one standard machine per day.

THE BEST NUMBERING MACHINE—PRICE, $12.60.

In the opinion of experts this is the finest piece of numbering mechanism ever designed for the printer. The steel figures are practically indestructible. The non-breaking mainspring insures absolutely accurate numbering, and the latest construction, providing for instant cleansing, without removing a screw, is not equaled. All wearing parts are tool steel and could not be better made at any price. Write for catalogue to the Bates Machine Company, 346 Broadway, New York, U. S. A., or Printing Machinery Company, Ltd., London, England.



Model No. 27.—Size: 1½ in. by 1⅛ in.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BIT, and another bit—two bits, 25 cents—brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wis.

ABOUT PRICES FOR JOB PRINTING—Ramaley's New Price List. Fifth edition. Up to date. 75 cents, or two for $1. D. RAMALEY, Box A, St. Paul, Minn.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

COMPLETE PRICE LIST FOR JOB PRINTING. Good for any locality. A backbone stiffener. Intended for daily use. 75 cents, or two for $1. D. RAMALEY, Box A, St. Paul, Minn.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY, Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago, 150 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PRACTICAL EMBOSSING, by Frank A. Cunningham, Williamsport, Pennsylvania, is the standard work on embossing. It explains all about it, from the type in the case to the completed job. Circulars on application.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 150 Nassau street, New York.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

HALF-INTEREST in job printing office and bookbindery in Southern city of 18,000; present owner has run business successfully past five years; now doing $6,000 to $9,000 yearly; profits 33⅓ per cent; a first-class up-to-date sober printer can buy half-interest for $2,500; not more than $1,000 cash necessary, but would prefer all cash; the right man can have entire charge; the business can be easily doubled in twelve months by a hustler; in the heart of the "New South," with practically no opposition; can give Chicago references. Address for full particulars, FLETCHER SMITH, Rome, Ga.

FOR SALE—An up-to-date, well-established electrotype foundry; excellent opportunity for finisher and molder. A 617, INLAND PRINTER.

FOR SALE—Biggest job printing plant in Joplin mining belt; old established. ZINC, Box 227, Carthage, Missouri.

FOR SALE—I am going to Pacific coast; if you want well-equipped job plant and established business in live city of 35,000, address without delay A 637, INLAND PRINTER.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N.Y.

BUSINESS OPPORTUNITIES.

FOR SALE — Modern job office, good business, Western city 180,000 population; good reasons for selling; investigation solicited. A 661, INLAND PRINTER.

FOR SALE OR TRADE — An idle printing plant, just the thing for country newspaper and job office. Seven-column quarto, steam-power Campbell, 7 by 11 O. S. Gordon, No. 56 Brehmer stitcher, about 200 fonts job and display type, 18 fonts wood type, 200 pounds poster type, imposing stone, cabinet, racks, cases, etc.; well worth $2,000, to sell quick $1,400. Make offer; might consider good trade in real estate. Particulars of W. D. HORD, Lafayette, Indiana.

MUST SELL AT ONCE — Finely equipped job printing-office in live manufacturing city of 30,000; everything up-to-date; established business; proprietor has other business interests, and must sell at once; will sell at a big sacrifice for quick action; answer at once if you mean business. A 656, INLAND PRINTER.

NEWSPAPER AND JOB PRINTING-OFFICE in Minnesota; business $250 month; established thirteen years; town of 1,000; clear field; three presses; owner's health necessitates change; requires $3,000 cash. A 601, INLAND PRINTER.

RARE OPPORTUNITY for thorough printer with $5,000 to $10,000 cash to secure half interest and have inside management of large job office in the East, handling first-class work; 16 presses and 80 people, doing $80,000 a year; making money; highest reference required and given; the right man is the essential; do not apply unless capable of managing and turning out high-class, clean work; will guarantee $5,000 a year salary; thorough investigation courted, and good reasons given for the changes contemplated. Address in confidence, A 633, INLAND PRINTER.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BOON TO PROGRESSIVE PRINTERS — Small, compact electrotype and stereotype outfit, constructed on modern principles; easy and inexpensive to operate; no power and little space; built expressly for job printers' needs; will take forms up to 12 by 20 stereo, 15 by 24 electro; have outgrown and engaged in larger work. Full information and price by addressing WM. A. DE BOLD, engraver and electrotyper, Peoria, Illinois.

FOR SALE — Cheap, if quick, small complete stereotyping plant, in good order; three casting boxes fitted for either cored or solid work; two metal pots, steam table, saw, trimmer, planer, etc. NATIONAL ADVERTISING CO., 130 Fulton street, New York.

FOR SALE — Hoe Washington hand press, in first-class condition, bed 29½ by 43½. BOX 631, Frederick, Md.

FOR SALE — Three Thorne typesetting machines, one Washington hand press, twenty-four iron galley racks, all in good, first-class order. CHARLES CRASKE, 441 Pearl street, corner William, New York city.

FOR SALE — 25-inch paper cutter, interlocking back gauge, accurate and strong, used less than year; 10 by 15 O. S. Gordon, steam fixtures, good as new, easy running. Don't answer unless willing to pay $200 cash. P. A. CLARKE, Monticello, Ind.

FOR SALE — Two Steinheil lenses, Sixth Series, wide-angle aplanats, for copying 20 by 20 and 34 by 34 sizes, respectively. One Dallmeyer 23 by 20. Will sell at a sacrifice. GOLDESMAN, 2868 Third ave., New York.

NEW OR SECONDHAND MACHINERY, presses, type and supplies; highest discount. A. MCKILLIPS, Harrisburg, Pa.

$1,250 will purchase one C. B. Cottrell & Sons two-revolution press, 43 by 60, four rollers, air springs, in first-rate order. Can be seen and examined at work. A 647, INLAND PRINTER.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

HALF-TONE OPERATOR wanted at once; must be first-class in every respect; state experience and salary wanted in first letter; yearly contract to right party. SEATTLE ENGRAVING CO., Seattle, Wash.

JOB OFFICE FOREMAN — An excellent position for up-to-date man; no drone need answer; position is that of business manager rather than of ordinary mechanical foreman; must influence business and bring trade, and have practical knowledge of twentieth-century methods. Good salary, appreciative employers, and excellent place for proper man; location of plant south of Philadelphia; give reference as to character, habits and ability; state age. A 653, INLAND PRINTER.

SOLICITOR of ability, posted in the printing, engraving and electrotyping business, to represent locally an old-established house in securing high-grade work; must possess first-class business qualifications and sufficient technical knowledge to make intelligent representation and prices in above lines. Give full particulars, terms, etc. A 645, INLAND PRINTER.

WANTED — A young man, good make-up and stone hand, who is thorough Linotype machinist; steady position to the right party. Address, stating experience, references, etc., Box 1265, Boston, Mass.

WANTED — By large Philadelphia firm, foreman competent to take complete charge of pressroom. Hoe presses; steady work; must be well up on half-tone printing, also man of executive ability. Write fully, giving experience, salary expected and reference. A 596, INLAND PRINTER.

WANTED — Competent and reliable man to take entire charge of composing-room; up-to-date office; cylinders and platens; Mergenthaler; commercial and color-plate printing; union; 80 miles from Chicago. The right man, who proves to be an economical manager, can have, if he desires, a financial interest in the business; steady situation; references wanted; state salary expected, also age, and if married or single. A 625, INLAND PRINTER.

WANTED — Competent, artistic job compositor; must possess original ideas; permanent employment. Address, with samples, NEW PRINTING & STATIONERY CO., Decatur, Ill.

WANTED — Man to photograph and etch half-tones; send samples of work; give references. WICHITA ENGRAVING CO., Wichita, Kan.

WANTED — Reliable salesman for New York city for bookbinding, printer's and other trades; must have good references; salary and commission. A 609, INLAND PRINTER, New York.

WANTED — Several printers, feeders, compositors, offered business college course with board for services. AMERICAN HOME UNIVERSITY, St. Louis.

WANTED to correspond with a first-class half-tone photographer, and also an artist. Address, with full particulars, A 607, INLAND PRINTER.

WANTED — Treasurer for a printing and lithographing establishment doing a business of $50,000 annually; must be competent to take entire charge of double-entry books and invest some money; good opening for right party. A 599, INLAND PRINTER.

WANTED — Up-to-date reliable half-tone negative maker for permanent position; send samples of work and reference, and state experience, age and salary to start. A 632, INLAND PRINTER.

SITUATIONS WANTED.

AN ALL-ROUND PRINTER of eight years' experience, 23 years' old, university education, wants position, either working under instructions in city job office, or as foreman good country weekly or small city daily; prefer Western State; very best references as to ability and habits. A 666, INLAND PRINTER.

A SKETCH ARTIST, photographer and designer, wishes to superintend fine souvenir or booklet work. A 629, INLAND PRINTER.

AS FOREMAN OR MANAGER of up-to-date weekly and job office in New England; age 26; good every way. A 603, INLAND PRINTER.

CYLINDER PRESSMAN, union, at present foreman of large office doing highest class of work; best references or samples. A 626, INLAND PRINTER.

DUPLEX PRESSMAN desires steady position; first-class, bustler, strictly temperate, steady worker; first-class cylinder and platen pressman; single, age 27, 11 years' experience; angle-bar preferred. A 636, INLAND PRINTER.

FOREMAN — Now in charge of daily and weekly plant, wants change of location. Sober; successful; reasonable salary; sure way of handling "position" ads. A 585, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, 10 years' experience as operator and manager for best firms in the country, accustomed to handling high-class work, will be open for position April 2. Highest testimonials as to ability and character. A 627, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, with experience in all other departments, competent to take full charge of plant. A 608, INLAND PRINTER.

JOB COMPOSITOR wishes position in first-class, up-to-date office; sober and reliable; references and samples furnished if desired; East or middle West preferred. A 600, INLAND PRINTER.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., ST. LOUIS.

SITUATIONS WANTED.

JOB FOREMAN—Up-to-date printer, experienced on the best class of work, capable of originating artistic ideas in type display, desires engagement with progressive firm anxious to improve the quality of their work. A 648, INLAND PRINTER.

LINOTYPE OPERATOR-MACHINIST of 5 years' experience on book, tabulated and news work, capable of composing 9,000 ems per hour, would change for paying position, day work; could take part interest in small plant. A 606, INLAND PRINTER.

LINOTYPE OPERATOR—Steady position on an afternoon paper, or machinist-operator on job machine; 6 years' experience; union; sober; reference. A 634, INLAND PRINTER.

OPERATOR-MACHINIST—First-class in both capacities; references; large tool kit; would take charge of plant or single machine. Please give full particulars when writing. A 660, INLAND PRINTER, New York.

PERFECTING PRESSMAN, 17 years' experience, wants place where sober, steady man would be appreciated; up-to date on newspaper half-tone work; handle anything up to quadruple press; lost last place through change of management; best references. A 611, INLAND PRINTER.

PHOTOGRAPHER-ETCHER and router, experienced in newspaper work, line and half-tone. A 605½, INLAND PRINTER.

PRESSMAN—All-around A-1, capable of taking charge; 17 years' experience; reference. A 613, INLAND PRINTER.

PRESSMAN, capable of taking charge, desires steady situation. A 638, INLAND PRINTER.

PRESSMAN, cylinder and platen, large experience, capable taking charge; sober, reliable, first-class references. A 639, INLAND PRINTER.

PRESSMAN, first-class on half-tone book and job work, desires steady position; at present employed. A 641, INLAND PRINTER.

PRINTER, of exceptional experience and push, thoroughly intimate with every kind of work, used to handling large forces, wants composing-room foremanship or superintendency; location immaterial. A 654, INLAND PRINTER.

PRINTER-PROOFREADER seeks change of position, extensive proofroom experience, practical printer, careful reviser, strictly up to date, can O. K. for press; would accept foremanship; union. A 616, INLAND PRINTER.

SITUATION—First-class jobman, original, artistic ideas, sober and reliable; foremanship desired. A 618, INLAND PRINTER.

SITUATION WANTED—A thoroughly experienced half-tone etcher desires permanent position with some reliable engraving house. A 663, INLAND PRINTER.

SITUATION WANTED—Experienced Hoe web pressman and stereotyper, on daily paper at present. also experienced on Cox duplex, cylinder and job presses, is desirous of making change; reference; strictly sober; eight years with present employer. A 630, INLAND PRINTER.

SUPERINTENDENT OF PRESSROOM, desiring to make change, would like to correspond with any one needing man capable of producing the highest class of color-work and embossing. A 618, INLAND PRINTER.

WANTED—Permanent situation by an energetic and hustling job printer; neat and tasty work executed; strictly temperate; salary expected, $15 a week; also capable of running daily paper; at present employed, but wish to change climate. A 620, INLAND PRINTER.

WANTED—Position by Linotype machinist; five years' experience; good references. A 623, INLAND PRINTER.

WANTED—Position with first-class house as superintendent or manager; extended experience in management, estimating, stock, etc., in one of the largest houses of the West; can give good references; state location, equipment and class of work. A 644, INLAND PRINTER.

WANTED—Situation by a young man as traveling salesman for wholesale paper or printers' supply house; eight years' experience in the paper line. A 649, INLAND PRINTER.

WANTED—Steady position by first-class ruler; can forward; twelve years' experience, had charge. A 659, INLAND PRINTER.

WANT TO MAKE A CHANGE—Good practical working or nonworking pressroom foreman; good, economical manager, up to date and a hustler; will guarantee to turn out good work and keep presses in good order; strictly sober and steady; good references; willing to go anywhere. A 643, INLAND PRINTER.

WANTED TO PURCHASE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

GOOD WEEKLY or small daily in Colorado, or plateau region of Carolinas, Georgia, Tennessee, Virginia or New York. A 612, INLAND PRINTER.

LENS WANTED—A Dallmeyer, Goerz or Bausch & Lomb lens for half-tone negatives; must cut a clean negative 14 by 17 in size, and be in first-class condition. Name cash price, describe fully, and address at once A 662, INLAND PRINTER.

WANTED—A Mitchell mitering machine, in good order. NICKLIN'S SOUTHWEST PRINTERS' SUPPLY, 11 South Broadway, Los Angeles, Cal.

WANTED—Good secondhand ruling machine; give name, number, size and condition; GURNEY BROS., 45 Sheriff street, Cleveland, Ohio.

WANTED—Secondhand Linotype. FOR SALE—3 horse-power Sintz gasoline engine, perfect condition. A 595, INLAND PRINTER.

MISCELLANEOUS.

A CHANCE TO LEARN THE LINOTYPE—Coöperative union class; $25 per month; mechanism and operating taught. WASHINGTON LINOTYPE SCHOOL, 636 G street, N.-W., Washington, D. C.

ABOUT THAT NEW TYPEWRITER TYPE which prints direct from face and perfectly imitates genuine typewriter work—see insert January issue. Particulars of THE TYPEWRITER TYPE CO., Boston.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled, on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind.

ARE YOU interested in stock cuts for newspaper use—any business? Get our catalogues. BARNES-CROSBY CO., 108 La Salle street, Chicago, Ill.

CHALK PLATES RECOATED, ½ cent per square inch; no infringement of patent. BYRON POPE & CO., Cleveland, Ohio.

FOR SALE—A complete druggists' and physicians' label outfit, with plates of catalogue, etc.; rare opportunity to start mail order business at one-fourth cost. A 664, INLAND PRINTER.

HARDWOOD RUBBING-UP stick for magazine bands saves time; better than band nippers. Also receipt for padding gum. Price for the two, 25 cents. Send at once. JOHN HORN, 11 S. Third street, Lafayette, Ind.

MIETZ and WEISS GAS AND KEROSENE ENGINES are made from 1 to 15 actual horse-power; no dangerous gasoline used; automatic igniter; perfect engine for all printers at low cost; send for catalogues. JUDSON N. BURTON, Madison, N. Y.

PERFECTION CARD CASE, with patent spring; we make eight sizes; samples, 20 cents. ROSENTHAL BROS., 140 Monroe street, Chicago.

RUBBER STAMPS—6 cents a line, postpaid, to printers. Circulars, sample free. H. P. MAYNARD, Box 387, Cincinnati, Ohio.

STEREOTYPING PAPER, prepared ready for use, best and cheapest. Manufactured by F. SCHREINER, Plainfield, N. J.

SUPERIOR EMBOSSING COMPOSITION at $1 the pound, the cheapest and best embossing composition on the market. The old reliable. Sold all over the world. Embossing plates made by us will save you 50 per cent. SUPERIOR EMBOSSING PLATE AND COMPOSITION CO., 322 N. Third street, Camden, N. J.

WILL EXCHANGE—By mail, 100 samples of fine jobs for a dozen of yours; want one-color jobs strikingly simple, neat or novel. PACIFIC STATES TYPE FOUNDRY, San Francisco.

THE
UNIVERSAL PRESS

THE LATEST IMPROVED AND BEST OF PLATEN PRESSES. HANDLED BY ALL DEALERS.

MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
130 FULTON ST., NEW YORK

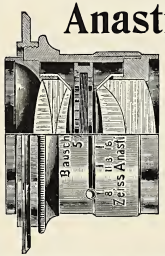
SOLD AS A SPECIALTY BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

MISCELLANEOUS.

WANTED—Master printers to use index time-card system; saves money; shows cost at each stage; can quickly place job in transit and its cost that far without inquiring through the works; correspondence invited. GAUNTLETT, 38 Trinity Place, Albany, N. Y.

A PROFITABLE BUSINESS! 300 to 500 per cent profit in the manufacture of **Rubber Stamps.** Particularly adapted to operation in connection with printing or stationery. Very small capital required. Write for price-list of outfits and full information. Address PEARRE E. CROWL & CO., Baltimore, Md.

BAUSCH & LOMB-ZEISS



Anastigmat Lens

Series IIa.

Has demonstrated its superiority for all kinds of process-work, being in daily use by many of the best engravers. Its **speed, covering power, even distribution of light** and the **absolute sharpness** with which it reproduces every line and dot, from **full size** to the **greatest reduction,** especially commend it. *Sent anywhere on trial.*

BAUSCH & LOMB OPTICAL CO.
MANUFACTURERS.
ROCHESTER, N. Y.
NEW YORK. CHICAGO.

FREE THE CALIFORNIA ELECTROTYPING CO. has issued a New Catalogue of 450 pages, showing 40,000 Cuts, Borders, Designs, etc., full bound, weighs 4 lbs. SENT FREE. CAL. ELECTROTYPING CO., 510 Clay St., San Francisco, Cal.



FLEXIGLUE

(for bookbinding) and **R. R. B. PADDING GLUE** are the highest types of flexible glue made. Manufactured by

Robt. R. Burrage, 35 Frankfort Street, New York.

NOT IN THE TRUST.

BRASS TYPE

MISSOURI BRASS TYPE F'DRY CO.
Howard and 22d Sts.....St. Louis, Mo.



TAKE AN OLDS

gas or gasoline engine, put it on your work and if it does not fulfill our claims and satisfy you that there is no better engine on the market, send it back, without expense to you. Our electric and tube igniters are unsurpassed. Our self-contained engines are most convenient.

Free Illustrated Catalogue.

OLDS MOTOR WORKS, DETROIT, MICHIGAN.

Detroit, Mich.: Office and Factory, 1310 Jeff. Ave. Lansing, Mich.: Factory.

YOU CAN SHARPEN OR WHET YOUR PAPER CUTTER KNIFE instantly without taking it out of the machine with



HOERNER'S LITTLE WONDER SHARPENER.

Tried and found a success in large and small establishments. Saves time, trouble and money. Avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a lifetime. Price, $3.00. Cash with order, only $2.70. By mail, 30 cents extra. Descriptive circular and testimonials on application. For sale by Type Founders and Dealers, or by the inventor.

J. S. HOERNER, HIGHLAND, ILL.

Dixon's Electrotyping Graphite - - - - - Used and recommended by the leading Electrotypers of the world. Different kinds prepared for different work. For moulding and polishing.

JOSEPH DIXON CRUCIBLE CO.,
JERSEY CITY, N. J.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO.

DAINTY | **RUBBEROID ALUMINUM CASES** | NOVEL

FOR UNPERFORATED CARDS.

The gleam of the bright cut metal against the dull black finish is wonderfully effective. If you are looking for a prize-winner, and want an exclusive agency, inclose 20 cents and we will send you one with your name engraved, together with full particulars. Made in three sizes: No. 1, 2⅜ x 4¼ in.; No. 2, 2⅜ x 3⅜ in.; No. 3, 2 x 3½ in. State size wanted. Door plate at same price. They cost a little more, but—

MASS. PUBLISHING CO.
ATTRACTIVE | EVERETT, MASS. | STYLISH

We know you need it. TRY IT. It will cost you nothing if you are not satisfied with it.



A Common Sense Device—accurate, reliable, simple and durable—the invention of a practical printer. Greatest time-saver and most needed appliance ever attached to a press.

The Guides can be set in the fraction of a minute. Packing can be changed without danger of displacing pins. Same tympan can be used over and over again. A set will outlast a new press. Thirty days' trial given, and if not entirely satisfactory, price refunded.

Send for descriptive circular and price list.

Manufactured and for sale only by

THE McGINTY FEED GAUGE CO., DOYLESTOWN, PA.

The VAN BIBBER ROLLER CO

CINCINNATI, OHIO.

Spring and Summer Rollers

WE MAKE THE BEST THAT CAN BE MADE

We use the latest and best compressed-air system in casting, and make solid, perfect rollers by the best formulas.

Established 30 years. Cincinnati is sufficient address in writing or shipping.

Why not try

LEATHERETTE and FELTINE?

If you have tried them before, why not come again and discover the improvements we have made?

PEGAMOID LEATHERETTE...

A new article, can be cleansed with water if soiled in process.

Price and Samples on application.

A. W. POPE & CO., Manufacturers and Agents,
45 High Street, BOSTON, MASS.

273, 275, 277 MONROE STREET

HEADQUARTERS FOR ALL KINDS OF PAPER USED BY PRINTERS AND PUBLISHERS

CHICAGO PAPER COMPANY

A COPY OF OUR PRINTERS' READY CALCULATOR MAILED FREE ON APPLICATION

CHICAGO, ILLINOIS, U.S.A.



Before Removal.

COUNTRY CYLINDER PRESS
—AT—
EXCEPTIONAL BARGAINS!

REBUILT COMPLETE.

A postal brings Illustrations, Terms and Price. *Now—Write!*

CONNER, FENDLER & CO.
New York City.



Don't Bother

with home-made contrivances for making male dies for Embossing when you can get

Burbank's Embossing Compo.

This article has been on the market four years, and we have many customers who have used it from the start, some buying it in 25 to 100 lb. lots. One English concern has sent over three times for a supply.

It's a good thing. Suppose you try it.

75 cents per can.

Kept in stock by all branches
AMERICAN TYPE FOUNDERS CO.

Canadian Agents:
TORONTO TYPE FOUNDRY CO.

Burbank Engraving Company *Manufacturers* Boston, Mass.

THE MORTON LOCK-UP

The QUICKEST, SAFEST and MOST COMPLETE LOCK-UP made. All in One Piece.

Fifteen Regular Lengths—3 inches to 18 inches.



An Iron Side-Stick with broad bearings, true and square, attached to the best machine-finished Steel Quoins.

RIGID, DIRECT, QUICK, SECURE.

Place directly against type, putting furniture (if required) between chase and quoins. Give key a half-turn and the work is done. No *skew* or *spring*, no *waste* of *time* or *patience*, and NO QUOIN CAN DROP OUT through carelessness, if any one has sufficient bearing.

MANUFACTURED BY
THE WICKERSHAM QUOIN COMPANY,
Send for Price List. 174 Fort Hill Square, BOSTON, MASS.

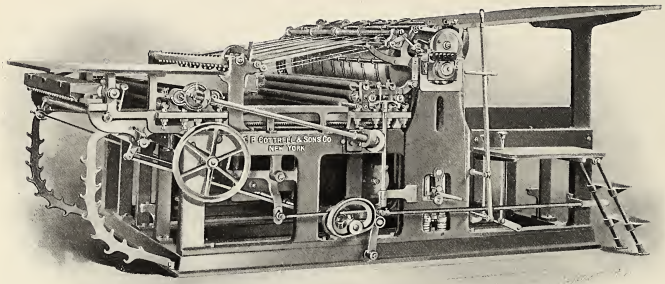
Bound Volumes of
The Inland Printer
at less than cost.

Volume IV, October, 1886, to September, 1887; Volume XV, April, 1895, to September, 1895; Volume XVII, April, 1896, to September, 1896.

$1.00 Each Transportation to be paid by the purchaser.

The information in these books is worth many times the price, which does not cover cost of binding. Order early if you wish to secure one.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, Chicago.



The Test of Time.

Time discards 99 per cent of the books that are written and about the same percentage of the new inventions discovered. While it is easy to do a thing for today, it is hard to tell what will satisfy tomorrow. This is why men attach so great a value to the test of time.

The Cottrell Press has stood the test of time; it has been measured by every standard of the past thirty years, and it is in greater demand today than ever before.

Isn't it for your interest to know why it is so often preferred to all others? A postal card request brings you our catalogue and full information about our New Series Cottrell Press for 1900. This press attains the highest record of steadily-maintained speed of any Two-Revolution in the market.

Remember that if you write us it commits you to nothing. We don't bother you to buy. Send for printed matter. We provide for easy payments and make allowance for your old press.

C. B. Cottrell & Sons Co.

41 Park Row, New York.
279 Dearborn Street, Chicago.

According to last month's *Inland Printer*, the publisher wants not a "has been" or a "will be," but an "IS."

The SIMPLEX ONE-MAN TYPE SETTER

IN USE IN
23 STATES
ON
DAILIES
SEMI-WEEKLIES
WEEKLIES
ETC.

IS SAVING Publishers from $40 to $150 per month

According to amount of composition user has for machine to do.

WHY WAIT FOR PROBLEMATICAL "WONDERS" WHICH ARE NO NEARER PRACTICAL RESULTS TODAY THAN SEVERAL YEARS AGO?

The Time to Save Money Is NOW!

and the Simplex will do it in the simplest, easiest and cheapest way.

You Lose Every Month You Wait.

No other investment will pay such large percentage of profit.

THE SIMPLEX

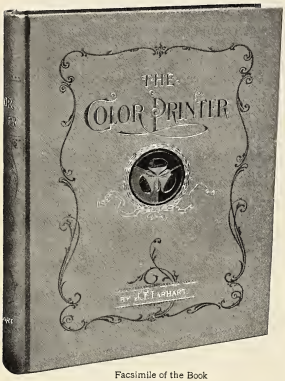
Is reasonable in price and sold on easy terms, or leased, to responsible publishers. In fact, our terms are such that the monthly payments are less than its saving, so that it pays for itself and makes a profit, too.

MAY WE TELL YOU ALL ABOUT IT? COSTS NOTHING TO INVESTIGATE

THE UNITYPE COMPANY

200 Monroe Street, CHICAGO 150 Nassau Street, NEW YORK

The Color Printer



Facsimile of the Book

Price...$10.00

Sent by Express....prepaid

A VERITABLE WORK OF ART

The Standard Work on Color Printing in America

NO PRINTER'S LIBRARY OR OFFICE COMPLETE WITHOUT THIS VALUABLE PRODUCTION

THIS BEAUTIFUL BOOK is 8¼ x 10½ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each.

To Use Colors Intelligently and Effectively

every printer and pressman should have one of these books. As no reprint of the work will ever be made, the early placing of orders is recommended. We have purchased the entire edition, and are desirous of disposing of it at the earliest possible moment.

The above work can be obtained of RAITHBY, LAWRENCE & Co., Ltd., either at 1 Imperial Buildings, Ludgate Circus, E. C., London, England, or at the DE MONTFORT PRESS, Leicester, England.

ADDRESS ALL ORDERS TO

THE INLAND PRINTER CO.

212-214 MONROE STREET : : : : : : : : CHICAGO
150 NASSAU STREET : : : : : : : : : : NEW YORK

This is a Specimen of

Our 40c. CUT BLACK

(No Discounts—40 Cents net)

It is Black and Clean Working

You can see that at a glance

It is sold at

40 Cents

in pound lots
in 100 pound lots
in 1000 pound lots

No Off-Setting

No Slip-Sheeting

Regarding its other qualities

It is dense, soft and free-flowing.



Dries rapidly when printed. Some of our customers claim they can send work to the bindery in three hours after printing. Three grades of Softness of this Ink always in stock. Try it.

F. E. Okie Company

Manufacturers of
High-Grade Printing Inks

Philadelphia

(Kenton Place)

Good, but Not Good Enough

We have just finished a complete revision of our formulæ. Every ink we manufacture has had its formula taken up for examination, and any changes that could be made to improve it or to fit it for the present conditions have been accomplished. Finally, each was thoroughly tested by a competent pressman. As it now goes out to our customers we know it 's right.

But for fear we should n't know it, our customers have been lately writing us letters like this :

> "Please send 100 pounds same as last. It *just* suits us."
> "Kindly duplicate order of 6th inst. Best we ever used."
> "Send 200 pounds more at once. It is perfect. Shall need 400 next month."

The best is just about good enough to satisfy us. No matter how good an ink is, it does n't get any rest until it is the best that can be made.

We may also mention that the best seems to be just about good enough for the printers. No matter how much of our ink they ordered before, they are ordering more now.

It makes business good.

It makes it easy to do business.

F. E. OKIE COMPANY

Kenton Place
Philadelphia, Pa., U. S. A.

Okie Inks.
Huber Press.
Ferris Printing.

Printed on Pure White Coated Book,



Made by Dill & Collins, Philadelphia.

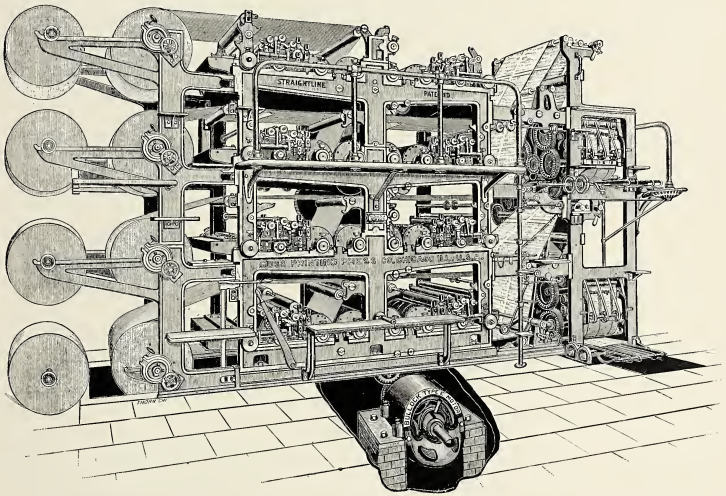

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PRINTING PLATES BY ALL PROCESSES
DESIGNS AND ILLUSTRATIONS
THAT TALK
ECLIPSE ELECTROTYPE AND ENGRAVING CO.
CLEVELAND


High Class
ENGRAVING
and
ELECTROTYPING
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Samples
Submitted
Blomgren Bros
& Co.

THIS IS A CUT OF THE.....

Goss Patented 4-Deck Straightline Newspaper Press

which will be exhibited at the coming Paris Exposition in the United States Building of Liberal Arts and Chemical Industries, at Paris, France, from April 14 to November 5, 1900.



It will be in daily operation between 10 a. m. and 5 p. m., turning out papers at the rate of 50,000 per hour. ⌀ ⌀ ⌀ It is the most practical, modern and up-to-date Press manufactured. ⌀ ⌀ ⌀ When taking in the Exposition, don't fail to see this wonderful machine in operation.

WILL BE RUN BY DIRECT-CONNECTED MOTOR.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL., U. S. A.

The Fuchs & Lang Mfg. Co.

29 Warren Street, New York

MANUFACTURERS

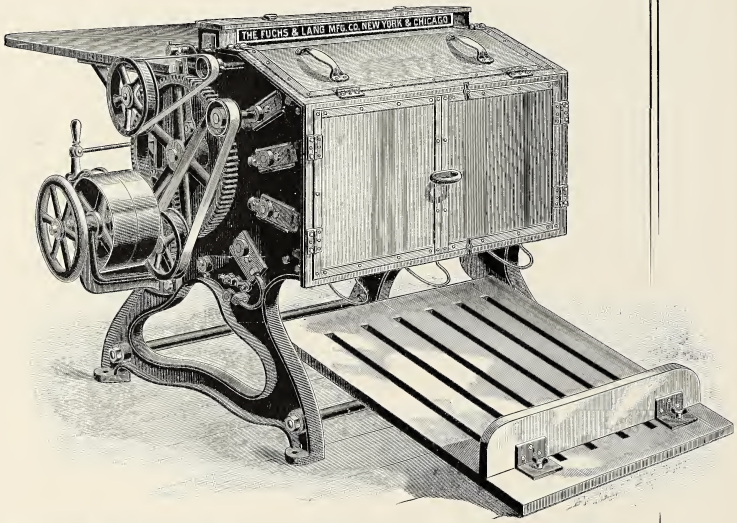
PRINTING
LITHOGRAPHIC
COLORTYPE

Inks

BRONZE POWDERS

ALL LITHOGRAPHIC SUPPLIES
ALL PHOTO-ENGRAVERS' SUPPLIES

..MACHINERY..



Combination Bronzing and Dusting Machine

Built in all sizes

Write for Catalogue

A PERFECTED MACHINE OF SCIENTIFIC, SIMPLE CONSTRUCTION

SOLE AGENTS FOR **The ALUMINUM PROCESSES**

ALUMINUM PLATES,
LITHO STONES

328 Dearborn Street
CHICAGO

Factories
BROOKLYN and NEW YORK

135 South Fifth Street
PHILADELPHIA

50% SAVED



IN ORDER TO INTRODUCE
OUR FINE GRADE OF
DEEP ETCHED
Half-Tone
Plates

TO THE PRINTING TRADE
WE WILL MAKE ONE
HALF-TONE ANY SIZE FOR
50% LESS THAN OUR
REGULAR RATES.

CASH MUST ACCOMPANY ALL ORDERS.

WRITE FOR
PRICE LIST AND SAMPLES

ELECTRIC CITY ENGRAVING CO.,
507-515 Washington St., BUFFALO, N.Y.



Part of a poster made for St. Louis South-Western Railroad. Original printed in colors.

WE ARE JUST ACROSS THE WAY



WE REPRESENT SUCH FIRMS AS

The F. Wesel Mfg. Co.
The Ault & Wiborg Co.
The Latham Machinery Co.
The Challenge Machinery Co.
The Geo. F. Swift Co.
The Carter Co.
The Aluminum Plate & Press Co.
The Rowe Roller-Making Machinery Co.
The Bates Machinery Co., etc., etc.

AND WE OWN FOR GREAT BRITAIN, ETC.

THE MIEHLE,
THE COX DUPLEX,
THE MULTIPRESS,
THE CENTURY,
THE NEW MODEL,
ETC., ETC.

THE FOREIGN FIELD should be a producer of revenue to American manufacturers—*if they have a salable article.* The great difficulty in an export business is to secure agents with organization, reputation and financial strength. **The Printing Machinery Co., Ltd.,** has those essential qualities, and is doing a big business in American Machinery. The main point, however, with the directors of that concern is that they only want the best of everything in the line of machinery for the printing trade. Floor space in the exhibition rooms in London is of a very considerable value to **The Printing Machinery Company** and the firms it represents, and while there is room for good articles, there is none for "cheap" bargain-house sort.

WE PAY ON RECEIPT OF BILL OF LADING

If you have what we want and feel export-business inclined, write to

THE PRINTING MACHINERY CO., Ltd.
15 TUDOR ST., LONDON, ENGLAND





Do Not miss this opportunity

We will send, charges prepaid, for cash with order,

10 lbs. Crow Black for $5.00
10 lbs. Standard Half-tone Black, . " 7.50

We make this exceptional offer, good only until April 20, knowing that after making your own practical test you will be convinced that these inks are superior to any in the world and will adopt their use permanently.

CROW BLACK is a soft, free-flowing, quick-drying BLACK INK, adapted to any paper and all kinds of work.

STANDARD HALF-TONE BLACK is made expressly for the finest half-tone and carriage catalogue work. It dries instantaneously on paper but not on the rollers, and will not peel on any coated paper.

As the working qualities and merits of an ink can not be determined by samples or price, we make this extraordinary offer to enable you to make your own test at a very small cost.

THE STANDARD PRINTING INK CO.

Sole Manufacturers of

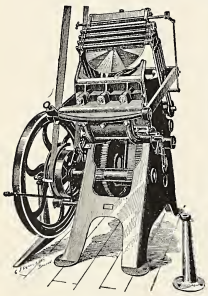
Crow Black and other high-grade Black and Colored Printing Inks,

CINCINNATI, OHIO.

Chicago Branch, No. 71 Plymouth Place.

Speed, Half-tone and Embossing

Are the points which make the **Perfected Prouty Job Presses** so popular.



- Perfect ink distribution.
- Noiseless, strong and simple of construction.
- Two main gear wheels.
- Not a CAM on the press.
- Presses running in every civilized country.
- Send for catalogue and prices.

Manufactured only by

BOSTON PRINTING PRESS CO.

Successors to GEO. W. PROUTY CO.

7 Water St., BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies, SALISBURY SQUARE, LONDON, ENGLAND.



COVER PAPERS COVER PAPERS COVER PAPERS

Taffeta Queen Royal Melton

YES

NP MILLS

Defender Victorieux Sultan

NIAGARA PAPER MILLS

THREE NEW MELTON COLORS THIS MONTH

Spring Shades

Write our Mill, which is at LOCKPORT, N.Y., and we will show them to you

YOU CAN

PROCURE **N. P. MILLS** COVER PAPERS FROM THE FOLLOWING

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A. Storrs & Bement Co., Boston, Mass.
The Chatfield & Woods Co., Cincinnati, Ohio.
A. Zellerbach & Sons, San Francisco and Los Angeles, Cal.
Dobler & Mudge, Baltimore, Md.
Standard Paper Co., Milwaukee, Wis.
Kingsley Paper Co., Cleveland, Ohio.
Beecher, Peck & Lewis, Detroit, Mich.
W. W. McBride & Co., Pittsburg, Pa.
E. C. Palmer & Co., New Orleans, La.
Kansas City Paper House, Kansas City, Mo.
Carpenter Paper Co., Omaha, Neb.
Alling & Cory, Rochester, N. Y.
The Courier Co., Buffalo, N. Y.
J. & F. B. Garrett, Syracuse, N. Y.
Hudson Valley Paper Co., Albany, N. Y.
Troy Paper Co., Troy, N. Y.
McClellan Paper Co., Minneapolis, Minn.
Central Ohio Paper Co., Columbus, Ohio.
C. M. Rice Paper Co., Portland, Me.
E. Morrison Paper Co., Washington, D. C.
Plymouth Paper Co., Holyoke, Mass.
Peters Paper Co., Denver, Colo.
The S. P. Richards Co., Atlanta, Ga.
H. N. Richmond Paper Co., Seattle and Tacoma.
Pacific Paper Co., Portland, Ore.
Richmond Paper Mfg. Co., Richmond, Va.
Johnston & Co., Harrisburg, Pa.
W. A. Stowe, Grand Rapids, Mich.
W. V. Dawson, exclusive Agent for the Dominion of Canada.

COVER PAPERS COVER PAPERS COVER PAPERS

American Writing Paper Co.

COMPRISING THE FOLLOWING DIVISIONS

AGAWAM PAPER CO., - - - - - - Mittineague, Mass.
ALBION PAPER CO., - - - - - - Holyoke, Mass.
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CROCKER MANUFACTURING CO., - - - Holyoke, Mass.
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GEORGE C. GILL PAPER CO., - - - - Holyoke, Mass.
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HARDING PAPER CO., - - - - - - Franklin, Ohio.
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NORMAN PAPER CO., - - - - - - Holyoke, Mass.
OAKLAND PAPER CO., - - - - - - Manchester, Conn.
PARSONS PAPER CO., - - - - - - Holyoke, Mass.
PLATNER & PORTER PAPER MFG. CO., - Unionville, Conn.
RIVERSIDE PAPER CO., - - - - - Holyoke, Mass.
SHATTUCK & BABCOCK CO., - - - - De Pere, Wis.
SYMS & DUDLEY PAPER CO., - - - - Watervliet, Mich.
WAUREGAN PAPER CO., - - - - - Holyoke, Mass.
WINDSOR PAPER CO., - - - - - - Windsor Locks, Conn.

Manufacturers of

LOFT-DRIED, MACHINE-DRIED AND ENGINE-SIZED

Writing Papers

For regular lines correspond direct with the different Divisions.

For contracts, special lines and new business, correspond with the General Manager.

The Executive Offices are located at Springfield, Mass., in the Germona Building.

J. M. Huber

Not in Any Trust

Huber's Inks are the best because they are made from Dry Colors, Varnishes, Dryers, etc., all made by himself. He makes the best Colors in the market, and he can shape at the very start the qualities of his Colors, Varnishes, Dryers, etc., to suit the Ink, the paper, and your work.

Huber's Inks are the cheapest because he makes the Dry Colors, Varnishes, etc., used in his Inks. He saves the cost of selling, packing and shipping the Colors and Varnishes from the Color and Varnish makers' factories to the Ink factory. He saves the Color maker's profit and the Varnish maker's rake-off. He can, therefore, give you the best value for the least money.

Huber's Inks are the most reliable Having control over his Dry Colors, Varnishes, etc., their quality can not be changed without his knowing it. He doesn't have to take anybody's word for the ingredients used in the same, and he doesn't change his supplier to save a penny, as nobody could sell him better goods, nobody could give him better value, than his own factory.

Use Huber's Inks By doing so you save the cost of an ink-grinding plant. If you had the mills, you would have to buy your Colors from a Color maker and your Varnishes from a Varnish maker. You would have to pay them profit. You would be dependent on them for information necessary to compound Inks. How can they give it? You might buy some Painters' Colors, and then your recipe will not work to your satisfaction. Huber's Colors and Varnishes are made each for the other and for his Inks, which are therefore prepared harmoniously and scientifically.

Use Huber's Inks Then you know that an expert Color maker and an up-to-date Varnish maker always combine their ability with the best-informed Ink maker to produce at all times just the ink you need. Huber's Inks are tested on a printing-press before leaving the factory.

Fine
Dry Colors
Varnishes
Lithographic
and
Letterpress
Printing
Inks

Main Office
275 Water St., New York
Factory, Brooklyn.

PHILADELPHIA, - 424 SANSOM ST.
CHICAGO, - 337-339 DEARBORN ST.
BOSTON, - - - - - 133 PEARL ST.

Huber's Colors In Use Since ...1780

What Wesel makes is Well Made

ELECTROTYPING, STEREOTYPING AND PHOTO-ENGRAVING MACHINERY

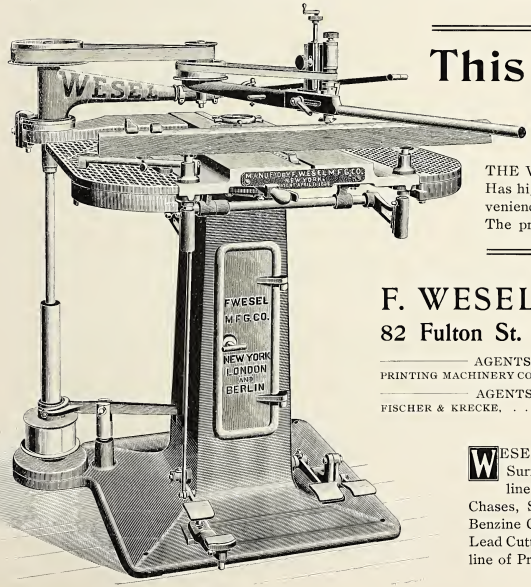
A complete, up-to-date line, all of well-known Wesel Quality. Send for illustrated catalogue.

EQUIPMENTS FOR LINOTYPE OFFICES

Coal and Gas Metal Furnaces, Ingot Casting Molds, Linotype Saw Tables, Slug Cutter ($12), Beveled Column Rules, etc. Send for catalogue.

SELF-INKING WEB AND FLAT-PAPER PROOF PRESSES

The Galley Proof Press is behind the times.



This is the WESEL RADIAL-ARM ROUTER.

THE VERY BEST Router made. Has highest speed and more conveniences than any other Router. The price is moderate. : : : : : :

F. WESEL MFG. CO.

82 Fulton St. . . NEW YORK

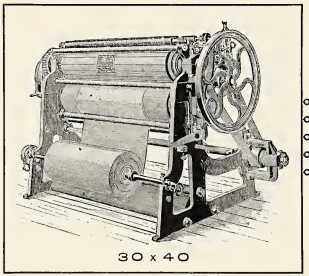
AGENTS IN LONDON
PRINTING MACHINERY CO., LTD., . . 15 TUDOR STREET, E. C.

AGENTS IN BERLIN
FISCHER & KRECKE, ... 16 FRIEDRICH STRASSE

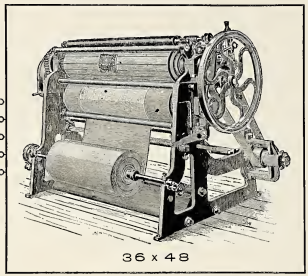
WESEL makes Iron-top Imposing Surfaces, All-brass and Brass-lined Galleys, Electric-welded Chases, Stereo Blocks of all kinds, Benzine Cans, Brass Rules, Rule and Lead Cutters, and the most complete line of Printing Material.

KIDDER PRESS CO.

Rotary WRAPPING PAPER Machinery



30 x 40



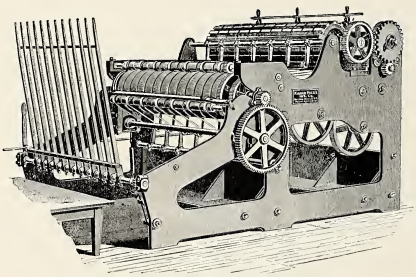
36 x 48

With these three machines you have

A "BATTERY"

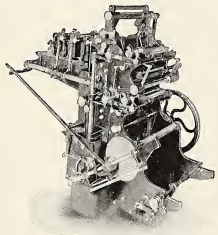
and can handle anything in Roll or Sheet Wrapping Paper.

Used by leading concerns in the United States and Europe.



SHEET CUTTING MACHINE

The same machine cuts 30 x 40 and 36 x 48



3 x 12 TICKET PRESS

Prints both sides of web; numbers in another color; prints name of station; cuts corners, and can perforate both ways; has slitting attachment; adjustable to any size from ¾ inch square up to 3 x 12. Speed, 72,000 one-inch tickets per hour.

GIBBS-BROWER CO. SOLE AGENTS **150 Nassau St. New York**

THE JAENECKE PRINTING INK COMPANY

INCORPORATED

Formerly

Jaenecke Bros. & Fr. Schneeman

NEWARK, N. J.
and **NEW YORK**



ALL CORRESPONDENCE SHOULD BE ADDRESSED TO THE MAIN OFFICE IN NEWARK, N. J.

AN experience of nearly 60 years in the manufacture of Black and Colored Printing and Lithographic

Inks

insures a product suited to the needs of the most exacting users. JAENECKE PRINTING INK is known on both sides of the Atlantic and in every place in the world where good printing is done.

Dry Colors

of our own make a specialty. Also all kinds of

Varnishes *and* Bronze Powders

ON AND AFTER MAY 1 OUR NEW YORK OFFICE WILL BE LOCATED AT 27 ROSE STREET

Factories at

NEWARK, N. J.; HANOVER, GERMANY; MOSCOW, RUSSIA

A NEW RECORD

IN twenty-three working days, that is, in the month of February, 1900, we shipped thirty-six of our "Colt's Armory" Presses, an average of 1.56 presses daily. During the same period we booked orders for fifty-one machines, nearly all of the larger sizes.

This, naturally, would in itself be quite gratifying to us if from no other view-point than the profit side of the question. But it is especially to our liking for another reason, namely: that it indicates, in unmistakable manner, the awakening of printers to the fact that the new era of expansion is permanently with us; that old-time over-conservatism and archaic appliances *will not do* if there is any desire to keep step with the march of modern progress in the arts.

KINDLY TAKE NOTICE.

We have too many of our Bartlett (Orr Press) Laureat Catalogues on hand. They are magnificent specimens of tint and half-tone printing and embossing. Moreover, they incidentally denote the excellence of our presses. Every printer and pressman ought to have one; it will only require a request to secure a copy.

JOHN THOMSON PRESS COMPANY

253 Broadway, New York City
936 Monadnock Block, Chicago
57 Shoe Lane, London

Platen Presses for Printing; for Embossing; for Book-cover Stamping; for Book-cover Inlaying and for Paper-box Cutting and Scoring. The strongest, most rigid and fastest, and of the finest construction. : : : Built at COLT'S ARMORY, Hartford.

March, 1900

QUEEN CITY INKS

Inks for Letterpress Work.

Inks for Lithograph Work.

Poster Inks.

Label Inks.

Half-tone Inks.

Book Inks.

Dry Colors.

Varnishes.

We make and furnish them all.

Do You Ink Your Rollers....

with high-grade Inks manufactured by the Queen City Printing Ink Co.?

You Should.

THEY do not solicit your patronage because they are not in a Trust; because they have the largest factory in the world, or because they make everything that goes into ink and the mills to grind it. They do so because they want all the patronage they can secure from responsible users of High-Grade Lithograph and Letterpress Printing Inks.

THEIR INKS ARE OF SUPERIOR QUALITY AND THEIR PRICES SPEAK FOR THEMSELVES.

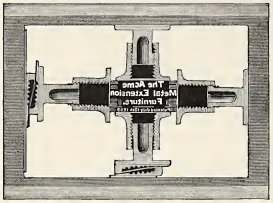
Write them if you want Inks that will give satisfaction. If you want Poster Inks that will not bleed when exposed to the weather, Label Inks, which are Alkali Proof, or any Ink having special qualities, explain your requirements to

The Queen City Printing Ink Company...

CHICAGO OFFICE,
345 Dearborn Street.

CINCINNATI, OHIO.

QUEEN CITY INKS



These Wet April Days

Does your wooden furniture swell and shrink? Our

Acme Metal Extension Furniture

does not. Try it.

ACME STAPLE CO., Limited,
500 N. Twelfth Street,
PRICE, $4.00 A DOZEN. Philadelphia, U. S. A.

"Helios" Photo-Engraving Lamp



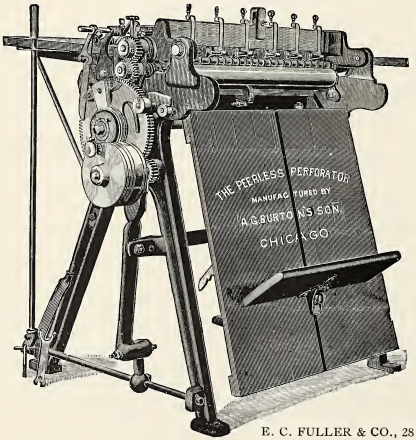
Made specially for the purpose. Operates singly on 110 and 220 volts, direct current. Adjustable to any position. It is made strong, is simple to operate, and will do better work than other lamps. We make them from 4,000 to 10,000 candle-power. Write for circular and prices, stating the voltage and candle-power of lamp desired.

HELIOS-UPTON CO.

FACTORIES:
1229 CALLOWHILL ST., PHILADELPHIA, PA.
PEABODY, MASS.
222 FULLERTON AVE., CHICAGO, ILL.

AGENTS:
THOMAS & BETTS, 141 Broadway, NEW YORK CITY, N. Y.
BADT-GOLTZ ENG. CO., Monadnock Block, CHICAGO, ILL.
JOHN FORMAN, MONTREAL, CANADA.

THE PEERLESS PERFORATOR



IT is distinguished for rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS:

E. C. FULLER & CO., . . . New York, N. Y.
GANE BROS. & CO., ... Chicago, Ill.
T. W. & C. B. SHERIDAN, . . . " "
AMERICAN TYPE FOUNDERS CO.
THE J. L. MORRISON CO., . . Toronto, Ont.
T. W. & C. B. SHERIDAN, . . London, Eng.
W. C. HORNE & SONS, LTD., . " "
JOHN HADDON & CO., . . . " "
S. KOCHANSKI, ... Berlin, Germany.
FRANK MIDDOWS, ... Sydney, N. S. W.
LOUIS L. LOMER, . . Mexico, D. F., Mexico.
FRED. STIELTJES & CO., Amsterdam, Holland.

MANUFACTURED BY

A. G. BURTON'S SON

42 to 48 S. Clinton St., CHICAGO, ILL., U. S. A.

E. C. FULLER & CO., 28 Reade St., NEW YORK, N. Y., *Sole Eastern Agents.*

A COMPLIMENT TO CHICAGO

A LETTER from one of our traveling representatives after having made a survey of the field for the Neidich Process letters in Chicago:

September 11, 1899.

THE NEIDICH PROCESS CO.,
Drexel Bldg., Philadelphia, Pa.

Dear Mr. Neidich:—I have spent about a week examining the condition of the typewritten letter business in Chicago, and would say that it is literally cut to pieces. There are no less than twelve concerns who make a specialty of duplicating typewritten letters, and some of these will produce the body of the letter, fill in the names and addresses with the typewriter, add an imitation signature, and give the whole a blurred effect for $1.75 per thousand. I believe that the people in Chicago are the closest figurers in the world, and if we ask them eight dollars for the same work, we must be able to convince them that the results will justify the expenditure. They seem to want to talk price rather than quality. However, I feel satisfied that although it will take a little longer than in the East, the quality of the goods will make the consumers come our way.

Yours very truly,
J. C. LYONS.

Upon the first day of November, 1899, the Neidich Process Co. made a contract with the Advertiser's Press, 356 Dearborn street, Chicago, Illinois, giving them the exclusive rights to produce the Neidich Process goods in their city. After a trial of about a month, the following letter was received:

November 23, 1899.

THE NEIDICH PROCESS CO.,
Philadelphia, Pa.

Gentlemen:—Adverting to your process for duplicating typewritten matter, would say that we have had experience with every practical process on the market, and the work we are doing with yours is so far superior that there can be no comparison.

We number among our customers some of the greatest advertisers in the country, and while our prices are seemingly high, they are all satisfied that our work is the cheapest when results are considered,—that's what counts.

It must be at once apparent to any one of a practical mind that there can be no other process so perfect, owing to the principle involved, which is the same as applied to the typewriting machine, and without which no process can be a success.

You are advised that we are more than satisfied—we're "tickled," and you couldn't expect more.

Wishing you the success your estimable process deserves, we beg to remain

Yours very respectfully,
THE ADVERTISER'S PRESS.

The following extracts from later letters give the idea of the enormous and immediate success these gentlemen had with our goods in their city:

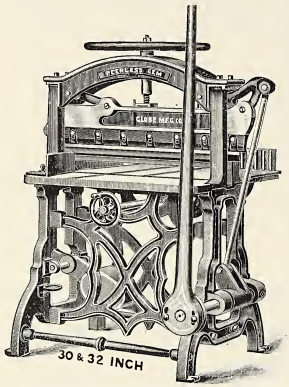
January 24, 1900. "We've been so busy, that we have not had time for *any* correspondence. Will write at length in a few days."

February 24, 1900. "We have been doing a wonderful business, and it is ever on the increase. We have just closed with——, and if we are able to substantiate our claims, it will mean about a million letters per year. We have enlarged our plant; put in three more presses, and will need three more attachments at your earliest convenience. We have also purchased five more new typewriters, which we found to be absolutely necessary, owing to the immense increase of our business."

These letters show what can be done in the face of the strongest possible competition. Next month we want to tell you what has been done in some of the very small cities.

THE NEIDICH PROCESS CO. 730-732-734 Drexel Bldg. PHILADELPHIA, PA.

The "Peerless-Gem" Paper Cutter *Four Sizes*



FOR SALE BY OUR GENERAL AGENTS IN ALL PARTS OF THE UNITED STATES : : :

THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, except on the 23-inch, wide front table, and is carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

MANUFACTURED BY

PEERLESS PRINTING PRESS CO.

JOHN W. MARDER, Vice-President and Manager. PALMYRA, N. Y.

INLAND PRINTER BROCHURES

(REPRINTED FROM THE INLAND PRINTER)

Valuable and Profitable Pamphlets which should be in the hands of Printers and others. Price, 10 Cents Each, Postpaid, or THE FOUR MAILED TO ONE ADDRESS FOR 30 CENTS.

Estimating By Percentage.

A 20-page pamphlet treating of the subject of proper estimating in job offices. A system that has been in use successfully for several years. No problem offers greater difficulties than that of estimating, and any work that will assist in making every job profitable is certainly to be desired. Such a pamphlet is this one. Every owner of a print shop and every man who estimates should read this valuable work. Price, 10 cents.

Proper Fingering of the Linotype Keyboard.

A 20-page pamphlet giving the scientific analyses of the movements leading to the greatest possible rapidity in the manipulation of typesetting machines. Gives diagram of a linotype keyboard showing average number of times each key is struck in the production of 1000 ems. The system set forth is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the linotype in their relation to the fingers. A great help to operators. Every one should possess one. Price, 10 cents.

The Theory of Overlays.

An 18-page pamphlet dealing with the subject of proper make-ready of forms on cylinder presses, with more especial reference to the overlaying and underlaying of half-tones. Illustrated with six half-tone cuts showing the importance of perfection in register of the overlay and the half-tone block. A treatise full of suggestions and help to the pressman having half-tones to print. Price, 10 cents.

Making Ready On Job Presses.

A 28-page pamphlet giving full instruction as to make-ready on platen presses. It covers in clear and concise manner the question of impression, kind of tympan, overlay and underlay, register, inking and distribution, and contains many valuable hints. Illustrated with several diagrams. Those having job presses to look after can obtain much valuable information from this work. Price, 10 cents.

ORDER AT ONCE. THE SUPPLY IS LIMITED. YOU WILL BE GLAD TO HAVE THEM.

THE INLAND PRINTER CO.

NEW YORK: 150 Nassau Street. CHICAGO: 212-214 Monroe Street.

When You See

THIS TRADE-MARK



You will know that it stands for THE BEST GRADES of

SEND FOR OUR PRICES

Black AND Colored Inks

Columbia Printing Ink Company, Inc.

C. J. DUNN, Manager.

Telephone, 1135 Williamsburg.

292 Flushing Ave., BROOKLYN, N. Y.

Lithographic Work on an ordinary press by an ordinary printer....

Litho-Cerotypes are relief plates by our new wax-engraving process.

These plates are type high and can be used on any ordinary printing-press.

They take no more make-ready than type, and the results are far brighter, cleaner and snappier than any lithographed work on stone ever produced.

The cost is within reason, and the Litho-Cerotype is your property. The next time the work comes in, the profit is increased the amount of the first outlay and you are not dependent on any one.

These Litho-Cerotypes will stand seventy thousand impressions if you handle them half right.

We are map, script and diagram engravers as well.

Stock plates of the following maps in colors, from which we will sell duplicate plates, will print on any press.

Size of maps:

Cuba, ... 13 x 20 in.
Cuba and Puerto Rico, 6 x 7½ "
Philippines, ... 5¾ x 8¼ "

Bormay & Co., Engravers, All Processes,

Telephone, 371 John. 64 Fulton St., New York.

BRONSON'S BARGAIN LIST OF PRINTERS' MACHINERY ... NOW IN ... WAREHOUSE.

All our Secondhand Machinery is thoroughly and carefully rebuilt and guaranteed.

SECONDHAND PRESSES. *April 1, 1900.*

TWO REVOLUTION.

237 — 43x56 Two-Revolution Cottrell & Babcock, 4 rollers, rack and cam and table distribution, air springs, rear delivery, side steam and overhead fixtures. REBUILT.
268 — 42x60 Two-Revolution Potter, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
280 — 36x52 Two-Revolution Potter, air springs, 4 rollers, rack and cam and table distribution, rear delivery, side steam and overhead fixtures.
281 — 43x56 Two-Revolution Campbell, wire springs, 2 rollers, table distribution, front delivery, side steam and overhead fixtures.
282 — 34x50 Two-Revolution Campbell, wire springs, table distribution, 2 rollers, front delivery, side steam and overhead fixtures. REBUILT.
284 — 37x52 Two-Revolution Campbell, wire springs, table distribution, 4 rollers, front delivery, side steam and overhead fixtures.
298 — 41x60 Two-Revolution Campbell, 4 rollers, rack and cam and table distribution, wire springs, front delivery, side steam and overhead fixtures.
386 — 38x55 Two-Revolution Scott, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures. REBUILT.
389 — 37x52 Two-Revolution Cottrell, 4 rollers, table distribution, air springs, rear delivery, side steam and overhead fixtures.
409 — 45x60 Two-Revolution Hoe, 4 rollers, air springs, table distribution, rear tapeless delivery, side steam and overhead fixtures. REBUILT.
419 — 23x30 Two-Revolution Pony Campbell, 2 rollers, wire springs, table distribution, front delivery, side steam and overhead fixtures.
428 — 23x28 Two-Revolution Pony Campbell, 2 rollers, wire springs, table distribution, front delivery, side steam and overhead fixtures.

THREE REVOLUTION.

203 — 40x54 Three-Revolution Taylor, air springs, steam and overhead fixtures. (Press suitable for newspaper work.)
265 — 37x54 Three-Revolution Taylor, air springs, tape delivery, side steam and overhead fixtures.

STOP CYLINDERS.

261 — 34x48 Hoe Stop Cylinder, 6 rollers, rear delivery, side steam and overhead fixtures.
341 — 37x52 Cottrell Stop Cylinder, 6 rollers, table distribution, front chain delivery, side steam and overhead fixtures. REBUILT.

DRUM CYLINDERS.

226 — 24x29 Hoe Pony Drum Cylinder, tape delivery, wire springs, rack and screw distribution, steam and overhead fixtures.
223 — 17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures. REBUILT.
214 — 24x29 Country Campbell, 2 rollers, table distribution, tape delivery, wire springs, steam and overhead fixtures.
262 — 17x21 Hoe Pony Drum, 2 rollers, wire springs, tape delivery, steam and overhead fixtures.
270 — 20x25 Country Campbell, 2 rollers, table distribution, tape delivery, steam and overhead fixtures.
276 — 36x52 Potter Drum, wire springs, table distribution, 2 rollers, tape delivery, side steam and overhead fixtures.
279 — 37½x52 Hoe Drum, rack and screw distribution, 2 rollers, tapeless delivery, wire springs, side steam and overhead fixtures.
288 — 17x22 Potter Drum, wire springs, rack and screw distribution, tapeless delivery, 2 rollers, side steam and overhead fixtures. REBUILT.
289 — 33x50 Taylor Drum, air springs, table distribution, 2 rollers, tape delivery.
429 — 26x34 Hoe Drum, 2 rollers, rack and screw distribution, tapeless, air springs, side steam and overhead fixtures.
430 — 26x36 Cottrell Drum, 2 Rollers, table distribution, air springs, tapeless, side steam and overhead fixtures.

OSCILLATORS.

349 — 39x53 Campbell Oscillator Job and Book Press, rack and table distribution, 4 rollers, front delivery, side steam and overhead fixtures. REBUILT.
351 — 31x43 Campbell Oscillator, 4 rollers, table distribution, front delivery, side steam and overhead fixtures. REBUILT.

The largest and best stock of cylinder and job presses on earth. Nothing advertised that is not actually in my wareroom. Every machine guaranteed thoroughly rebuilt, and in first-class condition. My storeroom is ample for the display of machinery. Call and satisfy yourself at any time or write for descriptive prices.

Telephone, Main 224.

BRONSON'S PRINTERS' MACHINERY HOUSE,
54 North Clinton Street, CHICAGO, ILL.

H. BRONSON, Manager.

An Argument

is useless against facts. The sophist may blow until he is red in the face, and the logician prove that a dog has no tail—but truth is stranger than fiction, and the fact remains that

THE HUBER PRESS AS BUILT TODAY IS THE FINEST PRINTING MACHINE MADE

BECAUSE—It is built strong to stand hard usage.
It has the most rigid impression.
It has the greatest distribution.
It has the most accurate register.
It gives the greatest product in a given number of hours.
It will last longer, give less trouble, require less repairs and give greater satisfaction.

These are facts, and no argument is needed to prove them. Ask your friend, the successful printer, how much of his success is attributed to the HUBER PRESSES he uses.

Don't allow an interested party to influence you against seeing the New Huber Press, and don't forget that we have as high as thirty-two machines in one of the most successful and prosperous printing establishments in the West, and some of them twelve years old, on which not a penny has been spent in repairs.

These are FACTS. Is an Argument necessary?

VAN ALLENS & BOUGHTON

19 to 23 Rose St., 59 Ann St., New York.

Western Office, 277 Dearborn St., Chicago—Telephone, 801 Harrison—H. W. Thornton, Manager.

Agents Pacific Coast—HADWEN SWAIN MFG. CO., 215 Spear Street, SAN FRANCISCO, CAL.
Agents, Toronto, Ontario—MILLER & RICHARD. Agent in England—P. LAWRENCE, 57 Shoe Lane, LONDON, E. C.

CAPS BROS. SPECIAL PRINTERS' MACHINERY CO.

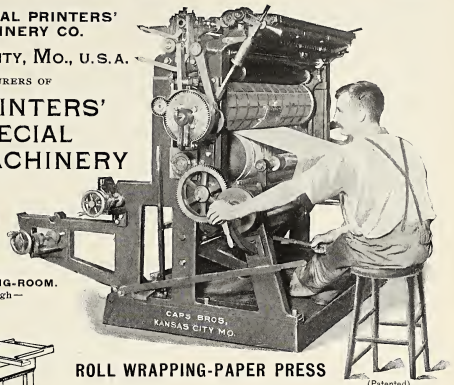
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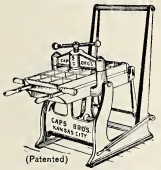






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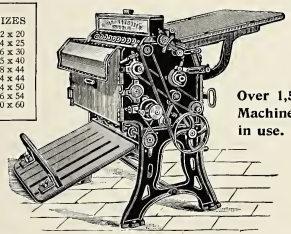
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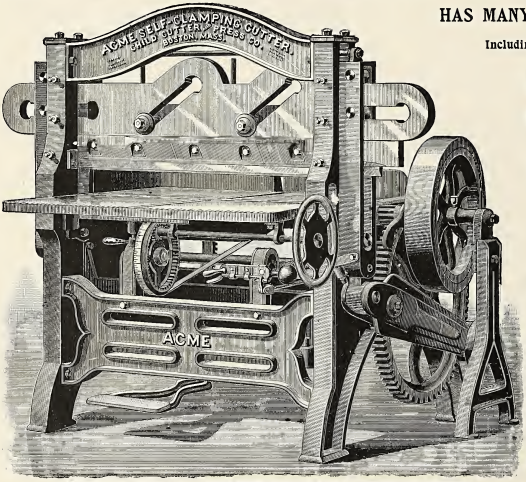
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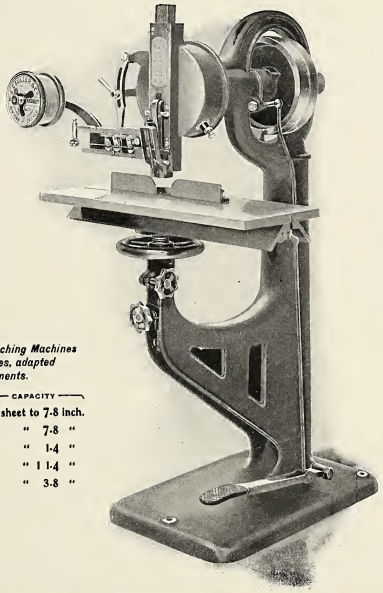
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3	" " 1-4 "
4	" " 1 1-4 "
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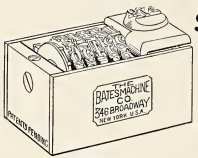
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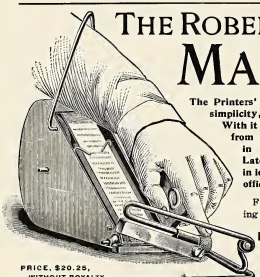
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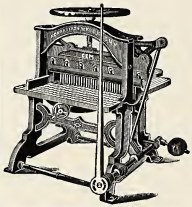
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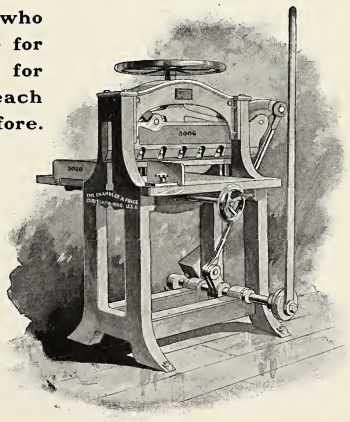
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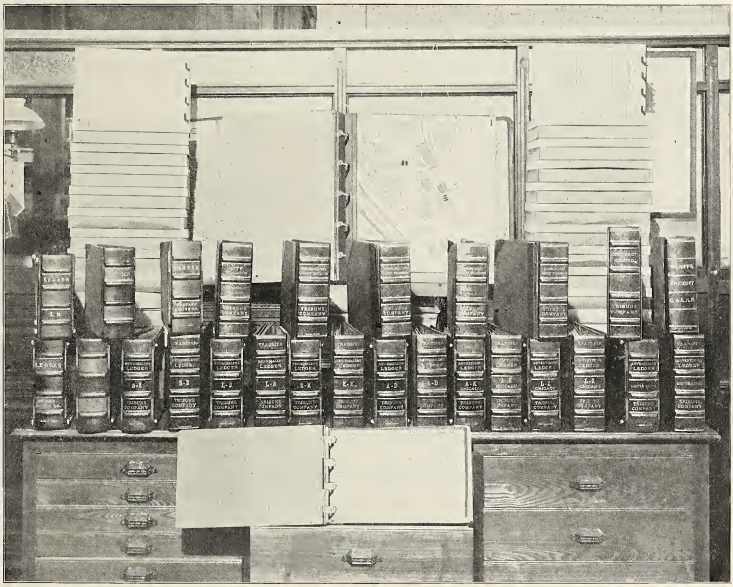
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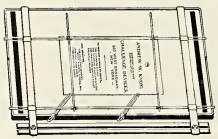
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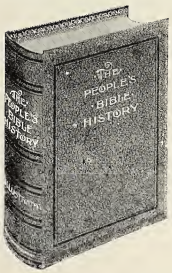
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WRITING PAPERS—FOLDED.

MacDonnell, John T. F., Holyoke, Mass.

THE INLAND PRINTER—APRIL. 1900.

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JUS-TEAR-IT LINEN.

If not, you ought to. Samples mailed on application.

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T RY IT
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A ND ORDER
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I T'S JUST
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Carried In Stock by all the Leading Paper Jobbers.

Cream Laid
220
JUS-TEAR-IT LINEN
6 3/4
Half Thousand

From Maine to California.
From The Lakes to the Gulf.



United States Envelope Company
Worcester, Mass.

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PURE JUTE MANILA.—XXXX WEIGHT.

IN WHICH THERE IS NOT A PARTICLE OF WOOD PULP.

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10	3⅜ X 6	5 25
15	4 X 6⅜	5 50
20	3⅞ X 7½	5 75
25	4⅜ X 6¼	6 15
30	4⅜ X 7¼	6 15
35	5 X 7½	6 25
40	5⅜ X 7½	6 50
45	5¼ X 8	6 75
50	5½ X 8¼	7 25
55	6 X 9	7 50
60	6½ X 9½	8 00
65	6½ X 10	8 75
70	7 X 10½	9 25
9	4 X 9	6 75
9½	4⅜ X 9½	7 00
11	4 ⅛ X 10⅜	7 50
12	4⅛ X 10¾	8 00
14	5 X 11½	8 50
IN QUARTER THOUSAND BOXES.		

The sizes here specified are the regular sizes carried in stock at the several Divisions.

We keep in stock only one weight and quality of paper, and that the best grade.

Quotations will be made on Special Sizes and on other Grades of Stock where the quantities will warrant.

Prices for printing are the same as our regular list for printing the different quantities.

The best and most satisfactory mailing envelope on the market.

SAMPLES REPRESENTING THE WEIGHTS AND QUALITIES, WITH TRADE DISCOUNT SHEET, WILL BE SENT TO THE TRADE UPON APPLICATION.

MANUFACTURED BY

UNITED STATES ENVELOPE COMPANY,

WORCESTER, MASS. HOLYOKE, MASS. ROCKVILLE, CT.
SPRINGFIELD, MASS. HARTFORD, CT. MILWAUKEE, WIS.



WEEKS PHOTO-ENGRAVING CO.,
ILLUSTRATORS,
726 CHESTNUT STREET,
PHILADELPHIA, PA.

HALF-TONE SPECIALISTS.
ART BOOKLETS
DESIGNED—MANUFACTURED.
ADVERTISING DESIGNED.

PRINTED ON
"PURE WHITE COATED BOOK,"
DILL & COLLINS,
MAKERS OF
HIGH-GRADE PAPERS,
PHILADELPHIA.


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NEW YORK
Perfect Printing Plates
from a
Perfect Engraving Plant
Distinctive, Effective, Designs for all Purposes
Binner
Engraving Company
Binner Building
21-25 Plymouth Court
Chicago
Oscar E. Binner Resident Manager New York Office

A Few Truisms



The Unitype Company

150 Nassau Street
New York City

200 Monroe Street
Chicago Illinois

One hundred per cent of all Perfect

Book, Job and Newspaper Printing is done from Foundry Type.

Imperfect Printing

done by other means is *solely* with the hope of cheaper production, and not with any hope or expectation of doing better work than type printing.

Printing from Type Sets the Standard

and the highest aim of all other means of doing printing is to approach type work. "Equal to type" would be their highest praise if only able to reach it.

This is because Type is a Perfect Tool

when it reaches the printer, all letters imperfect in any respect being discarded by the rigid inspection of the founder.

All Substitutes for Foundry Type are Imperfect

—necessarily more or less so—just as the foundry type itself would be if sent to the printer as it came from the casting machine. Printers using substitutes for type have no chance to pick out and reject imperfect letters, but must do the best they can with the product as they get it.

These Imperfect Substitutes mean Extra Expense

For keeping machines and accessories in best possible condition, in order to get even passable results.
For continual re-casting of lines to replace those impossibly bad.
For extra work in reading and correcting proofs.
For extra time making ready on press, patching up imperfections, evening up impression, etc., besides continual close watching to replace lines which weaken during the run.
The final result being

Little, if any, Saving over Hand Composition

if a result is desired which will pass muster with the ordinarily particular customer.

Cheap Composition of Foundry Type is the Ideal

Combination. Every printer will admit this, no matter what system of composition he may at present be using. Even if the mere composition should not be quite so cheap, the saving in other respects would more than make up the difference, to say nothing of the superior typographical results attained.

This Ideal is Realized by the Simplex

ONE-MAN TYPE SETTER, to judge by results obtained by users of it in twenty-four States, and a full and careful investigation of this simple, effective and economical machine is urged.

Grasp Your Opportunity—It is At Your Door!



IF YOU question the fact that we make the best 15, 25 and 50 cent Black Inks in the market today, convince yourself by trying our Banner Black, Comet Black and Diamond Black.

We will send you, charges prepaid, for cash with order—

25 lbs. Banner Black, . . for $3.00
25 lbs. Comet " . . " 5.00
25 lbs. Diamond " . . " 7.50





Our "Crow Black" and "Standard Half-Tone Black" Inks are too well known to require any introduction. They are the standards adopted by the leading printers of the world.

We make this exceptional offer, good only until May 20, in order to introduce these new brands.

CHICAGO BRANCH—71 Plymouth Place.

The Standard Printing Ink Co.

Sole Manufacturers of

"Crow Black" and other High-grade Black and Colored Printing Inks,

CINCINNATI, ::: OHIO.

THE WETTER NUMBERING MACHINE

More than 15,000 in use



ACTUAL SIZE, 5 x 7 PICAS.

THE only *reliable* type-high automatic Numbering Machine made which has stood the severe test of fifteen years' constant service. Used by the printing bureaus of six different governments. Every United States Postal Money Order and every Stedman Transfer Ticket is numbered with the Wetter Machine. Each machine is fully guaranteed. Write for circulars and prices.

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For Sale by TYPE FOUNDRIES and PRINTERS SUPPLY HOUSES.
MILLER & RICHARD, Toronto, Ont., Sole Agents for Canada.

Lithographic Work on an Ordinary Press by an Ordinary Printer

LITHO-CEROTYPES are Relief Plates by our new Wax Engraving Process

These plates are type-high, and can be used on an ordinary printing press.

Twenty years' experience in Map, Diagram and Script Engraving.

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BY
THE MOST IMPROVED METHODS

Send 2 Cents in stamps for our Stock Sheet of Letter-heads. No printer should be without one.

FINE PRINTING PAPERS
IN STOCK IN CHICAGO

THE PAPER MILLS' COMPANY
WHOLESALE DEALERS SELLING AGENTS PAPER SPECIALISTS

THE LATEST addition to our stock of Fine Printing Papers is our "OLD ENGLISH COVER." New and artistic; in six shades, either smooth or rough surface. May we send samples to you?

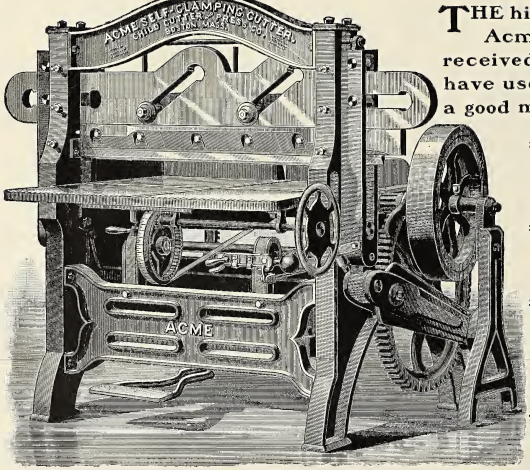
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The Paper Mills' Company

Wholesale Dealers....Selling Agents....Paper Specialists

215-221 Wabash Avenue, Chicago, Ill.

The "ACME" Self-Clamping Cutter



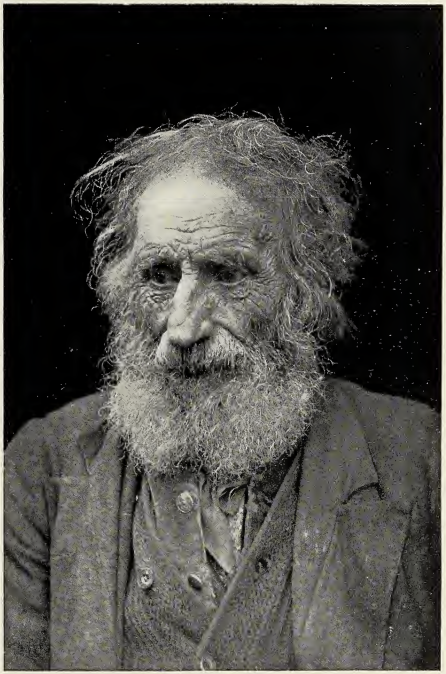
THE highest praise of the Acme Cutter has been received from those who have used several of them a good many years.

Let us send you testimonials and references.

All Sizes.
28 in. to 72 in. in width.

The Child Acme Cutter and Press Co.
33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

NEW YORK OFFICE,
12 Reade Street.
O. C. A. CHILD, Manager.



SPECIMEN OF OUR 40 CT. BLACK.

COMPARE IT WITH OTHERS AT THE SAME PRICE.

BERLIN INK AND COLOR CO.
MANUFACTURERS OF
ALL GRADES OF PRINTING INK
146 NORTH 6TH STREET,
PHILADELPHIA, PA.

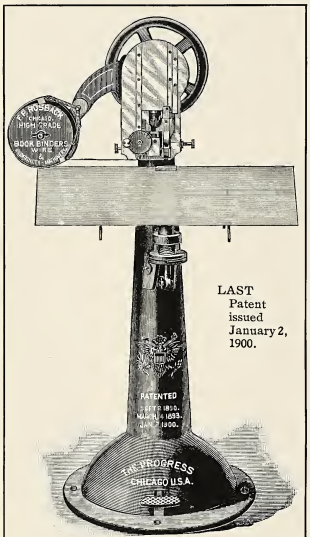


No. 887 GREEN LAKE $3.00

No. 1162 RED $.75


Finest Half Tones
AT Lowest Prices.
ELECTRIC CITY ENGRAVING CO.
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BUFFALO, N.Y.

THE "PROGRESS" WIRE STITCHER



LAST Patent issued January 2, 1900.

"PROGRESS" No. 2

Capacity, one sheet to half-inch, flat or saddle.

(Our No. 1 machine stitches from one sheet to three-fourths inch.)

We Manufacture

Improved Perforators
Foot, Hand and Steam Power

Multiplex Punching Machines
Foot and Steam Power

Index Cutters

Corner Cutters

and a full line of
BOOKBINDERS' MACHINERY

SPECIAL MACHINES BUILT TO ORDER

The Accompanying cut illustrates our latest Wire Stitching Machine, which combines

Strength, Durability and Latest Improvements : : :

It also possesses points of superiority as follows:

A Continuous Roller Feed,
Will Not Kink the Wire,
Will Drive Through More Paper

with same size of wire, in a first-class manner, than any other Stitcher on the market, and prevents bending down the top of the staple, for the reason that the wire is perfectly supported at all points.

Easily adjusted for both Flat and Saddle Work. Cut-off easily changed. Uses Flat and Round Wire—20 x 25 Flat, 25 Round.

The feed of this machine never takes the reverse motion, thus assuring a positive feed at all times.

Easy Adjustment. All that is necessary in adjusting this machine is the turning of thumb-screws. Any operator can control the machine. These machines do both flat and saddle work. The tables simply work on hinges, with no screws to be loosened and no tools necessary. The cut-off can be picked out and put in again; no other parts need be disturbed in this operation.

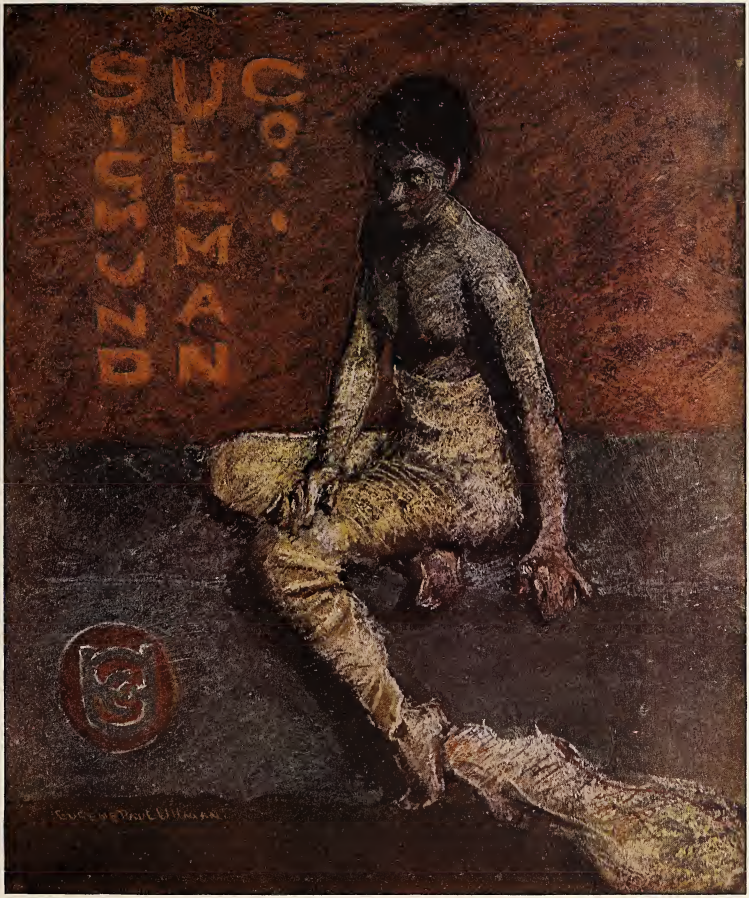
For a smooth, light running machine it surely has no equal, one of the principal features being its simplicity. It has less pieces to get out of order, and taking the machine on the whole, it can be safely claimed that *it will surpass any Wire Stitching Machine on the market.*

Each and every machine is thoroughly built by skilled labor, the best of material is used, and we strictly guarantee every machine to be as we represent.

For sale by Typefounders and Printers' Supply Houses, or by the Manufacturer,

F. P. ROSBACK

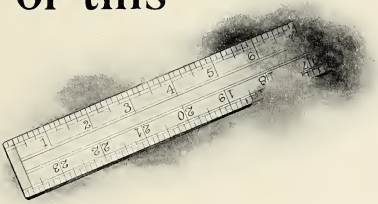
303-305 Dearborn Street, CHICAGO

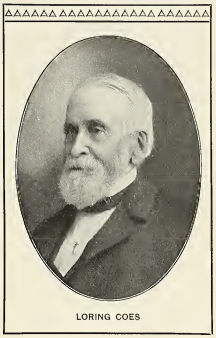


REPRODUCTION OF A
PASTELLE
PRINTED WITH
ULLMAN'S SPECTRUM INKS—
YELLOW, RED, AND BLUE.

KNIVES

made by
antiquated systems
or this





LORING COES

can not
be accurate.

Ours····



"MICRO-GROUND"

Are Accurate as well as
Perfect-Cutting Tools.

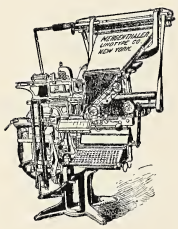
Hear
Our
Reasons?

LORING COES & CO. Inc.

Mention this and see what you get.

WORCESTER, MASS., U. S. A.

A SINGLE
ON LEASE



The Linotype.

7,000 in Daily Use.

IT has been heretofore the policy of this company not to rent one machine in a new installation, but to place single machines under purchase contract. As many hundreds of one-machine plants have been meeting with unqualified success, it has been demonstrated that the use of a single machine is both practicable and profitable, and no longer an experiment.

In view of numerous applications for single machines on lease contract, the Linotype Company has decided to extend to publishers and printers not now employing Linotype composition, and whose requirements will be met with one machine, the form of contract heretofore made to cover installations of two or

A FEW AMONG MANY

Saving in composition cost sufficient to pay for machine within a surprisingly brief period.
Economy in body type investment and depreciation.
More home-set matter for each issue. Reduction in plate bills.

Ask for full particulars, descriptive circulars, specimen sheets, etc.

MERGENTHALER **LINOTYPE**



The
Ault & Wiborg
Company
Manufacturers
of

LITHOGRAPHIC &
LETTER PRESS
PRINTING
INKS

CINCINNATI NEW YORK
CHICAGO ST. LOUIS
LONDON

BROWN, 658-62. GREEN, 660-09. YELLOW, 660-28. BLUE, 660-42. BLACK, 633-61. COPYRIGHTED.

The Manufacture of Inks

for printers and lithographers is a good deal like the manufacture of stoves, or literature or bon bons.

Different makers produce radically different grades.

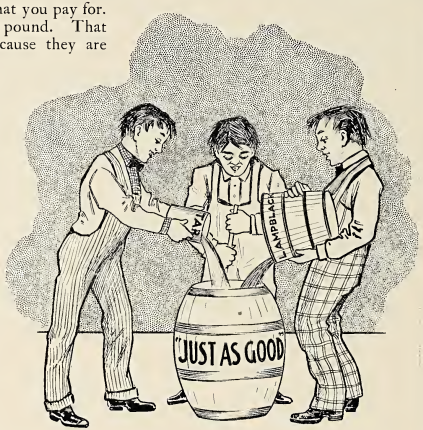
The extremes in grades are much greater than most people suppose.

You can buy a stove at just about any price you want to pay.

You can pay fifty dollars if you want to or you can "save" forty-five dollars by buying a five dollar stove.

In either case you will get what you pay for.

Some inks cost ten dollars a pound. That is because they are worth it, because they are expensive to make.



Of course, when we charge ten dollars for a ten dollar ink, there are ink brokers (whose reputations do not guarantee anything) who will come forward and offer to duplicate it for five dollars or two dollars or any price a customer thinks is right.

But the fact remains that every grade of ink we make is better than any one else can sell at an equal price.

We have been making the famous Ault & Wiborg inks for twenty-two years.

They are now in use in more printing offices than any other make.

We have met a great variety of competitors.

We have fought them with quality—and we have won.

We could, with our immense facilities, make cheap ink cheaper than other firms but that is out of our line.

We can't be the fat man and the living skeleton too.

We are going to continue to produce the best inks that science and machinery and skill can produce and we are going to continue to sell them at honest prices.

When any one offers you inks at "half price" you should tell him that you have first-class customers who are capable of determining whether they are buncoed or not.

You had better get our catalogue and select a variety of inks for trial—if you are not already using them.

THE BEST INKS MAKE THE BEST PRINTERS

The Ault & Wiborg Co.

CINCINNATI

NEW YORK CHICAGO ST. LOUIS LONDON



THE GRACES

(DUPLICATE PLATES FOR SALE)

PRINTED ON

"TRICHROMATIC"
DILL & COLLINS
MAKERS OF
HIGH-GRADE PAPERS
PHILADELPHIA

SPECIMEN OF THREE-COLOR PROCESS PLATES ENGRAVED BY
ELECTRO-TINT ENGRAVING CO.
1227-29 RACE STREET, PHILADELPHIA, PA.

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THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXV. No. 2. CHICAGO, MAY, 1900. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

MR. A. A. TURBAYNE, DESIGNER.

BY W. IRVING WAY.

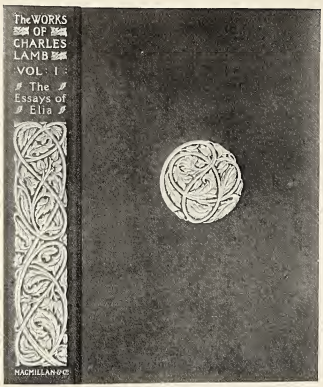
IN answer to an inquiry as to whether he considered America or England ahead in the matter of design for cloth book-covers, Mr. A. A. Turbayne said that, in his opinion, "America has been ahead . . . but English publishers are now making up for lost time." To Mr. Turbayne himself is due, in great measure, the marked advance recently made in England in this respect.

There will always be a question in the minds of many as to whether a cloth cover is quite worthy of an elaborate decorative scheme of design. Cloth is perishable; many designs depend for their effectiveness on the use of gold leaf, and the free use of gold leaf is so costly as to be out of the question for inexpensive books. There is already a tendency among some publishers to discard it in favor of gold ink — a cheap and lifeless substitute. Elaborate color schemes require many stamps and printings, and are quite as expensive as gold leaf, and the use of both is more generally confined to the backs and front covers than was the custom five years ago. If the revolution continues we may get back again to the plain muslin and paper label of Pickering. In that case Mr. Turbayne and others may be forced to design for leather exclusively, which would be cause for rejoicing among those who are inclined to "hold with" Mr. Cobden-Sanderson that the temporary character of cloth casing is hardly worthy of the serious efforts of an artist of distinction. But we have a long — and perhaps more or less rocky, though let us hope not — road to travel before we complete the circuit back to simple muslin and paper label. And for this we may be thankful, as a shelf of somber muslin and white labels is a melancholy sight at best. It is well enough to sandwich a few books so dressed between volumes in gala day attire and thus leaven the lot. Besides, a little gaiety is better suited to the complexion of many modern books. And by "modern books" one means new editions of such standards as Marryat, Peacock, Edgeworth, Austen, and the like, as well as the latest story by Mr. Kipling. A large brood of these standards came out with the imprint of Messrs. Macmillan & Co. several years ago, and for some reason unexplainable the sales seem to have been very slow. The volumes are of most comely size, printed on a thin but opaque paper, illustrated by such artists as Mr. E. J. Sullivan and Mr. Charles E. Brock, bound in smooth, dark-blue muslin, with individual cover-designs by Mr. A. A. Turbayne, and issued at what seems a modest price of $2 per volume for such beautiful books. But the large remainder may be picked up today in almost any of the department stores at half price and even less. Why? Who can tell! Perhaps the latest popular favorites did interfere with these, though cheap Shakespeares seem to have held their own.

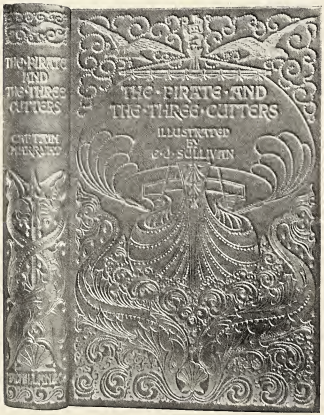
But this note is intended to bring forward the work of Mr. Turbayne, and as he has had something to say about it in print we must listen to him, though the designs reproduced here tell their own story.

When an order is sent to Mr. Turbayne for a cover-design, it is usually accompanied by a set of the proofsheets of the book. The sketch when prepared is submitted to publisher and author for criticism and suggestion. In most cases the designer suggests the cloth, coloring and treatment, bearing in mind the price at which the book is to be issued. The blocks used for stamping the design and lettering are better cut in brass, but the process-engraved zinc block is cheaper. The adjusting of the lettering to the design is a nice point, and this is the rock on which many designers split. Not so Mr. Turbayne; no one has succeeded better generally than he in letter-designing, though he is not infallible. Perhaps the failures, or comparative failures, however, should be charged to the stamp-cutter, who, for economical reasons, is often entrusted with the

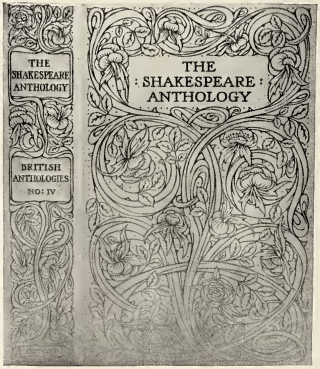
lettering where he is directed to follow a general design prepared for the initial volume of a long series like the "Peacock." Mr. Turbayne is entirely



in sympathy with the late Mr. Gleeson White in preferring pure decoration to the picturesque. And he would go so far as to have the design cover the whole surface, when expense is not in question, as



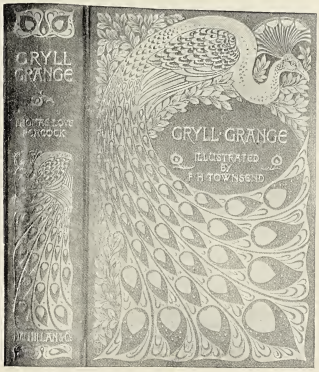
then all imperfections in the cloth are hidden. But in this point of view one can not always readily concur. Cloth is not worth such elaborate decorative treatment, save in isolated cases, like the limited edition of Tennyson's works issued several years ago on hand-made paper, bound in blue cloth with acorn decorations, to give a single example. Mr. Turbayne himself can be dignifiedly reticent when occasion demands, as in the designs for the "Works of Charles Lamb," in which the lettering, beautiful as that lettering is, would have appeared to better advantage, one ventures to think, without the little ornaments. This is a detail, however, and of trifling importance. No such criticism can be made of the lettering on the Marryat volume. No obscurity here, and no unnecessary detail to divert the eye. As to the design itself, too much can not be said in praise; even the unobtrusive signature of the artist is a pleasing part of the decoration. There is also one special feature of such designs as that on the



Lamb which must strike even the unobservant — the peculiar modeled effect — which Mr. Turbayne says is "a new treatment of old methods of gold blocking. The two effects of colors of gold are obtained by 'matting' portions of the block, and the modeling is produced by a die, or by use of the 'blind' block being brought into play after the gold blocks, pressing in the outline of the design and accentuating the relief."

The design for the "Shakespeare Anthology" shows an adroit conventional treatment of the English rose, with a swirling semblance of a pattern, but without such intricacy of detail as to weary us. The peacock design for "Gryll Grange" is a reproduction, with the lettering added, of the end-papers used in the series. The conventional bird seems to be a favorite with Mr. Turbayne, as he has used the pheasant on a copy of the "Bibliography of the Works of William Morris," tooled in gold on a red

levant morocco. This book was forwarded, designed and finished by the artist, and is a good example of his thorough equipment as a craftsman and artist. It is to be hoped that Mr. Turbayne may receive sufficient encouragement for the further development and display of his talent for work of an enduring



character. If he has not tried his hand at modeled leather, one could wish that he might do so. It seems that Mr. Turbayne served an apprenticeship in black and white work in the United States and Canada, and his thorough acquaintance with the work of his contemporaries on both sides of the Atlantic, goes without saying. If it has not assisted his imaginative faculty, it has been serviceable to him in other ways. All examples that I am familiar with show a discriminating use of materials, and are characterized by a delicacy of finish that is often conspicuously absent from the work of many others. In these respects the designs of Mr. F. W. Goudy more nearly approach those of Mr. Turbayne than the work of any other American artist with which I am familiar.



AFTER THE ROMP.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. X.— BY A BINDER.

TO the writer's knowledge there are but two makes of thread book-sewing machines — the Smythe of this country and the Brehmer of Germany. A few of the Brehmer sewers are found in this country, but not many. This machine sews with a loose and unsatisfactory stitch and is inferior to the Smythe excepting where a thick paper is to be sewn, when it turns out a better job. With this machine a single operator will sew about 70,000 12mo signatures in a week.

Another imported machine is occasionally met with that is but an adaptation of the familiar wire-stitcher, each section being sewn with many very fine wire staples to broad tapes or cheesecloth drawn across the back. The sewing is practical and cheap, but rarely appeals to the best ideas of the American bookbinders.

Many old-style Smythe machines are in use, and very good work they do. Books for this machine must have the backs sawn out as for hand-sewing, one man with a machine saw keeping four sewing-machines busy. The sections are originally sewn on wires; to the end of each wire a cord is attached, and when a sufficient number of books have been sewn the wires are drawn through, bringing the cords into proper place. The books are then separated as when hand-sewn and cut apart, leaving small ends of cord projecting from each band to be frayed out and pasted down to the sides of the book. They could even be laced in if it were so desired. The bands pasted down serve to strengthen the binding to a no inconsiderable extent — such a book, in fact, being practically hand-sewn. Some publishers stipulate when placing their order that their books shall be sewn on these old-style machines. When rounded with a stiff back, a cheap edition sewn on this machine will keep its shape well and excel in durability, the only danger being when the back breaks from being opened too far, resulting in the book's utter ruin. The product of the new model can be equaled on the old machine, but the cost of operating is doubled, as the backs must be sawn out, the bands drawn through and cut. A Smythe machine will sew about 15,000 12mo signatures per day.

The new model Smythe is about as near to perfection as we may hope to reach in some years, unless the improvement be in the way of simplicity. The sewing is equally satisfactory for a flat or rounded back; a Bible or a folio. A teacher's Bible of thin rice paper may be sewn with such a tension that the back is absolutely firm and flexible, even without a joint. The Smythe also has an attachment for sewing on tapes, but although some think it stronger, the machine tape-sewing is, in fact, inferior to the ordinary stitch; for, while the tape binds it strongly across the back, the stitches are

not closely knit together and the binder must depend on his backing glue to hold the book in shape. A small paste wheel attached to the machine is used to paste off the first and last signatures.

The No. 4 machine is for large work and has but a single arm directly in front of the machine, and is, of course, much slower than the smaller machine. Such books as the Century Dictionary, Harper's "Pictorial War with Spain," and similar folio editions are successfully sewn on this machine, a feat that would startle the last generation of bookbinders.

A heavy Singer sewing-machine is used for sewing to the first and last signatures the loose plates, maps, etc., the book may contain, instead of whipstitching. Memorandum books are also sewn on this machine in a single section, books as thick as 90 pages being sewn as shown in Fig. 1.

The Elliott stitcher is used on similar work, and will reproduce the long double stitch used on pamphlets of a single section, and described in the previous chapter.

Another very complicated and expensive machine called "The Perfect Binder," dispenses with sewing entirely. Cutting the back off at one stage, the back is next roughed and torn by a gang of revolving

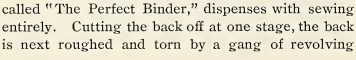


Fig. 1.

a—Strip of cloth. *b*—Marbled paper. *c*—Stitch through section.

saws. In this rough surface flexible glue and cotton are pressed; further along the cover is glued on, and at the end a covered book drops out that will last and stand rough handling without thread or wire sewing of any kind.

The details of wire-stitching were gone into in the early chapters of this work.

FORWARDING.

The reader will have observed by this time that bookbinding is divided into two distinct branches — the extra or hand binding, and the cloth or machine binding. And at this point in the process the divergence will be seen to increase, so that mechanics devote themselves either to one line or the other exclusively. However, as the purpose of this work is to cover the entire ground, we will continue to follow the methods of both from point to point.

In the job or extra bindery, after a book is sewn it is taken in hand by the forwarder, who prepares the waste leaves and gets the book ready for trimming. His first care is to "tip on" any frontispiece, tissue, or any other single sheet that is to be added at the front or back of the book. Next these sheets are to be whipstitched to the first section, and the first and last section thrown back and pasted along the back edge, if this has not already been done in the process of sewing. And now the book is ready for the marbled waste or lining sheets which must be first mounted to give them the proper stiffness and finish. This is gone about in the following manner:

Supposing the job in hand to be an octavo; enough marbled or lithographed paper and an equal amount of white book paper are cut to a size which, when folded once, is exactly the size of the book. A bunch of the folded white sheets are now taken in hand and the top one, being "pasted off," is pressed down on the folded sheet of marbled paper, taking care that the folded edges of both are exactly even, and the paste brushed on without lumps or loose hairs. This produces a sheet as shown in Fig. 2. After two such waste sheets have been prepared for each book in the job, they are jogged up evenly and given a slight squeeze in the press, and then laid out to dry. When ready they are fanned out so that when pasting all at once (as already described in a previous chapter) each lining paper shall receive at the fold edge a trifle more than one-eighth of an inch of paste. These pasted waste sheets are now quickly tipped on to the books, front and back, the white paper next to the book and the marbled paper up. It may be as well to add here that the marbled and white paper should be folded the same way of the grain, which should run from top to bottom on the book.



Fig. 2.

As explained at the opening of the chapter on sewing, it is usually found convenient on machine-sewn books to paste the fly-leaves to the first and last sections before the book is gathered, thereby saving some considerable handling. This can not be done in the case of hand-sewn books, as the sawing out would ruin the lining sheets. On the ordinary 12mo editions of popular novels the lining sheet is a simple affair, consisting of a single folded sheet of white paper.

Many machine-sewn books if bound in leather have a cloth joint. An example is the Century Dictionary. The white fly-leaves are tipped on to the first and last sections, and a narrow strip of cloth about one inch wide is pasted on top of the fly-leaves with half its width projecting. Next the section is sewn down its length on the Singer machine, one-eighth inch from the fold, through the cloth, fly-leaves, title-page, etc., to the center of the section (Fig. 3). Now a single piece of marbled paper just the size of the book is pasted on top. This paper comes about one-fourth inch short of the joint, giving the cloth a chance to show. The cloth is now folded over even with the

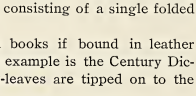


Fig. 3.

book, and a piece of waste paper pasted to it to protect the marbled paper during the process of binding. All this has been done before the gathering, so that when sewn the book is complete.

(To be continued.)

Written for THE INLAND PRINTER.

ECONOMY IN CATALOGUE COMPOSITION.

BY LEON IVAN.

HANDLING copy for a catalogue or a few dozen pages of advertisements is a very easy matter if one knows how to do it; but many a good printer has lost his reputation by allowing the men he had charge of to get all abroad while they were working for him. When copy is handed out the foreman generally designates size of page and type, style of display lines, etc., but there are innumerable little details to be encountered, and unless arranged with some degree of uniformity they will do much to mar the appearance of the book when it comes to be regarded as a whole. Of course, it would be much the best plan to have the proofreader go through all the copy and mark up punctuation, capitalization and style generally; but where those in authority will not permit him to "waste" his time in this manner, they may allow him to go through a few pages with this end in view. After the pages prepared in this manner have been set and corrected, the one best illustrating the points at issue may be used as a guide and enough proofs taken of it to furnish one for each man on the job.

In order to enforce uniformity, it may be well to write a short synopsis of the main features of the job and keep the sheet where all may have access to it:

Size of page — 37 by 56 picas.
Running heads — Pickup.
Department heads — 18-point Jenson lower-case.
Subheads — 12-point Jenson.
Style of tables — See specimen page.
Body of catalogue — 6, 8 and 10-point modern.
Catalogue number — Same figures.
Numbers under cuts — Nonpareil Ionic figures.
Indentation — 6-point, 3 ems; 8-point, 2½ ems; 10-point, 2 ems.
Use nut quads instead of periods in price columns; but in the body of matter use periods.
Capitalize only the subject proper and then when it immediately follows catalogue No.

A few lines similar to the above may be made to prevent a great deal of trouble, by emphasizing points in the style sheets that a man may otherwise overlook.

When the copy is handed out in sixteens it is usually best to go through the bunch and arrange it so that the hardest pages will go out first, or it may happen that the heaviest page going out last may hold the other fifteen back for three or four hours; whereas, if the easiest and lightest are kept until the last all the pages of the sheet will be completed about the same time. Where there are many cuts it often happens that there will be more or less mortising to do, and it will be advisable to go through the cuts with a view of picking out those that need fixing and having the whole lot mortised at once, instead of sending them out one at a time, which is a nuisance to the foundry people and a source of expense to the office; for nothing is more annoying to the foundry than to have some one running in every little while with a cut to be mortised in a hurry because they are waiting for it. Examining the cuts in advance also affords an opportunity for looking up missing cuts and getting them around before the copy is given out. Every one knows the result of having a 10-em hole for a 25-em cut in a tight page, and that or something equally embarrassing is just what happens when a man has to guess the size of a missing cut. Having given copy and style sheet to each compositor, see that the distributors keep them supplied with material, for nothing consumes time like running around for sorts. It will often be found better to take a man off composition and let him distribute than have five or six men skirmishing for material, because the man in charge of the job is unable to keep track of what his compositors are doing if they have left their frames to hustle for quads, etc. A man with a full case can "soldier till further orders" and do more work than a faster and more conscientious compositor who is chasing around and worrying himself to death with an empty case. It will be invariably noticed that the "old soldiers" always manage to get plenty of material handy, so as to be able to indulge their favorite propensity.

As the proof is taken by the compositor, the time consumed in setting the page should be marked up in a book kept for the purpose; and the compositor's name and time should be written on the corner of the proof, together with the number of the stone or slide on which the type is placed, so that the man who locks it up may know where to put his hand on the type when he needs it. Particular attention should be paid to keeping pages that face each other as much alike as possible; where there are a series of tables the width of columns must be arranged with a view to uniformity, taking care to keep price columns all the same width. It looks bad to see one page with 3-em columns and a long descriptive stub, while the page facing it has similar columns 6 ems wide and a stub all cramped up. In setting odd pages to be electrotyped and run with plates from an old catalogue, more attention should be paid to follow the style of the old page facing it than the style of the office, if any degree of uniformity is looked for.

Too much stress can not be put upon the necessity of keeping strict account of the time spent on alterations, and it will be found advantageous to mark the compositor's name and time on the author's proofsheet, in case of objection from the

author, as it often happens that where a new cut is introduced, cuts have to be mortised afresh and matter overrun in a manner that consumes an immense amount of time that would hardly be noticed unless particular attention were directed to it.

Of course, every printer knows all these points, but the thing is to know them for certain, otherwise the men who are working on his job are apt to stray from the style, and one following another, get right away before a sheet is completed, and then, in their anxiety not to get another roasting, they will work their way to the opposite extreme before the next sheet is completed.

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXXII.—BY F. HORACE TEALL.

PROBABLY very few persons ever do speak of "trifling minutiæ," but it seems worth while to call attention to the fact that minutiæ are of a trifling nature, and that "trifling minutiæ" is therefore not very good English. In C. W. Bardeen's "Verbal Pitfalls" we read that, though the locution is harped at by some critics, it may be regarded as legitimate. Alfred Ayres says: "The meaning of 'trifles' and the meaning of 'minutiæ' are so nearly the same that no one probably ever uses the phrase 'trifling minutiæ' except from thoughtlessness." It may be



Photo by Kadghin, Cedar Rapids, Iowa.
PORTRAIT STUDY.

that Mr. Bardeen thought that minutiæ might reasonably be considered merely as small matters, not necessarily trifling, and so the phrase may possibly be legitimate; but it is easy to avoid its use, and such avoidance is advisable.

One of Mr. Bardeen's unaccountable dicta is the assertion that "truism" is indefensible as used instead of "truth." Probably no one ever used one of these two words when the other was the proper one for the sense intended. Richard Grant White made a still stranger assertion as follows: "A truism is a self-evident truth: a truth, not merely the truth in the form of a true assertion of fact. Thus, 'the sun is bright' is not a truism: it is a self-evident fact, but not a self-evident truth." A truism is a truth that is so commonly known that it is entirely unnecessary to express it. A fact is something absolutely true; and how anything can be a self-evident fact, and not be a self-evident truth, is one of the problems that Mr. White did not solve, and that need not be solved. No better classification seems possible for Mr. White's saying than calling it a falsism.

An expression that has commonly been considered as indefensible as any is "try an experiment." An experiment is a trial or test, and it would seem that one might as well speak of trying a trial as of trying an experiment. Yet the objectionable saying is used by many who are considered very careful speakers. It does not so often find its way into careful print, because it is a colloquialism, and most of those who write or edit know that an experiment is not actually tried. As the Standard Dictionary says, "A man of science conducts (a series of) experiments for the discovery of truth; he performs experiments before a class to demonstrate that truth." One who speaks of making an experiment uses much better English than he who talks of trying an experiment, though such use of "try" is not indefensible.

Even Dr. Hodgson, in his book "Errors in the Use of English," said: "Now, to say a thing twice over in different ways is as much a waste of energy as," etc. Every one should know that "twice over" is not good English. It is an expression often heard, and that need not be too scrupulously avoided in speech, but very inelegant for use in serious print.

The word "underhanded" is defined in the dictionaries, and the only objection in them is that it is "a loose use." Some critics call it a vulgarism, and say that the proper word is "underhand." Undoubtedly, it is better to speak of an underhand than of an underhanded proceeding. The Standard Dictionary says, of "underhanded," that "common usage has almost legitimated it, although the best writers still prefer 'underhand.'"

Some objection has been made to saying "under the circumstances," one reason adduced being that it embodies a false metaphor, because circumstances means surroundings, and no one speaks of anything being under surroundings. Murray's New English Dictionary says that mere situation is expressed by "in "under the circumstances," and action is performed the circumstances." That is, one expression is right

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for one meaning and the other is right for another meaning. We should not speak of doing anything in certain circumstances, but should say under the circumstances.

That which is unique is unlike anything else, whether altogether so or only in some one particular. "Unique" is said to be often used when the meaning intended is that the thing spoken of is beautiful. Such use is nonsensical. Richard Grant White says: "A thing is unique when it is the only one of its kind, whether it is good or bad, ugly or beautiful." The Standard Dictionary says: "Frequently perverted, as denoting a degree of strangeness or oddity instead of indicating an object as the only one of its kind, which is the sole proper sense of the word. We may say 'quite unique' if we mean absolutely singular or without parallel, but we can not properly say 'very unique.'" When a thing is unique it is absolutely so, even if its uniqueness consists in only one peculiarity. This is the reason why it is not proper to use an adverb like "very" with the adjective.

Such expressions as "He is universally esteemed by all who know him" are not infrequent in use, but they are wrong, no matter how often used. Nothing can be universal that is not common to all, and nothing can be thought or done by all without being universal. A stronger objection will hold against such use of "universal," that does not seem to have been uttered by any writer. It is that what is universal must pertain to the whole universe, and one could not strictly be universally esteemed, for one could not be known to everybody. Yet this assertion unqualified might be condemned as hypercritical, if not worse, for "universal" may legitimately be applied merely to all members of one class. It is only when no distinct class is indicated that such objection is good.

(To be continued.)

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

VII.—BUYING MATERIAL—(*c*) THE PRESS.

THE selecting of a press is a question that should have most careful consideration, as it requires the greatest outlay of money, and for this reason not only the requirements of the moment should be considered, but probable future needs, both as to speed and size of paper. If a circulation of 2,000 is anticipated the press should be capable of printing the edition in an hour, not that it is imperative that the entire edition should be off in that time, but if in the future the circulation should be doubled a new press would become a necessity if the machine first purchased was not capable of handling such an output in less than three or four hours.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next number will be "Buying Material—Miscellaneous Requirements for Composing and Press Rooms."

As to size it is equally important that the possibilities of the future should be considered. Assuming that the new paper will not be larger than the immediate needs indicate, the size that will be adopted in case it is found necessary to enlarge should be decided before purchasing a press. Unless the field



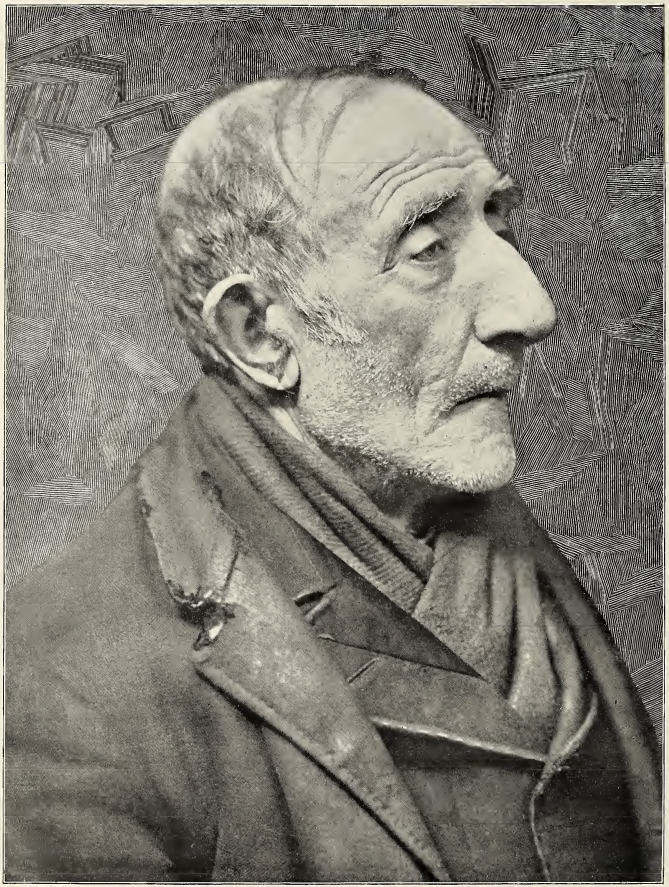
KATHRYN.

is of unusual promise it will not be necessary to consider more than one increase. If a seven-column folio is adopted at the start it will thus be necessary to decide which size will be chosen for the increase — an eight-column folio, or a five or six-column quarto. The eight-column page, according to the more modern ideas, is too large, either of the other sizes being more desirable, largely depending on how much of an increase is required. An increase from a seven-column folio to a five-column quarto adds about one hundred inches or nearly five columns of the former size, while a six-column quarto adds over three hundred inches or about fifteen columns. Thus it will be seen that unless an unusually large increase is desired the five-column paper will be likely to meet the requirements. The press for this size must have a bed three inches wider and five inches longer than that necessary for a seven-column folio.

To state positively that one particular press is absolutely the best for the purpose here outlined is beyond the ability of the writer, or any other person aside from the agent of a press manufacturer. There are several good machines on the market that will print a seven-column folio or a five-column quarto with a speed of 2,000 or more an hour, any of which can be safely purchased. The best plan to pursue is to write a letter to each of the leading press manufacturers, all of whom advertise in THE INLAND PRINTER, asking what press of their manufacture they would recommend for your needs, and request them to give you their net price. A press that will carry a five-column quarto can be purchased for $2,100, net, up to $3,500. For a paper no larger than a seven-column folio good presses are made at $1,500 to $2,500.

As a matter of fact, in buying a press it is largely a question of the amount of money available for the purpose. A larger sum only buys greater speed, or greater size, or better quality.

(To be continued.)



"LOOKING BACKWARD."

Photo by E. Goldensky, Philadelphia, Pa.

Half-tone by
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ROGER B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not inclose them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of the intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

THE queer idea seems to have gone abroad that books are bound with uncut rough edges to satisfy the money-saving propensity of the bookmaker; and retail purchasers have been heard to openly scorn the book with but "one side of the edges gilded."

THE cover of this issue was designed and composed by Arthur E. Rowe, with the Daily *Times* Job Department, Bath, Maine. The decorative panel ornaments were cut in patent leather by Mr. Rowe from one of his own designs, so the entire work is by the compositor.

THE failure of the Appletons and the Harpers and the causes leading to their embarrassment have received various interpretations. One of the latest from an Eastern binder points the moral that publishers should leave their binding to the people who do nothing else, and devote all their energies to the distribution of their books.

THE parcels post system between the United States and Germany is meeting with much favor. The system was introduced in October last, and the number of articles sent and received has greatly increased. The imports at first were more than the exports. The total number of pieces handled during the first three months was 16,781.

TO open a new book properly so as not to injure the binding, hold the volume with the backbone resting on the table — then release first one cover and then the other, pressing them down to the table. Then open in the same manner a few leaves first from one side and then from the other until the center has been reached, when the book may be closed and in future handled without fear of injury.

WHEN a workman is injured in the performance of his duties for his employer, the sympathy for the injured man is a powerful factor against the administration of even-handed justice. Familiarity with machinery is prone to give a sense of false security, and workmen are inclined to take chances little short of suicidal. When the catastrophe which their carelessness has produced leaves them maimed and crippled on a sick bed, it is futile to say that they themselves are to blame. The contingent lawyer is speedily on the field and his machinations build up a barrier between the employer and his injured employe — be the former ever so benevolent or the workman ever so conscious of his own responsibility for the result of his own carelessness. The suits that are inspired by lawyers against employers for injuries to workmen result very rarely in substantial benefit to the latter when contributory negligence can be shown — as it almost invariably

is. The lawyers ask for extravagant damages and then compromise the suit, leaving to their client a mere pittance, and estranging from him forever those who would have looked after his interests for life. The policy of the various unions is to protect their members, and the policy of the United Typothetæ of America is to conserve the interest of the trade. THE INLAND PRINTER would be glad to have the views of any of the members of the organizations on this subject.

ATTENTION is directed to an article in this issue entitled, "An Incident of Business — How Labor Can Effect a Detriment," in which a case of "employer's liability" is described in detail, as illustrative of similar cases, where the good will of the employer is outraged and the credulity of the workman imposed upon by selfish prototypes of Dodson & Fogg. The contributory negligence of the plaintiff was very clearly shown by the evidence, yet by a travesty of justice the verdict was against the defendant; and yet the plaintiff has lost infinitely more than he has gained in the legal quibbling to which he was incited.

"TOO HANDSOME TO PRINT A LARGE EDITION."

IN *Printers' Ink* for April 4 is given a list of one or more publications of largest issue published in the interest of each trade or industry, accorded a circulation in excess of 1,000, as shown in the American Newspaper Directory for March, 1900. Under the heading of "Paper, Printing, Bookmaking, etc.," is the following: "The Chicago INLAND PRINTER, monthly, is an excellent specimen of good typography and presswork, but leaves us to guess at its actual issue ever since 1895, when it was stated to have been not less than 10,500. The 1899 estimate exceeds 4,000. It is too handsome to print a large edition, but is head and shoulders above any and every similar publication now appearing or that ever has appeared."

THE INLAND PRINTER thanks *Printers' Ink* for the compliment paid it in the last portion of the last paragraph, but can not understand why the publishers of *Printers' Ink* and the American Newspaper Directory should have reason to believe that if 10,500 copies of THE INLAND PRINTER were issued in 1895 its edition at the present time should be only in the neighborhood of 4,000 copies. It has never been accused of going backward. On the contrary, its career has been one of constant progression and unexampled prosperity. This is admitted by every one conversant with the trades THE INLAND PRINTER so thoroughly represents.

If the publishers of THE INLAND PRINTER are correct, all the blanks ever furnished by the publishers of the American Newspaper Directory have been filled out correctly and forwarded to the office of that publication. If these have failed to reach their destination, or for some reason have not been given a place in the Directory, it is not the fault of THE INLAND PRINTER. Advertisers and others who judge of the circulation of a magazine by reference to the newspaper directories are invited to examine the current issues of the books of N. W. Ayer & Son, Philadelphia, the Charles H. Fuller Advertising Agency, and Lord & Thomas, for facts concerning its circulation, and not depend entirely on the other work.

Since January, 1898, THE INLAND PRINTER has never issued for any month less than 14,200 copies of its paper, and the highest number printed during that time has been 18,000. The average circulation during the period named has been 15,570; and its publishers are ready to make affidavit to this effect if any of its advertisers are not satisfied. THE INLAND PRINTER can not understand why the American Newspaper Directory should publish information of this kind unless it is that it does not believe in encouraging papers which get their advertising patronage direct and have nothing whatever to do with advertising agencies. It looks to the publishers of THE INLAND PRINTER as if the Directory people were endeavoring to get even for failure to allow its advertising to find a way into the paper through the channel of the advertising agency. It may not be true, but it looks that way.

The paper *is* handsome, but it is *not* "too handsome to print a large edition"; and this, notwithstanding the statements made by the American Newspaper Directory and *Printers' Ink*.

REMOVAL OF THE NEW YORK OFFICE OF THE INLAND PRINTER.

THE New York office of THE INLAND PRINTER has been removed from 150 Nassau street to Room 701 Morton building, 110 to 116 Nassau street, and 43 and 45 Ann street, where a three years' lease of much more commodious and convenient quarters has been made. Advertisers and subscribers in New York are invited to call whenever convenient, and visitors from out of town will always be accorded a hearty welcome. The office will be in charge of Mr. Roger B. Simpson, Eastern agent, and letters for Mr. J. G. Simpson, our advertising manager, can be addressed there. Complete files of the magazine are to be found at this office, and copies of current issues and all books and utilities for printers, binders, electrotypers and others which are handled by The Inland Printer Company will be kept on sale.

The New York Press Club having taken the entire ninth floor of the Morton building and fitted it up in the most attractive and comfortable manner, many newspaper men will be frequenters of these clubrooms, and a cordial invitation is extended to visitors to the Press Club to call at THE INLAND PRINTER office.

ECONOMY IN THE BOOKBINDING BUSINESS.

EVERY detail of a bookbinder's business, no matter how trifling, is worthy of close investigation and study; for there is a right way and a best way to perform the simplest processes. And the student will be surprised how quick, and, what is more, how profitable, will be the returns for a little investigation. For example, take the glue brush — the prices run from $1 to $6. Cloth casemaking brushes are made at any price, yet it will be found that the highest priced, made of pure pig's bristle bound with wire, are much the cheaper in the end, besides being quicker for the casemaker. These brushes are cheapened by mixing in horsehair and split whalebone, which reduce resiliency or spring, so desirable for quick casemaking, besides the fact that these substitutes lack durability. The horsehair breaks off in little short pieces, to the injury of the work and the vexation of the mechanic. A good all-bristle brush will last a casemaker two years and then make a backing brush par excellence for two years more. However, such a brush is wasted if the mechanic does not appreciate the necessity of keeping it in good order. A brush should never be left in the glue-pot while the glue is not in use. Chances are that the brush will sink to the bottom and harden there and be burnt when heat is next applied to the pot. Best of all is to soak it out clean and keep it so when not in use. Also hang the brush up so that the dampness does not run into the socket.

THE STATUS OF THE PRINTING INDUSTRY IN FRANCE.

THE printing industry in France is developed to about the same proportions as in Great Britain. The greater portion of the presses and type in use, and material consumed, is manufactured in the Republic itself, as the art of making presses and accessories has been perfected wonderfully in France in recent years. In fact the exports of these articles from France far exceed the imports. The imports of presses and ink are mostly from Germany and Great Britain, while Italy and Great Britain supply most of the type.

The trade of the United States in the above-mentioned articles is at present exceedingly small; in fact, in the official statistics of the French Government for 1897, the United States receives no mention whatever, in the imports of presses or type, and in 1898 the imports from this country of presses amounted to only $14,766, as against $45,386 from Germany, and $17,798 from Great Britain. The statistics do not mention the United States in the imports of type, either in 1897 or 1898, and in 1898 the ink imports from this country were so small as not to be mentioned.

The leading German makers of presses exporting to France are: Schnellpressen-Fabrik and Ehrenhardt & Granun, of Worms, who build especially simple printing fly presses and tread machines; J. G. Marlander, of Cannstatt, Wurttemberg, building cylinder treading machines, crucible force presses, lithographic fly presses, etc., and C. Backisch & Co., of Dusseldorf, whose specialty is rotation machines for color printing.

According to the official French statistics the imports of presses, printing ink and type for 1897 and 1898 were as follows:

PRESSES.

Countries.	1897.	1898.
Great Britain	41,181 kilos	65,992 kilos
Germany	199,097 "	168,096 "
Belgium	51,236 "	19,452 "
Switzerland	22,515 "	5,757 "
United States	—	54,689 "
Other countries	2,870 "	1,645 "
Total weight	316,899 "	315,631 "
Total value	$85,563	$85,490

PRINTING INK.

Great Britain	19,855 kilos	14,810 kilos
Germany	14,328 "	21,346 "
Belgium	6,575 "	7,549 "
United States	2,508 "	—
Other countries	975 "	5,298 "
Total weight	44,241 "	49,003 "
Total value	$17,768	$19,619

TYPE.

Great Britain	17,882 kilos	14,682 kilos
Germany	7,904 "	9,460 "
Belgium	6,217 "	5,598 "
Switzerland	3,334 "	5,343 "
Italy	15,689 "	18,295 "
Other countries	456 "	3,004 "
Total weight	51,482 "	56,382 "
Total value	$25,246	$27,627

It will be seen from the above tables that although the quantities imported from the various countries have varied to a certain extent, yet the totals for both years are to all practical purposes the same, which would seem to indicate that the printing trade in France was at a standstill, were it not for the fact, before mentioned, that the home manufacture of presses and supplies in that country has been able to satisfactorily meet the home demand.

France will be an attractive field for cultivation by the American typefounders upon the ratification of the reciprocity treaty between this country and France, which is still pending, and which will enable them to introduce their products in successful competition with the native manufactured articles. Although at the present time the United States has but a small share in the printing supply trade with the French, if the printers of France could be taught to appreciate the superiority of American presses, typesetting machines, type, etc., they would no doubt become as enthusiastic in their praise as have the printers of Edinburgh, Scotland.

The activity in the printing trade throughout

France creates, of course, a great demand for all kinds of type and plates, the greater part of which are also manufactured in that country. In Paris alone 167 political newspapers are published, of which 80 are dailies and 89 weeklies. Over 2,200 periodicals are devoted to science and arts; magazines are numerous throughout the Republic, and a vast number of books are published annually.

It will thus be seen that, as has been said, our manufacturers participate in this trade to a very small extent only; but that we are able to compete successfully with the English and German manufacturers in the French market, as well as with the French themselves, is beyond question, and we therefore should not hesitate to enter the market with our best class of goods.

Three of the principal importers of American machinery in Paris are Glaener & Perrand, Avenue de la Republique 1; Ch. Karcher, Rue de Provence 60; and Roux Fres & Cie, 54 Boulevard du Temple, who already represent some of our manufacturers, and who, no doubt, would be willing to handle American presses, typesetting machines, etc. The present freight rate for goods from New York to Havre is as follows:

On steamers of fast freight service — packages not exceeding 4,480 pounds, $5 and five per cent primage per 2,240 pounds, or 40 cubic feet, ship's option.

The duty on printing machinery entering France is 15 francs per 100 kilos, or $2.89 per 220 pounds, and on type 9 francs, or $1.737 per 100 kilos. Stereotype and engraved plates are admitted free of duty.

PRINTERS' STRIKE IN SWITZERLAND.

THE employes of Benziger Brothers, printers of Catholic books, at Einsiedeln, Switzerland, have struck and complained to the Pope that their treatment had been an injury to the cause of Catholicism. This news interests American printers because the house of Benziger almost monopolizes the American market for Catholic books of devotion and school books, most of which are made in Switzerland, where the average wages of craftsmen amount to about $5 per week. As foreign books and printed sheets are admitted free of duty, a number of houses printing in Germany and selling in America have sprung up which thus enjoy enormous advantages over domestic publishers and printers. Our loose tariff legislation amounts to a regular government subsidy for them. It would be interesting to know how our customs officers valuate the stereotype plates which are continually coming into our country. There are several printing-offices in small German towns which work for the American market and do not even pay the minimal scale of the German Guild, $5 per week. The number of large manufacturers who have their catalogues printed in Germany is also increasing. An edition costing in New York $1,000 can be had in Hamburg for $500. Why should firms acquainted with these conditions forego such advantages as that? It is, however, the duty of the printing craft to protect its interests through better tariff laws, and in doing so the trade will also benefit the country at large. It is said that our free government should not burden the import of foreign books for the sake of civilization; but under the plea of enlightening our people, certain importers made America the dumping-ground of the offal of foreign, especially German, literature. Shiploads of the vilest stuff arrive at our ports without covers and are sold by an army of agents who promise almost anything, from a music box to an organ, as premiums. Even the better class of imported German popular literature tending to preserve un-American views among our foreign population is so exceedingly low-priced as to make it utterly impossible for American publishers to print weeklies or monthlies apt to breathe an American spirit into the foreign element.

AN INCIDENT OF BUSINESS.—HOW LABOR CAN EFFECT A DETRIMENT.

EVERY employer meets different phases of the labor question in his career. Out of unknown forces and facts spring problems of great import. The leaves of individual history furnish the writer a story that materially affected physical, mental and business questions. Yet it is not a strange or unique tale, but employers as a class may profit by its application.

Imbued with the spirit of invention, the engineer and fireman of The H. O. Shepard Company, Chicago, for their own convenience, planned, constructed, erected and attached a certain fan by a belt to the shafting operating the plant. This belt was slipped over a 32-inch pulley upon the main shaft, and also over a small pulley connected with the fan. This was unknown to the company, and had absolutely nothing to do with its business. When their convenience had been subserved and it was no longer necessary to use this device, the belt was removed from the shafting and tied back against an east wall, in such a manner that the lower portion formed a loop, through which the main shaft ran, without imparting motion; and the upper portion hung over the top of the fan which stood perpendicularly about seven feet above. The main shaft is about twenty-five feet long, and extends north and south. At its south end and nearly opposite is the corner of the boiler wall, distant 3 feet 6 inches in the clear. Around and just south of the corner and next to the boiler wall stands a surface blower. North of the boiler is a space 6 feet in width by 15 feet in length. The surface of the pulley on main shaft is 3 feet 6 inches northeast from corner of the boiler. The belt is 9 inches north of the pulley, 18½ inches from its edge, and distant from the surface blower 6 feet 6 inches. The main shaft, when moving, ran to the east and *away from any person passing in its vicinity*. The fireman had been working in the engine-room for a year less nine days, and was thoroughly familiar with all machinery and appliances. One morning, as he was going around to blow down the surface blower, when he reached the northeast corner of the boiler, he claimed, the fan belt came untied, caught him by the left hand, pulled him toward the shaft, around which he was thrown twice. His thumb was torn off and arm smashed, so

that amputation was necessary just below the elbow. How he was injured was a mystery, he said; and that immediately preceding the accident *he noticed nothing unusual about the belt, it was still tied back against the wall.* He was taken to the Cook County Hospital, money advanced for his needs, and a subscription made up by employes of the company. He was daily visited by the engineer, a personal friend, and when the shock had passed, was told he or his family would not suffer, and as long as the company was in existence he could depend upon a job. He was asked to sign a release from liability, but through the influence of energetic lawyers and ostensible friends, refused.

When he recovered, his enthusiastic lawyers and apparent friends advised a suit, and it was commenced for $20,000 damages. In due course it came on for trial before Judge Kavanagh. When the plaintiff had put in his evidence, a motion was made by the defendant to take the case from the jury. That motion was argued in the chambers of the judge for nearly an hour, and in deciding the motion he frankly said if he was trying the case without a jury he should find for the defendant, but as he thought there was an inference in the case he ought to submit it to the jury, and overruled the motion. The trial continued and upon the conclusion the jury retired to consider their verdict. They remained out eight hours and disagreed. The case was again set for trial and came on for hearing before the same judge. The jury were above the average in intelligence. The plaintiff told his story. He was the only one who knew how the accident occurred. He said the belt came down once about six weeks before the accident, and that he and the engineer tied it back; that just preceding the accident that morning it was tied back as usual. He located the pulley on the main shaft as *directly opposite the corner of the boiler*, and that the bearing supporting the south end of shaft was south of the corner, and the space between corner and pulley *was only 18 inches.* To corroborate, he called a witness who took his job when he was hurt, and he swore the pulley *was to the north, and the space between 28 inches.*

This in substance was his case.

The defendant showed the belt had never come untied; that the device was for the convenience of the engineer and fireman; that when he was picked up just after the injury, he was asked how the accident happened, and he replied, "*Thought there was something the matter with the belt, struck it with my hand and my sleeve caught and I got pulled in there.*" (Plaintiff denied this.) Defendant also showed by the man who installed the plant in 1896, no changes had occurred in any of its details: that the pulley on main shaft was *northeast from the corner of the boiler 3 feet 6 inches, and the space between corner of boiler and south support of shaft 3 feet 6 inches;* also by a mechanical drawing and the man who made it, that these locations and distances were absolutely correct; also by a series of photographs and the man who took them, that the pulley was northeast from the corner of the boiler, and there was ample space between corner of boiler and support of shaft for any one performing his duties to pass without coming in contact with the machinery. *To illustrate this, a human figure was placed in the opening at the point where plaintiff said he was injured, and that figure photographed with outstretched arm, showing his hand could not touch the surface of the pulley, much less the belt.*

After this evidence and arguments to the jury, they retired, and remained out scarcely twenty minutes, found for plaintiff and assessed damages $12,500. After this jury had been discharged from further service as jurors, five of them visited the plant of defendant, and upon careful examination frankly said their verdict was wrong, and they would do anything in their power to rectify it. They made affidavits, stating therein, that from such examination, they were satisfied "*that if plaintiff had been discharging the duties he claimed to be discharging at the time of the accident, or any other necessary duties, he could not have been injured in the way and manner as stated by him.*" Those affidavits were presented to the judge. These persons also stated to the writer, that when they first went out to determine their verdict, some of them were in favor of giving $37,000. When the motion for new trial was argued before Judge Kavanagh, he stated in substance as follows: "*This is an awfully close case. If I were trying it without a jury I would find for defendant. What am I to do? If I grant a new trial, it will be the same thing; this case will have to be heard by the Appellate Court.*"

With all due respect to his honor, the writer feels a great injustice was done; thus to compel defendant to incur the expense of an appeal to a higher court to obtain justice, have that court reverse the lower court and send it back for a new trial, when he felt if he was trying the case he would find for the defendant. This, too, in spite of the affidavits



Photo by H. Roy Monnat, Iowa City, Iowa.

"SWEET MARIE."

of the jurors showing a great wrong had been done. The Court compelled the plaintiff to remit $3,500, and entered judgment for $9,000. *Since then the plaintiff and his attorneys gladly accepted $1,000 in full of said judgment.* This was paid, not in recognition of liability, but as a question of business policy. Thus, it will be seen, the engineer and fireman erected and attached a device unknown to their employers for their own convenience, which produced an injury resulting in litigation, two trials, and all the attendant expense which that signifies. Can it be supposed for a moment the plaintiff in this case, after he had settled with his lawyers, was a beneficiary to a large extent? Can the pittance he obtained ever compensate him for the loss of that arm, even though the defendant was not liable? Has he profited by the litigation from a material standpoint? Would it not have been wiser to have accepted the defendant's offer and had a steady job? Has his conduct a tendency to make employer and employe more interested in their joint welfare? Look at it as you may, it is one phase of the labor problem that demands consideration. The ordinary contingencies of business are slight compared with the possibilities labor may create.



NIGGER HILL, NEAR BRECKINRIDGE, COLORADO.
(Elevation, 13,000 feet.)

Half tone by
THE WILLIAMSON-HAFFNER ENGRAVING CO.,
1633 Arapahoe Street, Denver, Colorado.



BY FREDERICK BOYD STEVENSON.

THEY were talking about the Paris Exposition up at the club. "The hired girl out at our house made a queer break the other day," said Lucius Fuller, when there was a lull in the conversation. "She reads the papers, you know, and knows what is going on. She is a great admirer of Mrs. Potter Palmer, whose name, you may have noticed, gets into the Chicago papers more or less. Well, the hired girl had just been reading about Mrs. Palmer getting ready to sail for Europe, and so she says in a sociable kind of a way to make us all feel that she wasn't putting on any airs over us: 'I see Mrs. Palmer is going as a missionary to the Paris Exposition.'"

Fuller, by the way, tells a story about an enterprising canvasser for a photographer. Fuller was in his office with three or four friends when the canvasser broke in. The man had a little satchel full of sample photographs. He picked out one from a half dozen and said:

"Now, gentlemen, this is an ideal picture. Not only was the subject a very fine-looking man, but the picture represents magnificent work in the photographic art."

Fuller blushed up to his eyebrows, for it was a picture of himself. To hide his confusion he ordered another dozen. Now he is wondering whether it was a happen-so or whether the canvasser put up a job on him.

B. Arthur Johnson, who was formerly on the staff of the *American Lumberman*, and one of the best-known men in trade journalism in the West, recently entered the lecture field. Johnson is very popular with the lumbermen, who like his funny stories and jolly manner. So Johnson got it into his head that it would be a good scheme to lecture on the "Hoo-Hoo," the lumbermen's secret society of black cats. Not so very long ago he gave his lecture in Denver. Well—it was pretty long. Now, it happened that a professional monologueist, who is a friend of Johnson's, was at the lecture. Soon after this the monologueist went East and in a couple of weeks returned to the West, stopping at Kansas City. Johnson had just arrived in town, and that same night delivered his lecture on the "Hoo-Hoo." After the lecture there was a smoker at which the monologueist was the star performer. He told a story about himself and an imaginary friend named Casey. Casey and he, he said, had been on a "bat," which started in Denver and had continued up to the present time in Kansas City. Said he:

"We heard my friend Johnson begin his lecture in Denver. Tonight Casey, who thought he was still in Denver, proposed that we go over to the opera house. When we got there I saw we had run up against the "Hoo-Hoo" lecture. Casey caught a glimpse of Johnson. He threw up his hands and said: 'My God! is that man talking yet?'"

Col. William Lightfoot Visscher was one of the guests at the Authors' Day reception at the Lake View Woman's Club. A woman reporter on one of the Chicago papers told the Colonel, who addressed the members of the club, that she was going to give him a great send-off the following Sunday.

"Now, I don't care a rap," said the Colonel in speaking of the matter afterward, "but I noticed that my name was not even mentioned in her account of the function. But that is just my luck. In all lists of 'among those present' I am always included in the 'and others.'"

A short time before Charlie Banks published his story "In Hampton Roads" he had the manuscript up at the club reading portions of it to a friend. Banks had lots of time but the friend was in a hurry. The friend happens to be one of these mild-mannered, gentle fellows who never like to offend and he listened patiently for a long while. At length, however, he intimated that he must be moving. Then Banks said he just wanted to read to him the last sentence. When he had finished it the author cried enthusiastically:

"Did I leave them up there, did I leave them up there, old man?"

The friend hesitated. He didn't know whether to say "yes" or "no." He didn't quite catch the drift of it, and he was very anxious to please Banks. But while he hesitated Banks insisted again:

"Say! Say! old fellow, I say, did I leave them up there?"

"You betcher life!" said the friend in desperation.

"Well, I guess," said Banks, and he was perfectly happy.

WHEN SHELDON PRINTS A PAPER.

When Sheldon prints a paper—
Why, he cuts a funny caper,
For he doesn't print *a little bit* of news.
There's no adlet for the smoker;
There's a frost for ev'ry joker—
Not a line to tell you where to get your "booze."

All the things we love to dwell on
The "old man" has cast a spell on—
How Miss Nancy's acting up with Aunty's man;
All that light, delightful chatter
Which the fair ones love to clatter;
Which the sterner sex does not disdain to scan.

But he runs as a sensation,
An exciting calculation
Of the Bibles sent away to far Japan;
And he tells how Rev. Gogging
Has been Hadesward tobogging
Since he monkeyed with the fire and brimstone plan.

Oh, the yellow, yellow journal
We were wont to read diurnal,
Seems a godsend when we pick it up again,
For its columns, bright, astound us
As we learn the news around us,
And renew our life among our fellow men.

I have mentioned several odd mistakes caused by the carelessness of printers, but the make-up men are often responsible for bad "bulls." Just now I have in mind a little thing that came within my own experience. I had written up for the *Journalist*, of New York, a sketch of some of the newspaper men of Chicago, and had sent on to Allan Forman, the editor, photographs of all those whom I had mentioned. The pictures were reproduced in beautiful halftones, but in some unaccountable way the name of George Wheeler Hinman, the editor-in-chief of the *Inter Ocean* and the name of John D. Sherman, the city editor of the same paper, were transposed. Now, Sherman is a pretty fair looking man, but in this particular picture he had his hair sticking up like a hula-hula dancer. When Hinman saw his name below it he gave a laugh—but those who are close to him say it was an exceedingly hollow laugh. Sherman didn't say a word, but undoubtedly, like the cabby, he "thought orful." Nothing makes a man so warm as to spell his name wrong or mix it up in some way.

Alex Shuman used to be a newspaper man—and a good one—but now he is only a capitalist and the whole thing of the stone business in the West. Shuman has an apartment building over on the North Side, and not caring to empty

the ashes out of the steam-heating plant himself, he advertised for a janitor. A dudish chap with a long neck and a high collar applied for the job. He seemed to like the looks of the place. After he had made a critical inspection, he rolled a cigarette as skilfully as a degenerate, took a puff or two, blowing the smoke in Shuman's face, poked out his long neck and remarked:

"Say, this would make a fine clubhouse."

Shuman squeezed the cigarette smoke out from his lungs and, shaking his head sadly, said:

"I don't believe this job will fit you. What you want is the presidency of a bank."

This story seems all the more remarkable from the fact the newspaper man owned a diamond ring. "Billy" Cornell is responsible for it. The newspaper man in question was in the habit of going home early in the morning, and for fear that some hold-up man would see the flash of his "sparkler," he used to turn the stone around toward the palm of his hand. One dark morning he was passing up a lonely street to his home. A man suddenly came from behind a fence corner and cried:

"Hold up your hands!"

Up went the night toiler's hands—palms toward the thug—and from out of the darkness flashed the beloved diamond.

"T'anks," said the robber, "I'll take the spark," and he did.



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

THE LATEST STATEMENT IN REGARD TO THE TROUBLE AT KANSAS CITY.

While there have been overtures from the several unions looking to a settlement of the difficulties at Kansas City, a letter from an employing printer at that place assures me that there is little change in the situation there. The employers are still struggling for the establishment of their right to conduct their own business in their own way, and, according to my correspondent, find no reason for discouragement in the outcome. The following formal statement has been issued by the committee of employers having the matter in charge:

Prior to November, 1899, the Employing Printers, of Kansas City, Missouri, ran their shops as they chose, "open," non-union, or union. This condition was sanctioned by the union by allowing their members to work in these offices.

Early in November, 1899, the Feeders' Union, Pressmen's Union, and Typographical Union, presented a contract to all book and job employing printers, demanding that said contract be signed or they would call out the employes in all the offices, and stated that they would no longer tolerate the "open" offices in Kansas City.

The Cylinder Pressmen's contract reads as follows:

"None but members affiliated with the International Printing Pressmen's Union, and assistant Union, shall be employed."

The Typographical Union's contract reads as follows:

"It is hereby agreed between Company and the Kansas City Typographical Union, No. 80, that the appended book and job scale of the Kansas City Typographical Union, No. 80, shall be in force and effec' in the composing-room of said company."

The first article in the "appended book" mentioned above, reads as follows:

"None but members of the Kansas City Typographical Union, No. 80, in good standing, shall be employed to operate any typesetting or type-casting machines; this shall apply to foremen, assistant foremen, all printers, proofreaders and composing machinists."

The employing printers of twenty of the largest shops, representing ninety per cent of the capital invested in this business, were called together and discussed the following:

Shall we stand for our rights and settle the questions that may soon confront every employer? Does a man own his own business or not? Is he entitled to conduct and manage his business, or must he yield its control and management to some one else? Can he employ non-union men, or *must* he employ only union men, and yield obedience to the commands and requirements of the unions?

It was the unanimous vote of the employing printers that they would not sign the contract; that the unions have no right to dictate to the employers whether they shall employ union or non-union men, a matter in which the law guarantees freedom of choice to the employers.

The matter of wages was of minor importance. This is manifest from the fact that some time ago a committee from Typographical Union No. 80 offered to have its scale of wages reduced $2 per week if the employing printers would unionize their shops. The nine-hour day has been adopted, and we are paying the same wages as we did for the ten-hour day, as per the recommendation of the Syracuse Conference.

The second week in November, 1899, all the union feeders, pressmen and compositors were called out in a strike because the employing printers refused to unionize their shops. Soon unlawful tactics were resorted to by the unions: non-union men were waylaid and beaten while going to and from their business; the shops were picketed and patrolled by one hundred strikers in a body; they threatened our employes with violence if they remained at work; intimidated other persons seeking, and willing, to enter our employ; we had to take our employes home in vehicles, and these were followed and attacked; in one case five men were going home in a wagon when they were assaulted by a crowd of about twenty-five negroes, one of whom was shot and killed; the testimony shows that these negroes were conducted by a white man who has been one of the leaders in this strike. Even this non-union man, shooting in self-defense, was charged with murder at the coroner's inquest, acquitted on the ground of self-defense, and later was indicted by the grand jury.

The following is a part of Mr. Grigsby's testimony; one of the striking printers:

"Q. I am talking about this night. A. Yes, sir.

"Q. And you were running after the wagon for the purpose of having a talk with the men inside of the wagon? A. Following them any place we could get to talk to them, and follow them home if necessary.

"Q. Was it your purpose to stop the horse if necessary, that night, by violence, and have a talk with the men? A. Yes, sir; if necessary.

"Q. To use violence in order to induce the men to talk to you? A. Why, yes; we have to with that push down there.

"Q. And sometimes you have to beat them up and about kill them in order to get them to talk to you? A. Not necessarily that.

"Q. You do sometimes—is that it? A. Well, we did not beat them up; talk to them; men try to bulldoze us and would not listen; we try to bulldoze them.

"Q. If he would not listen, then you are at liberty to let him have it? A. Yes, sir.

"Q. That loosens him up—is that the idea? A. Yes, sir.

"Q. If he would not talk to you, you can make him talk? A. Yes, sir."

Thirty-three non-union employes have been assaulted and unmercifully beaten. This is a cruel and infamous injustice to those employes who see fit to follow their trades without becoming members of certain unions, and the unions should be held responsible for such brutality, for these assaults are the outgrowth of a general system of interference with non-union employes, countenanced and promoted by the labor unions.

Our employes have appealed to us for protection. We have had a case in the Circuit Court for three months asking for protection for our employes, and for a permanent restraining order from this lawlessness, but our courts are overcrowded and we have no hopes of immediate relief from this source.

A boycott has been declared against the employing printers, and the strikers are now engaged in carrying out a combined system of threats, menaces and unfair persuasion to compel our customers to send their patronage elsewhere against their will.

The Attorney-General, acting for the State of Missouri, has brought proceedings in the Circuit Court to dissolve the Kansas City Typothetæ, on the ground that it is a trust, pool or combination.

It is further asked that all corporations, members of the Typothetæ, be deprived of their franchises, rights and privileges. There is no foundation whatever for this suit, the same being instigated by the unions.

Our property has been destroyed, type and cuts have been ruined, presses have been broken, large plate-glass windows in different shops have been smashed, and one office has been on fire twice and many thousands of dollars' worth of property destroyed.

After the unions have declared that we shall employ none but union men, called out our employes on a strike, picketed our shops to intimidate and coerce the men who wanted to work, waylaid, assaulted and beaten up our employes, boycotted our business, destroyed our property, and tried in every way, lawful or unlawful, to ruin our business, they now come to us after four months of this destruction, and propose that we arbitrate all differences between us. A meeting of the employing printers

was called to discuss the arbitration, and the following resolution was adopted:

"*Resolved*, That the employing printers hereby endorse the action of the special committee appointed to conduct the strike inaugurated by the Typographical, Pressmen's and Feeders' unions, and hereby reaffirms its position, that employers are entitled to and have the right to conduct their business as they may elect, with justice to all; and further, that the conditions of a settlement of the troubles now at issue be: the acknowledgment of such right; a dismissal of the suit pending against the Typothetæ; the withdrawal of all boycotts against offices and merchants patronizing offices affected by the strike; and the Union Label case carried to a speedy and final settlement as a friendly suit."

After this we received a proposition from the unions for a settlement. They demanded the recognition of the "shop chapel." This would mean union shops — just what we refused from the first, and something that has never existed in some of the large shops in this city. Our employes, who have made it possible for us to run our business through this strike and have no desire to join a union, "would be permitted to make application to the union of their craft." In answering this proposition we stated that before a conference could be had with the unions the strike and boycott must be called off. We received another communication asking for a conference; we replied that it would be useless to discuss their proposition, for the reason "that the underlying idea upon which it is all predicated is that of unionizing the shops."

For the last twenty-five years or more the printing-shops of this city have been run "open," union and non-union, and the employes of these shops have been making their homes here, a large per cent of them non-union men. In November, 1899, the unions combined to unionize this industry. We entered upon this strike believing we had the right to run "open," union or non-union shops, a freedom of contract guaranteed unto us by the constitution and laws of the United States. We believe it is wrong and un-American to coerce men into becoming members of any organization, or compelling employing printers to unionize their shops against their will.

J. D. Havens,
F. D. Crabbs,
S. Spencer,
B. F. Byrd,
A. S. Kimberly,
Special Executive Committee.

WHY WE DON'T WANT ANY MORE GOVERNMENT PRINTING-OFFICES.

The printers' unions of New York are making strenuous efforts to get the government of that State to establish a State printing-office, but not, I am informed, with any great degree of assurance that they will succeed. Members of the State Legislature are said to regard the proposition with a considerable amount of distrust, and well they may if what Congressman Bell, of Colorado, in a speech recently delivered before Congress, told about governmental extravagance in the conduct of its business is true. The Congressman's contention was that all government attempts to displace private enterprise foster extravagance and result in a waste of public funds. He cited the following brilliant examples:

"During the inaugural ball under the present administration, it cost the Government $70,000 in salaries of employes who were laid off while the Pension building, in which the ball was held, was undergoing preparations for the event. Pension Commissioner Evans says that he has on his roll a surplus of worthless men to the number of one hundred whom he could put out of office and not injure the public service.

"He not only said that, but he said that there were men there so worthless that they were really in the way; that they could hardly get to the office. It came to our committee that in the Treasury Department they had any number of men who were practically worthless. It not only came to us about these two departments, but the chairman of the committee on the postoffice and post roads, in one of his reports on the Loud bill, says that from his investigation a private individual could undoubtedly run the Postoffice Department of this Government on the appropriation and realize a surplus of $30,000,000 to $40,000,000 a year instead of a deficit of from $8,000,000 to $12,000,000."

The Chicago *Tribune*, commenting on the action of the House Naval Committee in refusing to build warships at the Government Navy Yards, said: "Past experience, as in the case of the Texas, has proved that the way is expensive. Shipbuilders make enormous profits, yet it is more economical to give them the contracts. The reason is found in the fact that the bill to authorize construction of ships by the Government itself was favored by the labor organizations. Their idea was that the Government would employ many workmen and pay higher wages for shorter hours of work. This is now the case with the Government Printing-office, where the wages paid are higher than are warranted by the state of the labor market. In the Government Printing-office the use of labor-saving machinery is prevented by the labor organizations because it would displace labor, and hence the wasteful methods of hand labor, obsolete elsewhere, are retained. The lobby maintained by the employes prevents reforms that would effect enormous saving, and the printing done at the Government establishment is unreasonably costly. The members of the Naval Committee appreciated that the same condition would exist with the Government building its own warships, and it acted wisely in voting down the proposition."



BOOK-PLATE DESIGN.
By Jay Chambers, New York.

SAN FRANCISCO MASTER PRINTERS UNITE.

The employing printers of San Francisco are the latest to form a self-protection association. Ninety per cent of the capital and seventy per cent of the firms have joined the association and agreed to live up to an adopted schedule of prices. George F. Neal, the president, explains the objects of the new organization as follows:

We have been forced to form this association as a matter of self-preservation. Everything we use — paper, wire, glue, leather, electro and and stereo metal — has advanced in price, and the producers of these articles have formed associations. Now the printers must either go to the wall or stand together for self-protection. This association has been formed to meet trade conditions. It is not to increase prices, but to prevent loss. It is not to crowd out the small printer, but to help him make a living, and finally it has nothing to do with the wages of a journeyman printer, except to give him indirectly greater assurance of getting them.

The small printer has as much to say in our board as the largest firm. We have no secret meetings, no blacklists. We invite all to join us and

freely offer our schedule of prices to all, whether members or not, merely asking that these fair living prices be maintained.

We intend to add something of a social feature by establishing in May a "Printers' Day," just as the wholesale grocers have done. We are not aiming to form a trust or a combination, except in the most legitimate manner. Failures in our trade have been numerous owing to failure to recognize conditions as they exist and through practicing a cut-throat policy.

FIRST ANNUAL BANQUET OF THE DES MOINES EMPLOYING PRINTERS' ASSOCIATION.
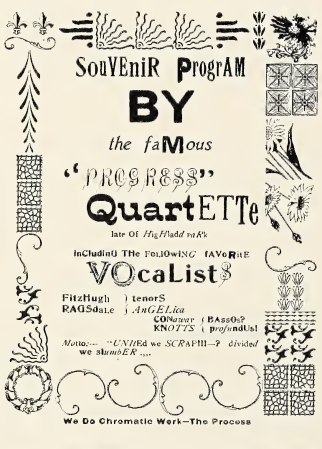
Through the courtesy of Alexander Fitzhugh, president Des Moines Employing Printers' Association, THE INLAND PRINTER is in receipt of the menu and souvenir program distributed at the first annual banquet of the Des Moines Employing Printers' Association, April 2, 1900. A number of well-known printers from Omaha and other cities were present, and about forty sat down to the table. The occasion was quite a memorable one, well illustrating the success the organization has achieved, and indicating future good for all the members. Following is the program:

SONG—"The Old Fragrant Onion" (Wright) Quartette
PAPER—"A Look Backward" Alex. Fitzhugh
SONG—Old Kentucky Home" Quartette
PAPER—"Does This Thing Pay, Anyhow?".... George A. Miller
SONG—"The Sweet Bye and Bye" (Conaway) Quartette

A this point Mr. James Carter, Jr., will enliven things with an "original turn."

PAPER—"Some Reflections" F. R. Conaway
SONG—Selected Solo W. A. Cavanaugh
PAPER—"What Class C Sees in It" Frank Armstrong
SONG—"Over There" (Armstrong) Quartette
FIVE-MINUTE HEATS will be run by the following well-known pace-setters: Mr. P. C. Kenyon, Mr. W. A. Tucker, Mr. W. R. Weber, Mr. Frank Verbeck, Mr. Samuel Rees.

The "fake" program furnished by the famous Progress Quartette was a rather unique piece of typography, printed on brown butchers' paper in chromatic colors. We reproduce the first page of this interesting document:



Among those present were: P. C. Kenyon, George A. Miller, Charles Byrkitt, William Koch, George Koch, Charles Wright, Guy Ragsdale, James Carter, Lyle Sutherland, Frederick Eno, Frank Armstrong, Charles Bishard, A. B. Knotts, E. E. Adams, Norman B. Wells, Neal Wells, Rufus Johnson, Elmer Arnold, Col. A. B. Shaw, Alexander Fitzhugh, Charles W. Styles, Ralph Wells, J. M. Galusha, R. W. Pittman; Hon. Freeman R. Conaway, State Printer; Hon. Lafayette Young, State binder; David Brant, Clinton, Iowa; Samuel Rees, Omaha; Col. Clifford D. Ham, Dubuque, Iowa; W. A. Tucker, J. W. Butler Paper Company, Chicago; George C. Carpenter, Carpenter Paper Company, Omaha; Mr. Huntoon, Barnhart Brothers & Spindler, Chicago; Frank Verbeck, Inland Type Foundry, St. Louis; John Weber, St. Louis Paper Company, St. Louis; J. A. Cavanaugh, Graham Paper Company, St. Louis.

ANOTHER CHAPTER ON "DEMAGOGUES."

Referring to a former article in this department, entitled "Food for Demagogues," an esteemed reader of THE INLAND PRINTER writes as follows:

I have read your recent utterances in regard to the *Appeal to Reason* and socialism, and being a dollar-a-day worker (though in my "brighter" moments I occasionally make $1.50) and therefore my "dullard" brain being afflicted with mental fog, I thought perhaps you would kindly enlighten me and dissipate the fog that envelops me over questions that occasionally arise in my mind. For instance:

I have seen "his brother with a keener brain and a stronger ambition" start well in life, prosper for a while, and then, apparently by no fault of his own, fail and become a dollar-a-day worker. Why?

I have seen on the other hand, men without education, vulgar, coarse, despotic and arrant hypocrites, succeed and become the "richest men in the country." Why?

I have seen men with fine educations and lofty ideals miserably fail in a financial way. Why?

I can name you some of the noblest men whom God ever made, fail on account of their honesty. Why?

When a boy, I had a man pointed out to me as at one time one of the richest men in Missouri, though he could not read, and he dressed like a tramp. He had owned slaves. All about him were dozens of men all his superior in breeding, culture and general mentality, but who never had been "one of the richest men" of their neighborhood. Why?

May it not be possible that there is something wrong with the system which we live under? If men are dullards, is there not a cause? Will working long hours at a dollar a day serve to brighten their intellects or that of the children that follow after them? Is ditch-digging necessary—if so, should it not be paid for as well as writing prescriptions, or preaching sermons, or handling bank stock, or railroad bonds?

This is an old argument, if it be worthy the name of argument. Every one has heard the old grumbling complaint—"the wicked thrive, the good fail." It carries on its face its own refutation. For every undeserved failure, to which my correspondent refers, I will bring him ninety-nine successes. For every rich man (although I was not arguing about "rich" men in my previous note) he can name who is "coarse, despotic, arrogant, vulgar and hypocritical," I will name him ninety-nine—yes, nine hundred and ninety-nine—poor men with the same attributes. For every man with a fine education and lofty ideals who has failed in his life's undertaking, I will name ninety-nine who have succeeded, and for every one of the "noblest men whom God has made and who have failed because of their honesty" that my critic can produce, I will produce ninety-nine noble men who have succeeded because of their honesty—and their common sense.

The point I tried to emphasize in the paragraph to which my correspondent refers was that pluck, honesty, enterprise and individual effort were still in demand and were still bringing their possessors to the front, despite the latter-day Jeremiahs who protest that there is no longer any chance in the world for individual success. To pick out exceptions to the rule, and say this and that man ought to have succeeded and did not, proves nothing, and if my critic, as he infers, is one of the submerged individuals with whom the world has dealt harshly (and which I do not for a moment believe), he will not better his condition at all by standing on the roadside wringing his hands and crying out, "Alack, the world is out of joint and I am a victim of circumstances. There is something wrong in the system or I, too, should be a great success."

When Dewey's fleet lay outside Manila bay and the Spanish ships refused to come out and be annihilated, Dewey might have protested against the system—the system that was supposed to have laid the harbor full of bombs and mines and to have made it impossible for an invading fleet to enter without being blown to destruction. But Dewey did not have time to kick about the system. He went in and did things and talked afterward. My advice to the dollar-a-day dolorous brother is to go in and do something. Work is the best panacea that I know of for that "discontented feeling."

TENTH ANNUAL DINNER OF THE MASTER PRINTERS' ASSOCIATION OF RHODE ISLAND.

The Master Printers' Association of Rhode Island held its tenth annual dinner at the Providence Athletic Association, Providence, on April 10, President William L. Chatterton presiding. Secretary Walter S. Southwick read letters of regret because of inability to be present from Franklin Hudson, president United Typothetæ, from Governor Dyer, from Henry O. Houghton, George M. Atkins, Louis A. Wyman, and others.

J. Stearns Cushing, secretary of the United Typothetæ of America, was among the speakers. He said, in the course of an address, in substance: "One of the perquisites of the office I hold is to be invited to a dinner occasionally. I said this afternoon about all that I care to say. I assure you, gentlemen, that I am very glad to be present. I wish to say, however, that there is a good unionism and a unionism that is not good—that is too radical. The ideal unionism is where employer and employe work together. We want good unions, but we ask freedom from unionism that recognizes no freedom at all. You will hear wise remarks from others, but I wish to thank the master printers of Rhode Island for the sentiments expressed at a previous meeting. I hope, however, that you will get around to the nine-hour day as soon as possible, for that is for the interest of us all. These meetings are a benefit, and I believe that they should be encouraged."

Wilson H. Lee, of the Connecticut Typothetæ, said he was glad that the master printers of Rhode Island could have a good dinner at least once a year. The Connecticut printers, after adopting a new price-list, were able to have a good dinner as often as once a month. They were thirteen years old there, and by continual hammering they had grown to a membership of seventy members from twenty members. The price-list, which had been agreed upon, had been lived up to, he said, in almost every instance. He alluded to the benefits of belonging to the Typothetæ, and related instances illustrative of this. He said that he couldn't see why the printers should do work at less than cost, and he believed that good organization would do away with this. He spoke of the success attendant upon the annual meetings and dinners held in Connecticut, New Haven particularly, at which the employes were present, and said that he believed that it was a step in the right direction to have them in attendance. He believed that the education of the employe to believe that the employer was something more than a driver, was an end to be desired.

Among the other speakers were: Col. H. T. Rockwell, Boston; H. Anthony Dyer, representing the Governor; Speaker Holden, of the House of Representatives; Commissioner of Public Schools Thomas B. Stockwell; Walter A. Read; Charles S. Proctor, Boston; Edward E. Jameson and Councilman Hurley, of Providence.

The paragraphs scattered through the menu card were suggestive, and are reproduced herewith:

The only intelligent way to run the printing business is to find out what it costs to produce work and then get a price that will give a profit.

It seems hopeless to impress upon the printer the incapacity displayed in accepting a piece of work at half what it was really worth because somebody else was fool enough, as he was told, to do it for that price.

The cost in a composing-room is more than seventy-five per cent above what you pay for setting type, and in the pressroom one hundred per cent more than you pay the pressman.

Do not think you are coining money when you charge 75 cents an hour for a compositor's time, and $1 an hour for a pressman's time.



BOOK-PLATE DESIGN.
By Walter J. Enright, Chicago.

A printer who is charging his customer less than double what he is paying the man who did the job is robbing himself, his family or his creditors, and generally all three.

The place to learn our business is in our own offices. We can get some help as to methods from outside, but our own conditions are the ones to study.

In studying our conditions we get a chance to improve something material as well as mental. Our receipts as well as our minds.

There will never be the money there ought to be in the printing business until the printer knows the real value of the work he is turning out.

The great trouble with educating the printer is that he does not *know* he needs it.

The printer who is looking for a future and who is anxious to learn exactly where he stands will soon be in the front rank and may hope to accumulate some money before he dies.

The Executive Committee, through whose efforts the dinner was so successfully carried out, consisted of these gentlemen: Robert Grieve, C. Joseph Fox, Foster H. Townsend, E. A. Johnson and Benjamin F. Briggs.

CHICAGO TYPOTHETÆ.

The regular meeting of the Chicago Typothetæ was held at the Chicago Athletic Association on April 5, twenty-two members being present. The action of the executive committee of the United Typothetæ of America on the Kansas City strike and defense fund was thoroughly discussed, and it was decided by vote to stand by the action of that committee. Charles S. Brown read an interesting paper on insurance for printers, which is printed elsewhere in this issue, and a general discussion on the subject was taken up by the members.

NEW YORK TYPOTHETÆ NOTES.

THE Typothetæ of New York held an evening meeting and dinner, at the Aldine Club, 111 Fifth avenue, April 23, to discuss a "Schedule of Prices," prepared by the Committee

on the Improvement of the Printing Business. This committee consists of Paul Nathan, Theodore L. De Vinne and J. Clyde Oswald, and has been very active in preparing literature for the trade along the lines of educating the printer to make better prices. They will shortly issue a revised edition of the "Rules and Usages," which was first printed in 1893.



BOOK-PLATE DESIGN.
By Walter J. Enright, Chicago.

THE New York Typothetæ has made agreements with the local unions as to overtime, as follows: With Typographical Union No. 6, 55 cents per hour for machine operators, and 50 cents per hour for hand compositors and proofreaders. With the Adams, Cylinder and Web Printers' Association, the rates are: For pressmen receiving $20 to $24 per week, 55 cents per hour until 12 o'clock. For pressmen receiving $24 per week and upward, 60 cents per hour until 12 o'clock. After 12 o'clock double price on fifty-four hour basis on day wages received. This does not apply to rotary presses.

THE New York Typothetæ held its annual meeting April 10, and elected the following officers: President, Joseph J. Little; vice-presidents, Theodore L. De Vinne, John C. Rankin, Jr.; secretary, E. Parke Coby; recording secretary, Charles H. Cochrane; treasurer, Horace G. Polhemus; executive committee, I. H. Blanchard, A. H. Kellogg, Richard R. Ridge; trustees, Henry Bessey, Paul Nathan, Ernst Rost, James A. Rogers, Martin Stettiner; arbitration committee, G. R. Kelso, J. H. Eggers, P. F. McBreen, F. L. G. Gilliss, Livingston Middleditch; entertainment committee, T. B. De Vinne, E. D. Appleton, E. P. Coby, James Stewart, J. J. Little.

THE annual report of Charles H. Cochrane, the recording secretary of the New York Typothetæ, shows a gain of membership bringing the total to 182 firms. There have been twelve withdrawals and thirty-eight initiations during the year. The exchange of names of undesirable customers has been much stimulated, and has become a very useful part of Typothetæ work. The system of credits has been improved by arrangement for a service of special mercantile reports to members at a nominal charge. Any member desiring special private information as to the credit of any house in the vicinity of New York has only to telephone or write to the Typothetæ rooms, and usually within twenty-four hours he will receive his report.

NOTES.

THE Great Western Type Foundry, of Omaha, Nebraska, gave a dinner to the Master Printers of Omaha, at the Paxton Hotel, in that city, on April 24.

THE *American Pressman* takes the Columbia Typographical Union (Washington, D. C.) to task for protesting against the use of typesetting machines in connection with the forthcoming census reports. The *Pressman* thinks such action shows lack of enterprise and asks: "Suppose the pressmen should have fought against the introduction of steam presses or against the modern web presses, where would they be today? They would be standing in their own light and laboring in the same old rut, the same as the typesetters seem to desire, which is not only detrimental to themselves but to the pressmen and bookbinders as well."

AS AN indication of the trend of modern trades-unionism to abolish strikes the following extract from a letter in a recent number of the *Typographical Journal*, the official organ of the International Typographical Union, is significant: "The hot-headed, unreasoning unionist of the past, who thought the strike to be a panacea for all his industrial ills, was no doubt a firm believer in defense funds, and he really had some excuse for his belief in the conditions of his time. But the unionist of today, confronted as he is by different industrial conditions, can have no valid excuse whatever for advocating a fund that is calculated to encourage strikes. And, let me ask, Is it not time that the printers of America, if they are at all in touch with advanced methods, and have profited by bitter experience, should take steps to make the strike an impossibility so far as their organization is concerned? Let us try to inaugurate a newer and more helpful unionism, instead of seeking to create great funds to be used in encouraging the old and rusty methods of the past, which have done so much to jeopardize our interests as workers. The strike must go at all events, and let the International Union blaze the way to something better and more helpful than the strike, that very Pandora's box of evils to the workers."

CARRIER PIGEONS AS REPORTERS.

A novel but efficient method of obtaining news for a small city daily has been developed by Byron Williams, of the Charles City (Iowa) *Press*. The rear section of the floor above the *Press* office contains a number of homing pigeons, which have been hatched and raised on the premises. Very often it is the case that dailies in cities not yet metropolitan have to wait a day longer than they wish in order to print news which they are unable to obtain more quickly on account of the slowness of the usual methods of transmission. The telegraph may not reach the point from which the news comes, or if it does, the expense of a message containing full particulars is more than the business of the paper warrants. Mr. Williams' scheme, however, offers an economical and thoroughly practical means of obtaining full accounts of happenings of interest within a radius of twenty miles from the home town.

Last summer a baseball team organized at Charles City played match games with a number of teams belonging to near-by towns. A reporter on the spot, with a couple of pigeons enabled the *Press* to publish the score in full on the evening of the day that the game was played, instead of

being forced to wait until the team returned and then print on the following day particulars which by that time had become stale.

During the past summer a girl committed suicide by drowning in a creek about ten miles out from Charles City. Her body was discovered early the next morning and a messenger rode into the town with the news. The *Press* reporter accompanied the coroner to the scene, taking with him a basket containing four pigeons. He sent home a full account of the inquest, in four sections, half an hour apart. This was rushed into type at the office by means of their Simplex typesetter, and the paper, containing full particulars of the tragedy, was in the hands of its readers at half-past five, just four hours before the coroner returned.

These are two of the varied uses to which the birds have been put. The pigeons, aside from their usefulness, according to Mr. Williams, are very interesting pets. He has raised all of them by his own hands, and they have become so tame that he can handle them at will without the least show of fear on their part. They are, from a pigeon standpoint, of the best families in the country. Two are bred from Johannah and Darby, the world's champions. Johannah has a record of having traveled 1,132 miles in twenty-six days. Another bird is the daughter of Rex, who won the race of carrier pigeons from Chicago to Philadelphia at the time of the World's Fair.

The success of the plan at Charles City shows that it can be made use of in many similar towns to the advantage of both publishers and readers.

PRINTING-OFFICE INSURANCE.*

BY CHARLES S. BROWN.

IN insurance adjustments for the printer, experience has given me some information which may benefit you.

There was a time when the printing-office was considered a bad risk by some insurance companies, a good risk by others. Some companies thought it bad because the pressrooms and composing-rooms of a majority of offices were kept in such a dirty condition. Other companies considered it a good risk because they said type and printing material had no value after being used, except as old metal; therefore, large depreciations in values might be gained when fires occurred and adjustments were made. There are several points in insurance which should be carefully considered:

1. Are you insured to eighty per cent of the net value of your plant?
2. What is the net value of your plant?
3. Have you an inventory?
4. Are you in first-class companies?
5. Have you blanket policies?
6. Are your mechanical departments kept clean?

The eighty per cent insurance clause, as adopted by the Chicago Underwriters' Association, provides that the established rates are based upon insurance being carried to the amount of at least eighty per cent of the value of the property, and is as follows:

It is a part of the consideration of this policy, and the basis upon which the rate of premium is fixed, that the assured shall maintain insurance on the property described by this policy to the extent of at least eighty per cent of the actual cash value thereof, and that failing so to do the assured shall be a co-insurer to the extent of such deficit, and to that extent shall bear his proportion of any loss; and it is expressly agreed that in case there shall be more than one item or division in the form of this policy, this clause shall apply to each and every item.

It has no effect whatever when insurance is carried to the amount of eighty per cent of value or more. In this case insurance pays the entire loss not exceeding the amount of policy.

Example: Value $10,000, insurance $8,000, loss $6,000, insurance pays $6,000; loss $8,000, insurance pays $8,000; loss $9,000, insurance pays $8,000.

It has no effect whatever when the loss equals or exceeds eighty per cent of its value, no matter what the insurance is. In this case also insurance pays entire loss not exceeding amount of policy. Example: Value $10,000, insurance $6,000, loss $8,000 or more; insurance pays $6,000, which is the total amount of insurance.

When both insurance and loss fall below eighty per cent of the value, the assured becomes a co-insurer, that is, stands as an insurance company, to the amount of the difference between eighty per cent of the value and the actual insurance in force at the time of fire. Example: Value $10,000, insurance $7,000, loss $5,000; eighty per cent of the value, $8,000, amount of contributing insurance required. Insurance company (or companies) insured $7,000, pays $4,375. Assured insures $1,000, pays $625.

What is the sound value of your plant? This in an insurance adjustment is a very important matter. Your policies say that all losses must be settled according to prices that prevail at the time of fire, allowing depreciations for wear and tear. What is the wear and tear of the modern up-to-date printing-office? The adjuster for the insurance company may claim thirty, forty, fifty, and possibly seventy-five per cent, or whatever he pleases. It is to you as the assured that the burden of proof falls. You must convince him of your values. I claim that the printer of today can afford and does buy new and late styles of printing material, and that he eliminates the old so that his office is as good value as new at any time.

Have you an inventory? If not, how can you prove your values and amounts? It may be all right so far as you are concerned to foot up the year's business and approximate the values of your plant, and carry forward from year to year what you think is correct, depending on the last year's bills for addition, but will the insurance companies accept those figures? No. They must have the itemized inventory with prices carried out, and errors in that inventory give to them material for doubt.

If you have not a correct inventory your chances for a satisfactory settlement in a fire loss are doubtful. A fire inventory should be made with list prices carried out; as net prices prevail at the time of a fire and discounts may change after an inventory has been taken.

Are you in first-class companies? Have you blanket policies? The insurance companies say "It is expressly agreed that in case there shall be more than one item or division in the form of this policy, that the eighty per cent clause shall apply to each and every item." And so with a divided schedule, you find upon burning out that if you are not insured to eighty per cent on your item of machinery you must pay a part of your own loss on that item. But if you are carrying more than enough on some other item, it does not help you on your machinery.

The following blanket form seems to me a good schedule:

$10,000 on machinery, tools, furniture and fixtures, consisting principally of cylinder and job printing-presses and attachments, gas engines and attachments, electric motors and attachments, card, corner and other paper cutters, ruling machines and attachments, wire stitchers, perforators, standing and embossing presses, rolls and stamps, type, cases, cabinets, stands, furniture, rules, leads, slugs, electrotypes of all kinds, woodcuts, imposing stones, shafting, pulleys, hangers, belting, scales and trucks, show cases, tables, counters, shelves, cases, chairs, desks, safes, order and sample books, office stationery and all such other machinery, tools, furniture and fixtures as are usually used or contained and operated in a printing-office, on all printed catalogues, pamphlets, circulars, and other advertising matter held by them in trust or not delivered. Also on all work in process of manufacture, finished or unfinished.

Are your mechanical departments kept clean? I am informed by the best authority on insurance that today the rate on country printing-offices is less than the city printer, because his office is cleaner, and fewer fires occur in country

*Paper read at the meeting of the Chicago Typothetæ, held at the Chicago Athletic Association, on April 5, 1900.

offices. The average rate of insurance to the printer where his office is in a five-story brick building, 50 by 100 feet and kept clean, is $1.35 per $100. Where the pressroom is in the basement the average rate is $1.10 per $100. There is added to this rate a penalty for not keeping benzine in proper cans, rags in metal receptacles and removing them every day, zinc under machinery, etc. Of course the gentlemen present have model offices of cleanliness, and get the lowest rate of insurance. Printers' insurance is a profitable risk for the companies under the rules laid down by them today.

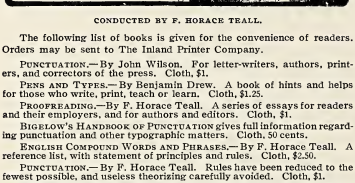
The Chicago Underwriters' Association, in its adjustment blanks, gives the following schedule of charges and additions to schedule rates on buildings occupied by printers and lithographers, which may be interesting:

Buildings occupied by printers or lithographers using hand or foot power, add.....$ 0.25
Buildings occupied by printers or lithographers using other than hand or foot power (all presses in basement) add..... .25
Buildings occupied by printers or lithographers using other than hand or foot power (all presses on grade floor) add..... .50
Buildings occupied by printers or lithographers using other than hand or foot power (presses on second or third floor) add..... .75
Buildings occupied by printers or lithographers using other than hand or foot power (presses on fourth or fifth floor) add..... 1.00
Buildings occupied by printers or lithographers using other than hand or foot power (presses above fifth floor) add..... 1.50
Where bookbinding, lithographing, electrotyping, stereotyping, or similar specially hazardous industries are carried on under one firm or management, add for each additional hazard..... .10
For each additional specially hazardous tenant, add..... .10
To above charges add as follows for the following deficiencies:
BENZINE. For the use of benzine, gasoline, carbon spirits, benzone, petroleum spirits or mineral turps, by either hand, foot or power printers, the same to be kept in an approved metal can, limited to one gallon for any one firm, add..... .25
If not in approved can and supply limited, add..... .50
If more than one gallon is kept by any one firm in the building, add for each gallon (charge not to exceed 50 cents)..... .10
PRESSES. In all buildings, presses to have metal under them to receive all drippings of oil (except when presses are on concrete floor), if not on metal, add..... .50
OILY WASTE, RAGS OR PAPER. To be removed daily; all oily waste, rags or paper to be kept in approved metal receptacles during the day, and burned under the boilers or removed from the building before closing for the night; if not, add..... .50
OILS. All oils for oiling machinery must be kept in metal cans, the cans to be kept in metal pans and not allowed to drip on floor or any wood; if this rule is violated, add..... .25
WASTE PAPER. All waste paper to be cleaned up daily and kept in bails or bins and removed from building daily, unless kept in metal-lined or fireproof room, then to be removed once a week; if not, add..... .25
NOTE. The placing of oily rags or paper with waste paper is strictly prohibited.
PASTE AND GLUE HEATING. To be done by steam.
If by gas, add..... .10
If by oil, add..... .25
WATER PAILS. In all rooms or floors occupied by printers, bookbinders or lithographers, a sufficient number of pails filled with salt water and marked USE ONLY IN CASE OF FIRE, shall be placed in conspicuous places, to be approved by the Surveyor of this Association; if not, add..... .25
SMOKING. No smoking to be allowed on the premises and signs forbidding same to be placed in conspicuous places about the building. If this rule is violated, add..... .25
STOCKS. For all stocks or contents of buildings occupied by printers or lithographers using hand or foot power, or where presses are in basement or on grade floor, add..... .25
For all stocks or contents of buildings occupied by printers or lithographers using other than hand or foot power when on grade floor or in basement, provided that the basement stocks are placed on skids not less than four inches from the floor, add .25
For all other stocks or contents add..... .50
When a building is charged 25 cents for the use of benzine or other petroleum product, and a warranty forbidding its use is inserted in the policies, and a guarantee also filed with the Superintendent of Ratings of this Association prohibiting its use by all tenants in the building, the charge may be taken off and a rebate allowed.

We find in settling losses that the agent who writes your insurance does not settle your loss. The professional adjuster or company adjuster is the man with whom you deal when you burn out. The adjuster is in most cases fair, but like any other business man must be convinced of the correctness of a claim, and in order to convince them of values, damage, loss and correctness in prices, the assured must be equally as well posted as the adjuster, or get a man who is. There are many things which present themselves in insurance adjustments of printing materials which require absolute, perfect knowledge of insurance laws and rules, as well as values on printers' materials.

Gentlemen, are you insured to eighty per cent of the net value of your plant?

Do you know the net value of your plant?
Have you an inventory?
Are you in good companies?
Have you blanket policies?
Are your mechanical departments kept clean?
These are the questions that will arise after the fire.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

"A" OR "AN"?—E. M., Jackson, Tennessee, asks: "Which is right, 'a unanimous vote' or 'an unanimous vote'?" *Answer.*—"A unanimous vote" is right, because the adjective begins with a consonant sound.

LIST OF EUROPEAN NEWSPAPERS.—C. E. Carpenter, 3214 Powelton avenue, Philadelphia, Pennsylvania, writes: "The list of European daily newspapers, which H. H. R., of San Francisco, is desirous of procuring, I can furnish him for $3. Up to last year I was for several years connected with European newspapers, having been on the staff of the *Neue Freie Presse*, Vienna, and consequently am thoroughly familiar with this subject. The list would of course be accurate and complete."

PROPER FORM FOR A WIDOW'S NAME.—C. J., Centralia, Illinois, writes: "If John Jones, sr., dies, is his widow properly referred to as Mrs. John Jones, sr., or as Mrs. Mary Jones? And would either the yet living John Jones or his wife properly be referred to as jr.?" *Answer.*—It is customary for the widow to use her own name, unless for some special purpose of distinction, and for the son to drop the "jr." after his father's death. Such is our impression of usage; we are not prepared to cite any authority, and should be glad to hear from any reader who knows one.

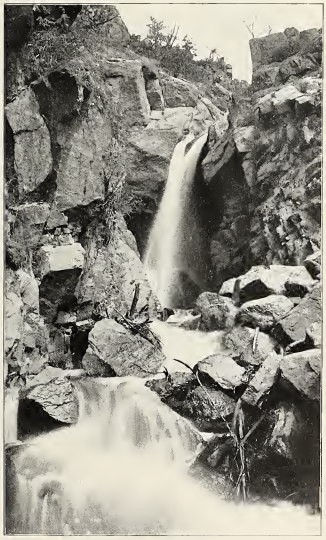
ERRONEOUS PLURAL PRONOUN, ETC.—A. R., Chicago, asks: "In the sentence, 'We are not going to transfer any stock to the other store if low prices will sell them,' should 'them' be 'it'? It was a stock of pianos. 'Every instrument will be tagged, showing old and new price.' Should it be 'old and new prices'? What do you think of 'oth-ers' for division?" *Answer.*—In the first sentence, the nominative being "stock" (singular number), the pronoun should

be "it." Of course the meaning is that pianos will be sold, but that does not affect the grammar of the sentence in question. "Old and new price" is wrong. Two prices are to be shown. The division is a good one to avoid when possible, but perfectly legitimate when necessary.

PLURAL FORM, SINGULAR NUMBER.—F. B. C., Exira, Iowa, sends a clipping containing a statement that some persons hauled eleven hundred bushels of oats to town and stored "it," and asks: "Is 'it' right, or should 'them' be used?" *Answer.*—The meaning here is that the bulk of grain was stored, and so, in our opinion, "it" is right. "Them" would indicate a number of individual grains, which is never the real idea in speaking of oats. On a card also inclosed it is said that "Oysters are best when wheat hearts is used instead of cracker-crumbs," and that "wheat hearts makes a delicious desert." Here also the verbs are proper as used, because the nominative is the name of one substance, even though it is in the plural form. But we do not see how it can make a delicious "desert."

HOW TO BECOME A PROOFREADER.—N. B., Phelps, New York, and K. B. L., Elgin, Illinois, have both asked for information of a certain kind, as in the following, by N. B.: "Is the profession of proofreading an uncrowded one? Are good proofreaders in demand? What is the average salary per week? Is it a work suitable for women? My attention was called to proofreading by an advertisement of a correspondence school, saying that after a course of instruction by mail lasting fourteen weeks a person of fair education should be capable of filling a first-class position. I know what qualifications are required, but am hesitating whether to take the course or to enter a printing-office in a country town and 'work up.'" *Answer.*—Proofreading work, like all other employments, is undertaken by a great many who are not well qualified for it, and in this sense may be said to be overcrowded; but generally, also as in any other employment, the best workers are seldom idle. Average wages is difficult to state with accuracy; as little as $10 is paid, and as much as $30. The work is suitable for women who are suitable for it, in the right circumstances; the writer never knew of a woman who succeeded in holding a position on a daily newspaper of any account. The question about school training is hard to answer absolutely, with certainty of doing justice. Really good proofreaders as a rule learn typesetting, and work for years as compositors before they become proofreaders; but this fact does not positively indicate failure without such technical training. The writer would not advise any one to try the correspondence experiment. A much better way for a young woman, in a city, would be to obtain employment as a copy-holder, and later to go boldly into the regular work of proofreading. If she has not learned enough of the technicality, and is not sufficiently practical, she will soon learn that she is not yet fitted for such work—because she will not be able long to retain a good place.

FORM OF FRACTIONS IN WORDS.—F., Chicago, writes: "I heard the question asked today, 'Why do we use a hyphen when writing fractions in words?' The person addressed could give no other reason than custom, and I do not remember ever seeing any reason given for the usage. Has any authoritative statement been made?" *Answer.*—It will probably surprise many printers to learn that the custom is not universal, although those who write the words without a hyphen are comparatively few. Such practice rests upon the fact that the words are in regular construction of adjective and noun, and name a number of things; just as "three dogs," for instance, means so many dogs, so "three fourths" is right for that number of fourths. On the contrary, the adjective and noun have a unification of meaning as naming one portion as large as three of four equal parts combined, and it must be for this reason that the hyphen is used; but this applies only to the short fraction-words, for the hyphen is not commonly used when the numerator or denominator is itself hyphened. John Wilson says: "The simple words in such terms as 'one-half,' 'two-thirds,' 'five-sixteenths' though, strictly speaking, not compounds—are usually joined together by the hyphen." He gives no reason. Benjamin Drew, in "Pens and Types," says: "Precision requires that hyphens should be inserted in fractions expressed in words; as, 'one-half,' 'three-fifths,' etc." He tries to show a reason by the nonsensical assertion that "seven and three fourths oranges" means ten fourths, or 2½, oranges. I should prefer to cite only writings other than my own, but "The Compounding of English Words" is the only book in which I can find any statement of the reason for which I am asked. It is given there, as follows: "Fractional names are often compounded, as 'one-half,' 'three-tenths,' etc., but they are also often written as two words ('one half,' 'three tenths,' etc.), and the latter seems the more reasonable form for them, since they are of the regular adjective-and-noun construction. Compounding such words is defensible, on the ground that they are mostly used to name a single quantity of certain limits decided relatively to a standard larger quantity, and not a certain number of individual smaller quantities, as three actual fourths, for instance. Three-fourths of a thing is equal to three fourths aggregated into one. In the sense of an actual number of smaller equal parts these terms should never be compounded, and there is no gain in compounding them in the other sense, especially when it is remembered that many fractional names must be disjoined in either sense—for example, 'twenty-one forty-fifths.'"



RAINBOW FALLS, UTE PASS, NEAR MANITOU, COLORADO.



SPECIAL COVER FOR "THE BOUNDING BILLOW."

Designed by N. J. Quirk, Chicago.

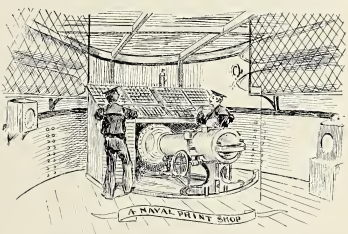
(See opposite page.)

PRINTING-OFFICE ON A MAN-OF-WAR.

THE visit of Admiral Dewey to Chicago, on May 1, again directs attention to "the Hero of Manila Bay," and in making reference to him and recalling the work accomplished by his fleet on May 1, 1898, the thoughts of some in the printing trade turn to the "print shops" on board war ships. At such a time, therefore, a short sketch of the paper published on the Flagship Olympia, and the work produced in a naval printing-office, may prove of interest.

In the very stern of the ship, half under the water line, with light from two ports, one on either side, are the cases where the type is set. Running under the case is a Whitehead torpedo tube; on either side two torpedoes are kept under a cage of steel wire ready for use almost at a moment's notice. Above the heads of the two printers there is a sort of trolley line on which a crane is swung for hauling in other torpedoes when the supply is exhausted. When the Olympia lies at anchor, and there is no fighting in immediate prospect, the print shop of *The Bounding Billow* is a quiet and peaceable spot. When word comes to clear the ship for action, there is a change in the stillness and orderly quiet which usually characterizes the compartment. From forward there comes running the torpedo crew, whose duty is to "stand by" these torpedoes for their discharge when orders are given. When the ship is cleared for battle, the type cases are stowed away below the protective deck, and the room is cleared of anything that would indicate that it was given up to the art preservative. The editor and the printer have to fight when called upon. It is only when there is no fighting to be done that they can spend their time in setting type and in thinking up editorials. Both men are assigned to duty in the powder magazine when general quarters are sounded.

There was no regular publication day for *The Bounding Billow*. The first numbers were printed when the Olympia was lying in Japan ports. When the Olympia was sent to China at the time when war was imminent with Spain, and had cast anchor in the harbor of Hong Kong, *The Bounding Billow* made its appearance with the first page in mourning



for the loss of the battleship Maine, blown up in Havana harbor. When Dewey started for Manila, the print shop went with him. It was safely stowed between decks when the ships ran past Corregidor, and when the flagship led the line of American warsmen past the Spanish ships and forts, the editor and printer were passing ammunition from the powder magazines to the big guns on deck. As soon as victory was complete and the ship resumed its normal condition, the type cases came up from the hold and took their accustomed places above the torpedo tube. Then the editor and printer began work on their paper which was to give an account of the battle that had just ended. It is perhaps without parallel in history that on the flagship of the successful squadron there should have been set up and printed an account of a victory which had just taken place in waters 10,000 miles away from the nearest home port.

The Bounding Billow was the official organ of the Asiatic Squadron, and printed all the official news of the movements of the fleet. The printing-office was not entirely given up to the publication of the paper, however, as all official orders, rosters of officers, and all general communications which the Admiral had to send out, were printed in this office. The publication was for the benefit of the men of the fleet who sent copies home to their friends as souvenirs.

The accompanying zinc etching gives an idea of the office. The illustration on the opposite page is a duplicate of a plate made by Mr. N. J. Quirk, Chicago, and sent to Manila to be used on one edition of the paper. It is a much more elaborate cover than could be expected to be used on a paper published so far from home.

AN ADJUSTER OF FIRE LOSSES.

The article published in this issue relating to printing-office insurance was read at a recent meeting of the Chicago Typothetæ. The writer, Charles S. Brown, has had considerable to do with the adjustment of fire losses, and on this account anything he may have to say on the subject can be looked upon as authentic. Mr. Brown was born in Brockville, Ontario, in 1860. He was apprenticed when twelve years old to learn the printing trade, and worked at that business until 1885, in a number of capacities. He afterward obtained a position with the Chicago Newspaper Union, and traveled for five years for that company. In January, 1890, he became connected with the firm of Barnhart Brothers & Spindler, typefounders, Chicago, looking after their city trade. For two years he was employed as their traveling salesman, his territory being Indiana, Michigan and Ohio. Mr. Brown has adjusted all losses for printers in Chicago, with two exceptions, during the past few years, and he has been called to different States to adjust fire losses for other printers. His success in this line places him in the front rank as an insurance adjuster. The portrait here shown will be at once recognized by his many friends.



CHARLES S. BROWN.

VIRTUE AS A BUSINESS FACTOR.

The newspaper must have the news; the hotel, a choice cuisine and all the latest conveniences; the restaurant, prompt service and an inviting bill of fare. No amount of piety, personal need or lofty and noble intentions will atone for the lack of these things. Even the most ardent total abstainer will not "put up" twice at the same "temperance hotel" where he finds flies in the butter and fleas in the bedroom; nor will he subscribe to a newspaper more than a week if the news he wants most is invariably left out. Moral excellence in newspapers, temperance in hotels, and worthy widows are proper enough, always to be desired, perhaps, and never to be despised, but the fact to be emphasized is that no one of these things in itself is a sufficient consideration on which to base a claim to public patronage or a reasonable expectation of business success.—*Leslie's Weekly*.

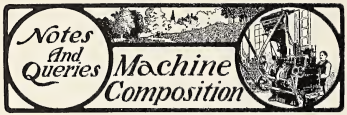
EXPLAINED.

Hicks—How did he ever come to marry her?

Wicks—On account of her name, I presume. He's a proofreader, you know.

Hicks—Well, what has that got to do with it?

Wicks—Why, her name was Miss Prince.—*Somerville Journal*.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

IT is claimed that Wyoming has more typesetting machines in proportion to the number of printing-offices than any place in the United States.

THE Simplex "one-man" typesetter can be seen in operation from May 2 to June 2 at the Mammoth Printing Exposition, Grand Central Palace, New York city.

EASTON & MASTERMAN, Stillwater, Minnesota, have purchased a Simplex machine for setting the type on their paper. This is the first Simplex machine to be used on a daily in that State.

FRANK M. BISHOP, an architect of Clinton, Indiana, is said to have invented a typesetting machine with a speed of 3,000 ems per hour which uses "cold metal," may be operated by "either foot or motor power," and can be placed on the market at the reasonable price of $500.

J. SHERMAN PEFFER, a Linotype operator, and a son of W. A. Peffer, former United States Senator from Kansas, committed suicide in Kansas City by taking morphine. He was about thirty years old and had recently worked in St. Louis and also upon the Topeka *Capital*.

A CORRESPONDENT, who recently purchased one of Patterson & White's 2 and 3 em quad-casting molds, writes, in substance, that it is the first time in the existence of his office that a monthly bill for quads was not due, and expresses the opinion that no office having machines would do without the attachment for a day if they knew of its existence.

THE Linotype is pronounced by the London *Engineering* to be "the most remarkable machine of the century. Its invention and introduction are effecting a revolution in the business of printing newspapers, books and magazines which is scarcely second in importance to the wonders wrought by electricity. It marks the first and only successful departure from the long-established forms of type composition."

THE use of cheaply and improperly made supplies for machinery has been the bane of every manufacturer, but it is very doubtful if this false economy is more in evidence anywhere than by the poor appearance of the printing done by certain of our printers who sacrifice good work for the sake of saving a trifling sum in buying supplies from irresponsible parties for their typesetting machines. It is the clearest case of the old adage of being "penny-wise and pound-foolish" that one can recall.

"THE RIGHTS OF LABOR" was the subject of an editorial several weeks ago in the *Unionist*, New York, and one of several questions asked was, "Do the Rights of Labor call for $27 per on morning papers, $24 on evening papers, $20 in machine book offices and $18 and longer hours for work requiring the greatest amount of skill—the book and job branch of the business? The compositor who had been earning only from $12 to $16 piecework, at the case, now does bookwork on a machine at $20. This places the job compositor at the bottom of the scale, though, as we have quoted, his work demands the greatest amount of skill and the longest hours." We have not seen an answer to the question.

WISHES TO LEARN TO OPERATE.—G. P., of Brooklyn, writes: "Will you please inform me where I can learn to be an operator on the Mergenthaler Linotype machine? Also if there is any fee attached. I am a hand compositor and a member of New York Typographical Union, No. 6. By giving the above information you will greatly oblige." *Answer*. An advertisement in THE INLAND PRINTER states the Linotype School in Washington, D. C., is now instructing learners upon the Linotype at $25 per course.

"WHO would have thought," writes an old printer, "forty years ago, that the time would come when we could carry in a dress-suit case that which represents twenty tons of type?" and then explains that he carried ten fonts of matrices in this manner from the Brooklyn factory to his own office. This recalls an office having four machines which uses an old bread tray for a matrix cabinet, and of another where a blacking-box lid is used for matrix sorts, while a New York city office claims to keep their accent matrices in a broken beer glass.

YOUR CHANCES ARE GOOD.—"Would-be Operator" writes: "If I should learn to operate the Linotype what are the chances of obtaining employment? Am a compositor and have a chance to learn. I already know the keyboard; what else is required of the operator?" *Answer*.—Good operators are in demand, and to such steady employment is readily obtainable. You are most fortunate if you are in a position to learn to operate. The valuable man today is the operator-machinist, and he is becoming more valuable each month. Aside from fingering the keyboard, a thorough knowledge of the mechanism of the machine will soon be requisite for an operator.

AN OPENING.—Messrs. Sosey Brothers, of the *Spectator*, Palmyra, Missouri, gave rather a unique opening at their printing-office on the evening of April 4. They had just bought and had installed a Simplex typesetting machine, a new folding machine, a new gasoline engine and several other modern printing-office prerequisites. Invitations were issued to the citizens of Palmyra to come in and see the operation of their new machinery. The office was beautifully illuminated by electricity, every man was put to his post, and the machinery all put in operation and run for two hours. More than two hundred people visited the office during the two hours. Violets were distributed to the ladies as souvenirs, and a souvenir card to the gentlemen.

THE following is a specimen of the work done upon the improved Lanston machine in the office of J. C. Winship & Co., of Chicago:

ABBOTT LYMAN Christianity and Social Problems.....Ab2 240
ABBOTT LYMAN *and others*. Prophets of the Christian Faith.....Ab2 230
ARNOLD MATTHEW. Literature and Dogma.....Ar6 239
As Others Saw Him. *Anon*.....As5 232
BAIRD H. M. The Huguenots.....B16 284
BALDWIN JAMES. Old Greek Forms....jB19 292
BARTOL C. A. Christian Spirit and Life .B8c 252
BEECHER T. K. Our Seven Churches...B39 280
BLAIR HUGH. Sermons.....B27 252
Book of Books. *Anon*.....jB64 220

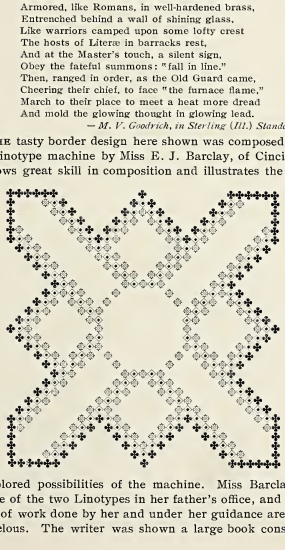
WORDS BREAKING DOWN.—B. B., of Wisconsin, writes: "Would you kindly answer this question for me in your next issue? How to prevent letters from dropping on Linotype machine? We have two machines here; they both did it, but it stopped on one of the machines by just opening the

vents a little in the mouthpiece; but I have tried everything on the other and all of no avail. I have adjusted the disk, the metal pot, and opened the vents as much as possible. Sometimes it does not happen for a night or two, and then again it does it right along six or seven times a galley. It is a perfect solid slug otherwise, except here and there a pinhole under the letter, which causes it to drop down. I enclose a copy of it." *Answer.*— The cause of the one machine to occasionally continue doing this after the precautions you have taken is possibly due to the temperature of the metal. We know of a two-machine plant where on the machine which is next to the main supply pipe the temperature of the metal at times will be much higher than in the other machine.

THE LINOTYPE MACHINE.

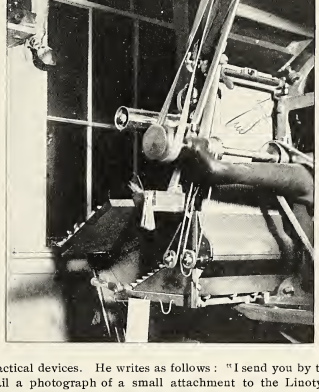
Can we a "thing" denominate this mass
Of iron and polished nickel, steel and brass,
Filled with the whir and grind, the clash and jar
Of cam and roller, cog and wheel and bar;
Instinct with motion, forceful, swift and true,
Each stroke performing what it set to do,
Each part of an anatomy sublime
Biding in patience its appointed time!
So human-like its action, strange, involved,
The riddle: "What is life" seems almost solved.
Yet is it more than human, think we then,
Committing no mistakes, excelling men
In an adherence to the right so strong
It stops and stands fast, but will not go wrong.
This is the Linotype, whose maker's skill
Gave all but life and speech, but sense and will.
In many motions wholly self-controlled,
Doing its work, nor waiting to be told,
It scarcely misses speech in lacking life—
Dumb, but not wordless, its recurring strife.
The pledge of peace; the savage threat of war;
The statesman's eloquence; the sage's lore;
The funeral dirge; the rapturous song of love;
Are gathered here, though dormant. Lo, above,
Armored, like Romans, in well-hardened brass,
Entrenched behind a wall of shining glass,
Like warriors camped upon some lofty crest
The hosts of Literæ in barracks rest,
And at the Master's touch, a silent sign,
Obey the fateful summons: "fall in line."
Then, ranged in order, as the Old Guard came,
Cheering their chief, to face "the furnace flame,"
March to their place to meet a heat more dread
And mold the glowing thought in glowing lead.
— *M. V. Goodrich, in Sterling (Ill.) Standard.*

THE tasty border design here shown was composed upon the Linotype machine by Miss E. J. Barclay, of Cincinnati. It shows great skill in composition and illustrates the many



unexplored possibilities of the machine. Miss Barclay has charge of the two Linotypes in her father's office, and specimens of work done by her and under her guidance are truly marvelous. The writer was shown a large book consisting entirely of tabular work which hardly appeared possible was machine work. Mr. Barclay publishes "The Linotype Operator's Companion, a Treatise on How to Operate and Care for the Linotype Machine." Surely no better evidence of the value of this little book could be found than the performances of these machines in the author's own composing-room.

A SPACEBAND CLEANER.— We have received the following interesting letter from Operator-machinist George W. Farley, of the Eureka (Cal.) *Standard*. We reproduce his space-band cleaner and will be pleased to hear further of his



practical devices. He writes as follows: "I send you by this mail a photograph of a small attachment to the Linotype which is both handy and inexpensive. As shown in the photo it is simply a small wheel with felt surface for cleaning spacebands. I have had mine in use now for two years and would not be without it. The wheel is adapted to clean all parts of the band in the shortest possible time, and at the same time do the work good without wearing the bands in the least. The wheel is made from the base of an old cut, rounded up as nearly as possible with a saw, bolted on to the small pulley which drives the distributer and trued up after being bolted in place. The heads of the bolts are countersunk and the surface of the block covered with a layer of hard felt; a little oil and graphite applied to the surface occasionally prevents wear on the felt. The hook on the pi box is to receive the bands after having been cleaned. I claim that with this cleaner spacebands can be cleaned better and quicker than by the old method of rubbing on a cloth. I have a number of handy appliances on the Linotype which I will write about at another time. They are all time-savers and worth much more to any operator than the time spent in making them. I am a regular reader of THE INLAND PRINTER and consequently well posted on all new inventions pertaining to the Linotype. If you care to use the photo and publish a description of this little device I have no doubt many operators would be glad of a chance to use it. There is no patent on it."

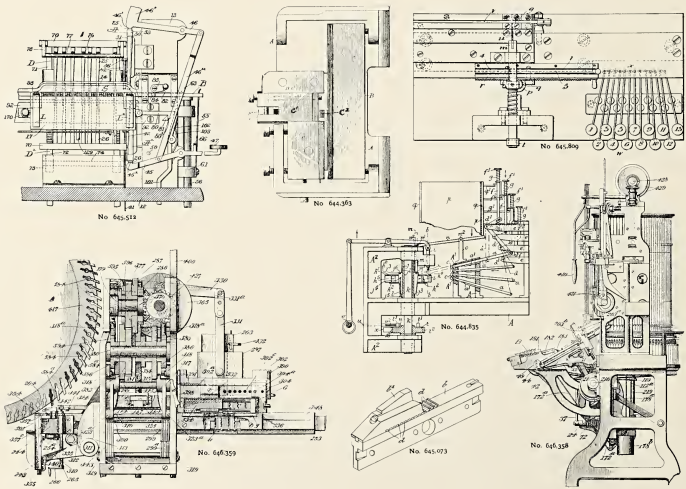
THIS department is frequently assured that the Linotype Company is preparing a "Pony" Linotype machine, which is to be sold at variously stated low prices. If Mr. P. T. Dodge, president of that company, is correctly quoted, the following should be of interest to these correspondents: "The exhibition of a machine in a shop under special conditions, in charge of the maker, is no indication whatever that the

machine is suitable for the market, or that it will continue to give results year after year. A type machine must be constructed to operate with rapidity and delicacy, and an accuracy hardly called for by any other machine in the world. There have been dozens of machines produced in our shop and elsewhere, which are all right experimentally, but all wrong when put to practical tests. We have known for years that we could produce a cheap machine that would bring us enormous profits for a few years, and the condemnation of the purchasers forever. We do not mean to build any machine on which we will ever be ashamed to see our name, or which we can not guarantee."

THE DES JARDINS TYPE JUSTIFYING MACHINE.—B. M. Des Jardins, of Hartford, Connecticut, has perfected a type justifying machine. It is claimed it will justify and space type as rapidly as the most expert operator can manipulate the keys of a typesetting machine, and the work is more accurate than can be done by hand. The invention is arranged to be attached to any typesetting machine, and is designed especially to be used in connection with the Thorne. The work of the justifier begins after the type has left the channels and has reached a point at the right side of the keyboard. Here they are stacked up into words by a little star gear, the words being separated by brass spaces which have been substituted for the type spaces. These separators are longer than the type, and are fitted with pronged ends. They serve a temporary use, and give place to the type spaces which perform the final work of justifying. As the letters are stacked up by the star until they form nearly a line of type, a bell rings, announcing that the line will hold but a few more letters. The line is first lifted into a second channel under a measuring bar of the computing device. Another part of the computing device was previously adjusted by the playing of spaces in the line. This device is now provided with a distance corresponding to the measured line, and another part is set according to the number of spaces. It now performs the operation of dividing the one by the other, the quotient with its remainder being the combination of spaces needed. The line is next moved over an open space, where the first word is pushed down into a movable channel, the separator prevents it from moving down more than the length of the first word. The first word then runs backward and a type space of the proper thickness is knocked down on top of it and takes the place of the separator, which in turn drops out of the machine to be used again when needed. The first word now runs forward and the second word is pushed down on top of it, and both move backward to receive the second type space and allow the second separator to follow the first, and so on with each word in detail until the line is refitted with a new set of spaces and is pushed onto a galley. The process of justifying is automatic and occupies about ten seconds, and may be speeded higher if necessary. The Des Jardins Type Justifier Company has a machine shop equipped with machinery and five of the perfected machines are finished and are to be used for demonstrating their working capacity. One machine is to be sent to the Paris Exposition, and in a short time the company will be able to place them upon the market.

PATENTS.

The progress that the Unitype Company is making on its new composing machine is well illustrated by this month's patents granted to Paul F. Cox. No. 646,358 shows the new machine, which is a combination of the old Thorne principles with the new ideas and justifying mechanism of the Cox machine. Referring to the illustration, the line is composed at the keyboard B, and overset; that is, spaced beyond the measure, with compressible or corrugated spaces. The line is then carried to a justifying point and compressed to the proper length by pressure, then pushed into the galley. The compressed spaces used are cast of soft lead and supplied in quantity, being remelted after use. The method of



distribution is shown more clearly in the second patent, No. 646,359. The dead type is loaded into the cylinder very much as in the Simplex machine, but there is added mechanism for withdrawing the leads and the corrugated spaces before the dead type is passed to the cylinder.

Among the new Linotype patents is one, No. 644,363, that was filed by Ottmar Mergenthaler two years ago, and



BOOK-PLATE DESIGN.
By Walter J. Enright, Chicago.

which has just been issued. It covers his device for withdrawing a portion of the trimming knife c^1 to make room for the passage of the overhang c^2 of a Linotype slug bearing a two-line letter.

Patent No. 645,438, by John S. Thompson, of Chicago, covers a form of Linotype mold in combination with improvements in the metal pot.

The Mergenthaler Company owns the above, and also two patents taken out by English mechanics. No. 645,472 is by V. C. Holliwell, and provides automatic mechanism for retaining a line of matrices at the mold so that a second or duplicate cast is taken of each line before the matrices pass on to the distributer. By this invention it becomes practicable to produce a double composition of matter at the same cost as a single composition. No. 646,227, by E. G. Leonard, describes an indicator mechanism actuated by the machine itself for showing the compositor the exact points at which to line tabular matter where there are several columns in one measure.

The quad-forming attachment for a Linotype machine, exploited by Messrs. Patterson & White, of Philadelphia, has just been covered by a patent, No. 645,073, by William H. Doolittle. The invention consists in applying a quad-mold, as in the drawing herewith, having a body b and a cap b^1, and apertures d in the cap in which the quads are cast. Special forms of caps and ejector-blades have to be used.

Patent No. 644,558, by P. C. Lawless, of London, England, protects a Linotype mold made with two slotted members, either of which may be brought into position at the will of the operator, and one slot being shaped to provide a "late-news" Linotype and the other an ordinary Linotype. For the benefit of the uninitiated it should be stated that a "late-news" Linotype is one formed with a dovetail, notch or the like, so that it can be clamped directly on the cylinder of the press for printing news that is too late to get into the stereotype plate.

P. H. McGrath, of Randolph, Massachusetts, has taken out another typesetting machine patent, No. 645,512, in which he shows a system of justification by double wedges 25, 26, which spread the line to measure. These are later removed, and material of the proper size cut off and introduced into the line to fill the space properly.

The type making and composing machine patented as No. 644,835, is by M. W. Smith, of London, England. At h^0 is one of the casting points in a mold-wheel. By depressing one of the finger-keys f^1 a type-die, as i, is brought over the mold, and a cast made. Then the mold-wheel turns one-quarter way around and the depression of a key causes a similar casting of another type. Thus composition proceeds, the type being pushed out at the rear of the mold-wheel into a channel.

The Wicks Typesetter, of England, formerly used, or proposed to use, compressible spaces. H. J. S. Gilbert-Stringer and F. Wicks have now patented (No. 645,809) a mechanism in which the line is first composed with spaces of even units in width and considerable thickness. The compositor oversets his line, and as he concludes composition thereon consults a gauge to learn how many units it is overset. He then touches an appropriate key w and the line is brought into the justifier, where an ejector-blade u throws out the spaces one by one and inserts spaces of a unit less thickness to the number indicated by the key-stroke, when the line is justified, and passes to the galley.

A STUDY OF THE NORTH AMERICAN INDIAN.

Prof. Frederick Starr, of the University of Chicago, has returned to his class work after more than three months of exploration among tribes of Indians with unpronounceable names, in the southern portions of Mexico. He has brought back a large collection of photographs, plaster casts and information. To a reporter of the Chicago *Daily News* he said recently:

"We went more than five hundred miles on horseback, and in the course of the trip photographed and measured and took casts of 625 natives. We brought back over three hundred negatives, twenty-three plaster busts and the measurements of 625 persons, fourteen measurements each of one hundred men and twenty-five women from each of five tribes. It is needless to say that the natives did not come to us and give us these of their own accord. Neither did we go with a pistol in one hand and a measuring tape in the other and take them by force. We used diplomacy, and used it frequently. And the results are most satisfactory. Down there in the southern part of Mexico there are many tribes of Indians of distinct types, with varying languages and customs and dress. The study and measurement of these Indians are today the most important work on anthropology in Mexico. I have made previous trips down in that country, and this time went only among five tribes—the Chinatecos, Chochos, Mazatecos, Tepehuas and Totonacos. I knew none of the languages of these people, but in every village there was at least one person who could speak Spanish, and, with his help, I compiled a vocabulary of the common words of each tribe. These vocabularies are among the important results of the trip. I have now but a single trip to make to complete my studies in that section—one to Yucatan, which I hope to make next year. I found some very curious things, among others the primitive art of paper-making, as practiced still by the Indians. It consists in a primitive form of our own wood-pulp art, the natives moistening the bark of trees and then pounding it out into sheets and drying it. I went also for a visit to Mount Malintzi and the Tlaxcalanx Indians who live there. They are a curious, interesting and conservative people, and speak the ancient Aztec language."

The expedition of Professor Starr was conducted under the auspices of Mrs. Frank G. Logan, who has become very deeply interested in the study of the remnants of the ancient tribes of the southern portion of this continent. With her assistance the expedition was fitted out and the valuable collections brought back.

"WHAT is 'writer's cramp,' pa?"

"Being cramped for money, my son. Nearly all writers have that trouble."—*Tit-Bits*.

THE GUTENBERG CELEBRATION.

THE members of the craft who go abroad this summer will have the opportunity of attending the interesting celebration of Gutenberg's five hundredth anniversary at his native city, Mainz, Germany. From the descriptive circulars just issued it is evident that this is to be a notable event in which many nations will participate. Preparations have been made to attract and entertain a great throng, and sightseers at the Paris Exposition, if printers, will not wish to forego the short trip from Paris to Mainz on June 24, which will bring them in the midst of the unique festivities in honor of the founder of the craft.

The program will begin on Sunday morning, June 23, at 10 o'clock, in the City Hall, where welcome will be given by the Mayor to the city's guests. This will be enlivened by the singing of a cantata from the celebrated "Katholikon," one of Gutenberg's first books, sung by the leading choral society of the city. There will be an address by Prof. Albert Köster, of the University of Leipsic, which will be followed by the rendition of mighty choruses from Haydn. The scene will then shift to the Gutenberg memorial, a famous monument, a half-tone reproduction of which is shown on opposite page, where, at 12 o'clock, homage will be paid the great printer and amid the ringing of the chimes of the city the deputations will lay their wreaths upon the statue. The director of the festivities has arranged also for the singing of Handel's great chorus in the concert hall on the evening of the 23d.

It was intended to have a large exhibit of printing machinery, but on account of the proximity of the Paris Exposition this was abandoned in favor of a museum display that would illustrate the historical development of the art, the machinery being shown chiefly by models. This historical display will illustrate the interesting evolution of printing from its earliest beginnings, the manner in which the art was spread over various lands, and book decoration and illustration during the art period. Already over one hundred firms and institutions have announced their intention of participating in this exposition, which will include not only the printers', but the bookbinders', the typefounders' and all branches of printing and book industries.

On the afternoon of the 24th there will be a grand banquet, and a reception in the evening of the same day. The first day will be closed with a general illumination of the city and the evening of the 25th there will be an excursion down the river Rhine to the little village of Eltville, where Gutenberg spent the last days of his life and where another celebration has been prepared in his honor.

There is to be, also, a grand procession in which floats will illustrate the times of Gutenberg and the engraver Dürer, the early newspapers, Leipsic and its book trade. The present-day disciples of Gutenberg will lead and close the procession. An elaborate program, printed in colors, descriptive of the different scenes represented, will be distributed during the progress of the procession.

It is expected that not only Germany, but France, Russia, England, Austria and the American States will be represented in the celebration and assist in honoring the man whose art is now reaching its semi-millennial.

NAPOLEON AND THE PRESS.

"When I returned from Elba," Napoleon is quoted as saying, in the April *Century*, "I found, among other papers of the Bourbons, an account of six thousand francs paid monthly to the editors of the 'Times,' besides taking a hundred numbers monthly, and I had *an offer from them to write* for me for payment. I had offers from the editors of several English newspapers to write for me, even during the time of war, previous to my going to Elba, and to insert news and everything else I wished, and that money would be taken to send them to France. I did not do it. I was wrong, however; I ought to have accepted their offers, and then my name would not have been held in such odium in England as it was. This they said themselves to me. For in the end these newspapers formed the public opinion, and always will do. I was very wrong; I see it now."



GUTENBERG AND THE INVENTION OF PRINTING.*

BY BYRON A. FINNEY, OF THE UNIVERSITY OF MICHIGAN LIBRARY.

IN the city of Mainz, in Germany, there will be celebrated this year the five hundredth anniversary of the birth of John Gutenberg, the inventor of printing. The exact date of Gutenberg's birth is not known, but his death was late in 1467 or early in 1468; some have allowed him seventy years of life and placed his birth in 1397.

In fact, those who were promoting the present celebration in Germany decided at first to hold it in 1897, but owing to reasons of convenience as well as the probability that it would be more nearly the correct year, they postponed the quincentennial until the present year of 1900, and it will be appropriately opened on St. John's day, June 24.

The celebration will take the form of commemoration exercises suitable to the occasion, and a very complete exhibit of the materials and instruments of printing, paper, types, molds, presses, etc., and printed products of the art, from its beginning to the present day.

Power will be used with the exhibit of machinery, and the various processes and methods will be shown in actual operation from the earliest hand screw press to the cylinder giants of today, and will include the features of book making and binding, job printing and newspaper making, an exposition of the processes of copper-plate printing, steel and wood engraving, lithography, photography, and other kindred arts and trades.

Although the celebration is directly undertaken by the city of Mainz it is intended to be international in character, and among the patrons in the prospectus are included the following representatives from this country: Prof. S. P. Langley, director of the Smithsonian Institution, Washington; E. D. North, secretary of the Bibliographical Society, New York; Herbert Putnam, librarian of Congress, Washington; Carl Schurz, New York; Theo. L. De Vinne, master printer, New York; Andrew D. White, ambassador to Germany, Berlin.

The foundation of a permanent museum will be established, and all in all the exposition will be well worthy of a visit, and those who are interested in these matters and who may go to the exposition at Paris, may easily and profitably make an excursion to the banks of the Rhine at that time.

CELEBRATIONS.

The quincentennial of 1900 will not be the first great typographical celebration in Germany. There have been

*Paper read before the Unity Club, of Ann Arbor, Michigan.



THE GUTENBERG MONUMENT, MAINZ, GERMANY.

several, and at periods which were at the time considered most appropriate anniversaries.

Tradition tells us of a celebration at Wittenberg in 1540. This was based on the date mentioned in the *Cologne Chronicle* of 1499 that Gutenberg spent ten years, from 1440 to 1450, in perfecting the art of printing — and some other statements leading to the belief that 1440 was the actual date of the invention.

Werther, in his "Veritable Intelligence on the Art of Printing," is of the opinion that the printers of Wittenberg, with their workmen, gathered at the house of Hans Lufft, one of their number, and celebrated the first jubilæum typographicum on St. John's day as Gutenberg's name day, in 1540. The grounds for this assertion are slight, but the tradition is strong, and includes the story that Luther and Melancthon were present at the festival (1640).

In 1640 the two hundredth anniversary of the invention was celebrated in several cities in Germany (Jena, Breslau, and probably Strasburg), the most important being held at Leipsic.

According to the "Jubilæum Typographicorum Lipsiensium," published in 1640, which contains the only report of this festival, the Leipsic printers marched decorously to church, and, as is stated, "waited even to the end" of a sermon magnifying the art and exhorting the hearers to thank God heartily for this high and great benefit. After the service they assembled for a public dinner, but dancing was forbidden, and "all conducted themselves with becoming seriousness and respectably in Christian devotion to the honor of God."

The Leipsic Jubilee report contains the following announcement:

"The above mentioned and their fellow craftsmen have agreed to celebrate this feast on the day of St. John the Baptist, for the following reasons: firstly, because both the praiseworthy discoverers and beginners had this name, and the one is called John Gutenberg, but the other John Faust, therefore this their name day hath been hereto chosen in honorable commendation of them; and, secondly, because they would avail themselves of the loveliness and convenience of this season of the year."

The printers of Wittenberg, reduced by the ruinous devastations of the thirty years' war, felt themselves too poor to have a public celebration, but agreed to meet and in friendly talk "take a drink and frugal meal together in stillness." According to Eichfeld's "Relation" (1740) they expressed the following sentiment: "God grant that this noble art may soon recover from the distressed state to which it has been reduced in these bad and ruinous times of war."

In Leipsic, which in 1640 possessed five master printers employing eleven journeymen, the number had increased during the hundred years till in 1740 they numbered eighteen master printers with one hundred and thirty-seven journeymen, and these, with crowds of their fellow-citizens, assembled to listen to a long-winded oration by Gottsched, the "Aristarchus of Leipsic," in which he enumerates all the discoveries of other nations; but when he considers the German invention, which overshadows them all, he can "hardly refrain from offering up his thanks to Divine Providence for being born in a German Volk und Land."

The traditional date of the invention was still preserved in this century and on midsummer day of 1840 the fourth centenary of the invention of printing was celebrated in various cities of Germany with ceremonies of solemnity, of rejoicing and of enthusiasm. Invitations were extended to the world outside of Germany to join with them, and it became an international as well as a national festival.

In 1837 a bronze statue of Gutenberg was erected in the space opposite the theater in Mainz. The expense (26,000 florins) was defrayed by popular subscription from all parts of Europe. The Danish sculptor, Thorwaldsen, was secured to model the statue, and it was cast at Paris by a Frenchman.

These celebrations have generally commemorated the art of printing rather than the inventor, and as Leipsic has been the center of the publishing trade in Germany the most important celebrations have been held there. Strasburg has, however, had a celebration every fifty years.

This year the celebration at Mainz is especially to commemorate the inventor, but at the same time the world may express its appreciation of what it owes to the invention.

THE SIGNIFICANCE OF PRINTING.

After speech and after writing, which had been the slow growth of the ages, the art of printing should be regarded as next in importance. It has been called the "art preservative," the "nurse and preserver of all the arts," while other expressions in similar vein have been applied to it, and surely, if it had no other claim to our gratitude it would be worthy of all honor.

To preserve for posterity the records of the past, the discoveries of science, the imagination of genius, the greatest thought of the greatest minds, nothing could more properly claim our consideration and our respect.

But printing has done more than this. Besides being a preserver of human thought and the record of human action, it has been an instructor and a civilizer of the human race.

While it disseminated knowledge more widely and more rapidly than the hand of the scribe, it was also more reliable and accurate, for it multiplied copies which were exactly alike, and did not suffer from changes and errors in copying, which were only too numerous in the manuscripts, no matter how conscientious and devoted the scribe might be. And he was not always overscrupulous in adhering to his text if a turn of a letter or an inserted line might help his doctrine or theory.

The multiplication of printed copies gave opportunity to compare texts with diverse and widely separated manuscripts. It restricted the fraudulent changes and additions of biased copyists and editors, which have been too frequently imposed upon the scarce and sometimes unique copies of biblical and classical writings.

This opportunity and its known abuse have rendered many of our important records untrustworthy. Thus the very lack of printing affected the truthfulness of our manuscript literature, and was nearly as great an injury to the human race as the invention has, since its advent, become a blessing. When, however, it placed the Bible and the book of meditation and devotion more cheaply in the homes of the people, it took the place to some extent of the priest and the confessional — it became its own interpreter and comforter — the awakened conscience began to feel the possibilities of its freedom and the democracy of thought made ready for the Reformation.

The work of the Reformation has been carried along on the wings of commerce, and intercommunication by means of the printed page has tended to destroy prejudice and to promote peace and good will.

This, then, has been the work of printing. It has brought us our books, our libraries and our schools; has been the mainstay and supporter of our church work and philanthropies, and, more than all, has culminated in the newspaper, which brings us daily into touch with all the world and makes the brotherhood of man a conception possible and actual.

Let us imagine for a moment what we should be without the art of printing.

The newspaper is gone and the radiance of the noontide sun has vanished. The libraries are lost to us, the religious publication disappears, and the twilight of the modern world comes back to us.

The school is abolished, the child comes to his mother's

knee for oral instruction and folk-lore, and the darkness of the Middle Ages is upon the face of the earth.

Although there was a little light here and there, especially where the universities were starting, this was the general condition of Europe in the fourteenth century.

FROM MANUSCRIPT TO PRINTED PAGE.

The Benedictine monk sat in his cold and cheerless cell, or in the scriptorium of the monastery, and copied with careful and devoted hand the sacred writings of the Bible and the Saints, or the masterpieces of classical antiquity. Other monks and other scribes have done good service in the work



JOHN GUTENBERG.

[From an old print in the National Library at Paris. (From Lacroix.) Made from the print in Theodore L. De Vinne's book, "The Invention of Printing."]

of transcription, but to the Benedictine we are most indebted. Without his conscientious labor much of the ancient literature which we now have would have been irretrievably lost, and to him and his order let us pay our distant tribute of gratitude.

But this was a slow and laborious process of reproducing single copies, and if the people were to be reached and their wants satisfied some quicker way of multiplying copies must be found.

The engraver came to the task. Blocks of wood were engraved with pictures illustrating biblical subjects or stories of the Saints, perhaps accompanied with some words or sentences cut on the same block, in relief, and then printed on single sheets of dampened paper by means of friction, like a "squeeze" from an inscription. These were numerous in Germany and the Low Countries, the earliest dated print being a St. Christopher, which bears the date 1423.

They were generally copied from similar sheets that had been circulated in manuscript, and, with the playing cards, form the earliest printed publications. It is generally conceded that none of them could have been earlier than about the middle of the fourteenth century. A number of these pictures with engraved text could be printed from the blocks on sheets that might be folded and sewed together like the books in manuscript, and so there came into being, early in the fifteenth century, the block-books. These were the product of wood-engraving, or xylography, and like the broadside sheets, were printed from solid wooden blocks, not with a press, but by rubbing with a dauber or frotton.

One of the earliest and most important of these block-books was what is called the "Biblia Pauperum," or Bible for the Poor. This was a series of biblical pictures, with short explanatory texts, and had been popular, as a manuscript, for several centuries. At least four distinct editions, two in Latin and two in German, are known, of which three were printed in Germany after the introduction of typography. One copy, in Latin, is probably of Dutch origin, and printed before 1450.

Some of the block-books of about this period, the early part of the fifteenth century, contained pages of text, in addition to the pages of illustration. Of these the "Ars Moriendi," or the Art of Knowing How to Die Becomingly, is one of the most important.

The "Donatus," or Boy's Latin grammar (it was named after the Roman grammarian) was a very popular block-book, although it had no pictures.

The early block-books were printed a page at a time, on one side of the sheet only, and were not gathered into quires but were bound in sheet after sheet; sometimes the sheets were pasted together back to back, and thus had the appearance of manuscript written on both sides of the leaf. Somewhat later, possibly after the introduction of printing at Mainz, appeared the "Speculum Humanæ Salvationis," sometimes called the "Speculum Salutis," or Mirror of Salvation. It is called a block-book, although partly printed from type. There are two editions in Latin rhymed verse, and two editions in Dutch prose, all without date, name, or place of printer. The illustrations are from the same blocks, but as there are certain variations in the arrangement of the letters of the text, it is quite clear that much of the sixty pages of text was set up with wooden types, and perhaps with metal types cast in sand molds; these editions probably belong to Holland, and seem to be the work of one printer. This "Speculum" was printed two pages at a time, the sheets were gathered into quires, some of the leaves were printed on both sides of the paper, and there is good reason to believe that the press was provided with a frisket. Dates have been assigned to the "Speculum" all the way from 1410 to 1480, but the first positive date we have is 1481, when Veldener, at Utrecht, cut up and used some of its blocks. Like the "Biblia Pauperum" the "Speculum" was a popular work of biblical instruction for the unlettered friars as well as for the common people.

THE BIBLE IN PRINT.

But the Bible itself was at last given to the world, printed with metal types cast in a mold. This appeared about 1455, but it must have occupied several years in the process of printing, and was begun, perhaps, as early as 1450. It is called the Gutenberg or 42-line Bible. It is a well-printed book, folio in size, comprising 641 leaves, printed on both sides of the leaf, two columns to the page, and excepting the first few pages, 42 lines to the column.

Considering the difficulties to be met with in such early work it can be called a masterpiece of printing. The style of type is the Missal type, such as was employed in missals, Bibles and other church service books. This was a German black letter — a Gothic character developed from the ancient Roman letter. This was produced to better advantage in the lower-case or small letter than in the upper-case or capital letter. In fact the lower-case letter was a later form than the capital, and first came into use in the early Middle Ages. The beauty of this pointed Gothic type is largely due to the

fine caligraphy of the scribes and the accompanying ornament of the illuminator.

In the 42-line Bible it is a very compressed black type, fitted so closely as to leave scarcely any room around the letters for that marginal blank or whiteness needed to relieve the eye, so that it becomes tiresome and far from legible. This may account for the fact that copies of the book were not valued or preserved, and the accidental discovery of a copy in the library of Cardinal Mazarin two hundred years later gave it the name of the Mazarin Bible.

This is regarded as the first printed book, and it is considered appropriate that the Bible should be the book to inaugurate the new era of civilization, and its production is now generally ascribed to John Gutenberg, of Mainz.

GUTENBERG THE INVENTOR OF PRINTING.

Of the life of Gutenberg we know very little, and yet that little is detailed history as compared with the facts about any of the other persons to whom the invention of printing has been ascribed.

In 1420 many noble families left Mainz to escape the exactions of the burghers, and among them was the Gensfleisch family, who took refuge in Strasburg. In 1430, the son, Johann, who had adopted his maternal name of Gutenberg, was included among a list of the citizens exiled from Mainz, to whom the Elector, Conrad III., granted amnesty. From several slight notices it appears that Gutenberg continued to reside at Strasburg, and in 1439 he was actually, though secretly, engaged in the process of printing. This information comes to us from the official report of a lawsuit wherein Jörge Dritzehen, for himself and his brother Claus, sues Hans Gutenberg to admit them into a certain business association as heirs of their brother Andres, who had been connected with Gutenberg, and had recently died, or to repay or account for certain money put into the concern by Andres. The most important facts developed by this trial are :

1. The reputation for honesty and inventive capacity sustained by Gutenberg, although he was continually in need of money.

2. A certain goldsmith, Hans Dünne, deposed that three years before he had earned from Gutenberg nearly 100 guilders merely for that which belonged to printing.

3. That several years before this time Gutenberg had taught Andres Dritzehen the art of polishing stones, and afterward other arts and secrets, and for a considerable time they had exercised their trade together with profit. Dritzehen had gone security when they bought lead and other things belonging to it.

4. That Andres, when borrowing money from another party with which to pay Gutenberg, stated himself to be a maker of looking-glasses. He had expended during several years in his experiments and work with Gutenberg, some 500 guilders, for part of which he had to mortgage his income.

5. Gutenberg accepted Andres Dritzehen into partnership, with Anthonie and Andres Heilman and Hans Riffe in the pilgrimage to Aix-la-Chapelle about the looking-glasses, although he feared the friends of Andres Heilman might think it was sorcery. They prepared themselves with their art, but the pilgrimage was put off for one year.

6. In the meantime Andres Dritzehen was taken ill, and on his death-bed sent word that the four pieces which were lying in the press should be taken out and separated and laid on the press so that no one might know what it was, because Gutenberg would not like that anybody saw it.

7. This partnership was to last for five years, and in case any one of the four should die in the meantime, then all their art, tools, and work made already should remain with the others.

The written contract was produced in court, and the judge's decision, dated December 12, 1439, obliged Gutenberg to repay to the Dritzehen brothers a portion of the money advanced by Andres.

Gutenberg was on the tax roll in Strasburg until 1444, and is next heard of in Mainz in 1448. There he was soon again at work trying to bring forth better results in the way of printing. He was still apparently without means, as in 1450 he was compelled to borrow some 800 guilders from another citizen of Mainz, John Fust, for the purpose of making tools, etc., for printing, and on which a mortgage was given to Fust. After a couple of years Fust advanced another 800 guilders for paper, ink, hired help, etc., which was to be paid by a division of receipts from the sale of their work.

The product from this partnership is not known, but it was apparently not satisfactory to Fust, as we find from a Notarial Instrument dated November 6, 1455, that he foreclosed on the mortgage and secured possession of the printing plant and a judgment with six per cent interest. This was claimed by Gutenberg to be contrary to law, and it is not known that it was ever paid.

FIRST PRODUCTIONS FROM THE PRESS.

About this time, or soon after, appeared what has been regarded as the first printed book, the Gutenberg-Fust Bible, or "Bible of 42 Lines." It must have been printed before August 15, 1456, for, in the Paris copy there is a statement by the rubricator that he on that day finished the rubrication and the binding of the volume.

There is another Bible, printed about this time, called the "Bible of 36 Lines." By some it is ascribed to Gutenberg, because it is printed in the display type of the "Letter of Indulgence of 31 Lines." Others attribute it to Albrecht Pfister, of Bamberg, who used this same type some years later. Professor Dziatzko, librarian of the University of Goettingen, has recently made a very careful comparison of these two Bibles, showing that at least a part of the 36-line was set up from the 42-line Bible, and concludes that they were probably produced in the same shop at the same time, Gutenberg and Pfister printing one while Gutenberg and Fust were printing the other.

Gutenberg's press had not been otherwise idle during these five years while he was producing the Bible. It is probable that he did more or less job printing, which, from its nature, would not be preserved for any length of time. Of work of this kind during this period there have come down to us two "Letters of Indulgence" granted by Pope Nicolas V. to those Christians who should during three years from May 1, 1452, contribute to help the King of Cyprus against the Turks. These were single sheets of vellum, about nine inches high and thirteen inches wide, printed on one side only, with the year printed in and leaving the day of the month, together with the name of the recipient, to be filled in with pen.

One of these indulgences contains 31 lines, and, as its display type is identical with that which is used in the 36-line Bible, it is generally ascribed to Gutenberg. There are four issues of this 31-line Indulgence bearing printed dates of 1454 and 1455, and the earliest date of sale is November 15, 1454.

Of the 30-line Indulgence, the large type of which is the same as the small type of the 42-line Bible, two editions have been preserved, also with printed dates of 1454 and 1455, the earliest date of sale inserted in any known copy being February 27, 1455.

FUST AND SCHOEFFER.

Fust associated with himself Peter Schoeffer, a native of the village of Gernsheim near Mainz, who had been a copyist, and possibly a student, in the University of Paris in 1449. He married Fust's daughter and appears to have been an excellent man of business, and the new firm went on and

produced one of the handsomest books known to the annals of printing, the "Psalter of 1457." This has also the distinction of being the first book printed with a date, being issued on August 14 of that year.

A second edition of the Psalter was issued in 1459, and, after several other works, they produced in 1462 another edition of the Bible, which is known as the "Fust and Schoeffer," or "48-line Bible," and is the first printed Bible bearing a date. The type is less pointed or spiky, rounder, simpler and much more easily read than that of the 42-line Bible. It may be called the Round Gothic, and for usefulness and



JOHN GUTENBERG.
Statue over the main entrance to R. Hoe & Co.'s works in New York city.

beauty combined is not excelled by any other known Gothic character. Similar types were much used by other printers, especially German and French, for the next twenty years, or until superseded by the introduction in Italy, and from there to other countries, of the Roman character.

In 1462 occurred the capture and sack of the city of Mainz by Adolph II., Count of Nassau, who had then the support of the Pope, Pius II., against the incumbent of the archbishopric, Diether, Count of Isenburg, whose recent election was claimed to have been secured through corrupt means. Fust's house was burned, his printing materials destroyed, many citizens expelled, and for a year or two business in Mainz was greatly broken up. The journeymen printers naturally sought other fields for work, and soon their presses were established in Germany, Italy and neighboring countries.

Fust is supposed to have died of the plague at Paris in 1466.

Schoeffer continued to print successfully and prolifically until his death in 1502.

These three have been called the associate inventors of printing: Gutenberg the inventor, Fust the promoter, and Schoeffer the improver of the art. Neither of them, as far as is known, ever specifically claimed the invention, but in the colophon to the "Institutes of Justinian," issued by Peter Schoeffer in 1468, soon after Gutenberg's death, it is stated that two men of Mainz, both named John, were the first printers of books, and that Peter came later but reached perfection first.

This statement is repeated by Schoeffer in several of his later books, while contemporary references ascribe the invention to Gutenberg, and it is not until after the close of the fifteenth century that Peter Schoeffer's son John, who had already more than once given Gutenberg credit for the invention, began to claim the glory of it for his grandfather, John Fust. This claim was magnified and repeated and became the current tradition until the investigations of recent years have cleared away the fictions and revealed the facts.

THE INVENTION.

Other cities have claimed the invention, as many as fifteen in all, more than twice as many as laid claim to the immortal father of poetry; but all these claims have vanished before the searchlight of modern investigation, except that of Mainz, and, in a different degree, that of Haarlem.

Dr. van der Linde, in 1870, punctured the Costerian myth, but the Dutch will not lightly let their inventor go, and Haarlem is full of tributes to Coster even as late as the handsome monument of 1856. There are evidences of early printing in Holland, which have led Mr. Hessels, the translator of van der Linde's "Haarlem Legend," to support the Haarlem claim in his article on Typography in the Encyclopædia Britannica. Later researches have tended to place the work of the unknown Dutch printer at a date later than that of Gutenberg at Mainz.

What is this art of printing, the invention of which we ascribe to Gutenberg?

Is it the impression of some form or color upon a suitable surface?

No!

For that form of printing, with seals, dies, etc., was common among the Assyrians and in the commercial houses of ancient Rome.

Is it the use of movable types, or letters, with which sentences and pages can be rearranged and reprinted?

That has been the common and general notion of most people who have not given the matter thought, and it is so expressed in most of the encyclopædias, but the movable types had been in use in China for centuries, and possibly in the "Speculum" of Holland, and still typography was not achieved.

Practical printers emphasize the importance of the accurate and unvarying size of the body of the type. The continuous use of a letter or two varying from the others in size of body, in a direction at right angles to the line, even to the one-hundredth of an inch, will in the course of a few lines cause such confusion and jumble of types as to make further composition impossible.

This nicety and accuracy of size could not be secured by means of wooden types, nor of metal, nor of metal types the body of which was fashioned by cutting. It was only to be accomplished by casting them in a mold.

This, in addition to the movability of the letters, was what Gutenberg invented. The four "forms" which he was so fearful might be discovered in place, put together, at the time of the trial at Strassburg in 1439, were most probably the three pieces of his adjustable type-mold, and the matrix with it.

The inventor of the type-mold was the inventor of printing. This view of the matter has been very clearly set

forth by our own master printer, De Vinne, in his excellent book on the "Invention of Printing," the second edition of which was published in 1878 and has long been out of print. A new edition, brought up to date, is now much needed.

GUTENBERG'S LATER WORK.

Of Gutenberg's life or work after the Fust lawsuit we know with certainty very little. Despoiled of his printing plant and again thrown upon his own resources, without money or stock or tools, but not, we have reason to believe, without friends, he continued the work to which he had consecrated his life.

In a chronicle by Philip Lignamine, published in Rome in 1474, when describing the events of the year 1459, it is stated that "in the city of Mainz in Germany John Gutenberg and another whose name is Fust each print 300 sheets per day."

Although we can not say that Gutenberg ever attached his name to a printed work, the following books are confidently ascribed to him during this period: The "Tractatus racionis et conscientiæ" of Matthew of Cracow, the "Summa de articulis fidei" of Thomas Aquinas, both of which appeared without date, and the "Catholicon," or dictionary, of John Balous of Genoa, which is dated 1460.

The colophon of the "Catholicon" gives praise to the Most High for exalting the city of Mainz and states that "this renowned book was printed not by means of pen or pencil or stencil plate, but by the admirable proportion, harmony and connection of the punches and matrices."

Several other books and tracts are ascribed to Gutenberg, and a broadside "Letter of Indulgence," bearing date of 1461, which is printed in the same type as the "Catholicon," which type was known to be used afterward at Eltville, a suburb of Mainz.

There has recently been discovered another book which may perhaps be attributed to Gutenberg. It was announced about two years ago by Rosenthal, the bookseller of Munich, as "Ein Missale speciale volkommen unbekannter Druck Gutenberg's," and is apparently a missal of the diocese of Constance. It is printed in the smaller type of the Fust and Schoeffer's "Psalter of 1457," which type may very possibly have been cast by Gutenberg before Fust obtained possession of the plant in November, 1455.

This "Missal" is just now a subject of discussion by bibliographers in Europe. Those who think that Schoeffer printed it give it a date of about 1470. Others, with considerable reason, claim that it must have been printed before the "Psalter of 1457." If this view be accepted, and considering that there was hardly sufficient time to print the "Missal" between the "Bible of 1455-56" and the "Psalter of 1457," it naturally follows that the "Missal" must have been produced before the "Bible of 42 Lines," and must therefore be regarded as the work of Gutenberg and the earliest known printed book.

It is some consolation for us to know that the last years of Gutenberg were made comfortable. It appears that in 1465 he was received by Adolf 99., Archbishop of Mainz, as a servant and courtier for life in his residence at Eltville. The reason for this appointment is not specified in the act, but it may be regarded as an appreciation of the benefits which the new art had conferred upon the church and the world at large.

Gutenberg, probably now enfeebled by these many years of unremunerative and unappreciated toil, by the burdens of debt and the trials of disappointment, was not long to enjoy the ease and comfort of a life at court. On February 26, 1468, Doctor Humery, the Syndic of Mainz, acknowledges the receipt from the Archbishop of all the "formen, characters and other instruments connected with printing which John Gutenberg left after his death."

Doctor Humery, who seems to have had some claim on these materials, also agreed that he would not use them in any other place than Mainz, and, if they were to be sold, preference should be given to a citizen of Mainz. This testimony, after his death, is the first recorded tribute to the work and worth of the inventor, and shows that, then as now, his native city held him in honor.

Gutenberg is supposed to have been buried in the church of St. Francis, at Mainz. His memory has had far from a peaceful rest, but after centuries of controversy and aspersion the world seems at last ready to give the great inventor his due. This feeling will be expressed in America by the exposition to be given by the Typographical Union of New York city in May, while over the entrance of the new building of Hoe & Co. will be placed a heroic bronze statue of Gutenberg, the work of an American sculptor, Mr. Ralph Goddard. [See page 215.]

In Michigan the librarians have invited the press associations and Typothetæ to unite with them in some kind of a quincentenary celebration, and have arranged that one session of the annual meeting of the Michigan Library Association in the autumn of 1900 shall be devoted to the inventor of printing.

What the twentieth century has for us in the improvement of printing may not now be said. The Linotype has effected some changes in method of work. The X-rays have been tried, and it may be that they will be used to pierce through solid reams of prepared paper and print them at a stroke. It may be that the electric current, through the form of type or the stereotype plate, as has already been proved possible, will print the sensitized paper without the use of ink. In either case the use of types is required, and we honor Gutenberg, the first typefounder, as the inventor of the art of printing.



"THE BOSS" AND "GINGER."

THE same arguments used for promoting truth are used for faking, and this prevents some from advertising except in quiet ways.—*S. O. E. R.*



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SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, $2.

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JOB COMPOSITION: Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

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CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. $1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

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Two years ago, with the sole object and desire to assist in further educating the craft, THE INLAND PRINTER established a Specimen Exchange. It was not a money-making scheme. No remuneration was asked. Members were only requested to observe a very few simple rules and pay the express charges on the cases they received. Substantial cases were made at a considerable expense—one to travel east, the other west. These cases were filled with practical specimens of printing of an educational character. A few simple rules were made for the government of the Exchange, a set of which was placed in each case and also published in THE INLAND PRINTER. The members all agreed to obey the rules. A few did as they promised, while others totally disregarded them. Some refused to take the cases out of the express offices, and THE INLAND PRINTER was obliged many times to pay the charges in order not to impose unjust and heavy burdens upon the members who were willing and anxious to keep their part of the contract. The No. 1 case, which traveled in the West, fared much better than did the No. 2 case, which traveled in the East. So great was the annoyance and expense that the cases had to be called in.

Two years' trial has proven the plan injudicious, because the members would not adhere to the rules, and also on account of the heavy express rates.

Still having the desire to lend its aid in this cause, THE INLAND PRINTER has agreed to the following plan, whereby the expenses will be greatly reduced. It is a plan whereby its readers can keep, as their personal property, the specimens which they receive:

It has been decided to classify the specimens put them up in parcels, and prepay the postage at the rates appearing in the classified list below. It is to be distinctly understood that the specimens offered for sale are not guaranteed to be ideal specimens. They will be such as are received from time to time—good, bad and indifferent. However, care will be exercised in putting up the parcels to have them contain as many excellent ones as possible:

ENVELOPE CORNERS—Ten cents for a package of twelve.

NOTE-HEADS—Ten cents for a package of twelve.

LETTER-HEADS—Ten cents for a package of ten.

BILL-HEADS—Ten cents for a package of ten.

BLOTTERS—Fifteen cents for a package of twelve.

BOOKLETS AND BROCHURES—Fifteen cents for a package of six.

MISCELLANEOUS—A package of miscellaneous specimens will be sent for twenty cents. These specimens will be carefully assorted.

By this plan patrons will be able to select the specimens best suited to their needs. It is not the intention to make this a money-making business, and the charges are aimed to be merely nominal.

Orders for samples should be addressed direct to Ed S. Ralph, at Springfield, Ohio, and *not* to THE INLAND PRINTER.

LYTTON ALLEY, Nashville, Tennessee.—Specimens very creditable.

BURLING BROTHERS, Freeport, Illinois.—Card neat and in good form.

BETZ & ORR, East Liverpool, Ohio.—Blotters attractive and well printed.

READING EAGLE, Reading, Pennsylvania.—Your cover-page is very good indeed.

MUNHALL PRINTING HOUSE, Champaign, Illinois.—Circular very neat and artistic.

ELBERT BEDE, North Branch, Minnesota.—Specimens neat and good as to design.

FRANK LANDIS, Nebraska City, Nebraska.—Business card very neat and attractive.

HERMAN WEHRHAN, Shell Rock, Iowa.—Your folder is very good and to the "point."

PETER R. JOHNSON, Clarkfield, Minnesota.—Specimens neat, but not out of the ordinary.

KOONTZ BROTHERS, Mount Pleasant, Pennsylvania.—Blotters very attractive and neat.

KARL C. MINER, Montague, Massachusetts.—Specimens, as a whole, neat and well displayed.

E. F. ROWE, Rochester, New York.—Specimens all very neat and creditable. Presswork good.

CHARLES H. ODELL, Chicago, Illinois.—Your specimens are all well designed and quite artistic.

GEORGE H. HOPE, Providence, Rhode Island.—Cover-design good and on the artistic order.

ROBERT S. BOYNS, Sacramento, California.—Letter-head design neat, artistic and well designed.

W. J. POOLE, Rossland, British Columbia.—Both letter-heads attractive and artistic as to design.

EDMUND G. GRESS, Easton, Pennsylvania.—Specimens neat, artistic, well designed and displayed.

R. T. HICKMAN, Windber, Pennsylvania.—Envelope corners very neat, harmonious and well displayed.

WILL M. TRAER, Vinton, Iowa.—Letter-head and bill-head good as to design and quite artistic. The only criticism

we make is that too much space is devoted to the lower panel, giving undue prominence to unimportant items.

WILLIAM BREITENSTEIN, Louisville, Kentucky.—Your letter-head is good as to design and quite artistic.

E. B. CALDWALL, Glidden, Iowa.—Envelope corner good. Type employed for main line on note-head too large.

EDGAR L. WILDES, St. James, Minnesota.—Letter-head neat and well balanced. Envelope corner ordinary.

THOMAS DUSTIN, Exira, Iowa.—Specimens all neat and well displayed. Blotter excellent and very attractive.

F. C. DIERS, Exeter, Nebraska.—Your specimens are excellent. The display is forceful, yet neat and attractive.

BUCKLEY, Printer, St. Albans, Vermont.—Both of your blotters are neat, but your March blotter is much the best.

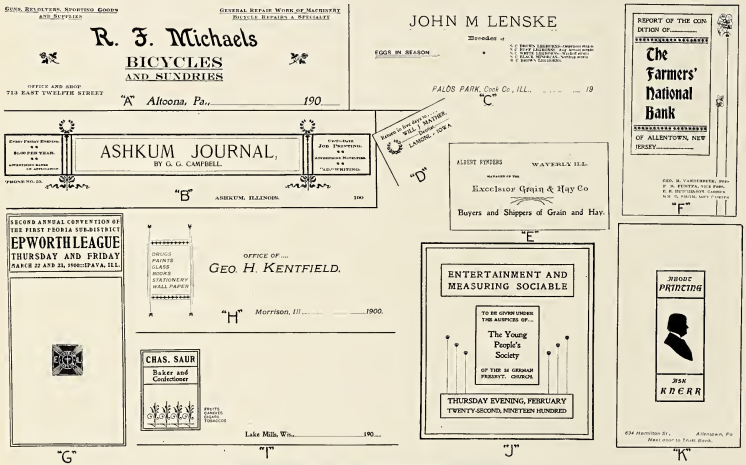
MACK F. PAYNE, Owensboro, Kentucky.—The presswork on your insert is much superior to that on the pamphlet in which the insert appears.

WALTER REDFIELD, Shenandoah, Iowa.—Envelope corners good as to design, but the panels and the type employed are too large. Note-head neat.

JOLLY E. HOWE, Shreveport, Louisiana.—Panel on Lay bill-head too elaborate and fancy; otherwise good. Other bill-head ordinary. Card very good.

D. GUSTAFSON, Red Wing, Minnesota.—The dignified simplicity of your specimens is praiseworthy. They are correctly displayed, whited out and balanced.

P. L., Roxbury, Massachusetts.—In the black proof of the Speed label not enough prominence is accorded the line



SOME GENERAL EXAMPLES OF JOB COMPOSITION.
(See reference to these in the text.)

R. EARL WILLIAMSON, Jamestown, New York.—All of your specimens are good as to design and the composition neat.

MAURICE DANIHY, Rochester, New York.—Letter-head neat, well balanced and attractive. Other specimens only ordinary.

BERNARD MCGINTY, Doylestown, Pennsylvania.—Viewed as a whole, your specimens are very neat and presswork excellent.

ARTHUR W. PUGH, Houston, Texas.—Your ad. for the St. Louis Electrical Supply Company is excellent, artistic and attractive.

CHARLES W. HENKE, New Paynesville, Minnesota.—Your card specimen is good, but the note-head is very coarse and devoid of merit.

HERBERT RUBEY, Shenandoah, Iowa.—The specimens by you and Mr. Crawford are very neat, well designed and on the artistic order.

"Boots and Shoes." The bronzed label is the best, because more prominence is accorded the line above referred to.

R. L. PAYNE, South Haven, Michigan.—We are pleased to note the great improvement in your display work. It shows that you have the ability and willingness to learn.

JACKSON QUICK PRINTING COMPANY, Waterbury, Connecticut.—Your specimens are all excellent. They possess that individuality of character so essential to artistic printing.

R. V. LARKIN, St. Louis, Missouri.—The composition on your card is not suitable for that class of work. It partakes too much of the ad. style and not enough on the invitation order.

HARRY M. REUSSER, Berne, Indiana, asks the following question: "In throwing in type, on which end of the line do you commence, at the beginning of the line which is to your thumb side, or at the other end of the line?" Begin at the right-hand side—"the other end." This is about the first

thing you should have been taught when you commenced the trade.

Nolan Davis, Fresno, California.—Letter-head neat, artistic and well designed. We would make reproductions of both reprint copy and reset job had the copy been suitable.

Will L. Gefperte, Gallipolis, Ohio.—Specimens all good as to design, composition, balance and finish. We



No. 1.

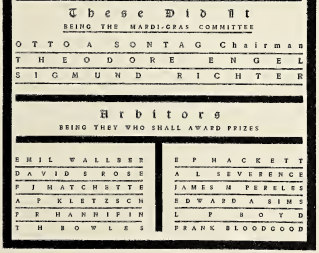
reproduce the Kling note-head, example No. 1. The light-face rules at top and sides of this heading aid materially in finish as well as balance.

E. B. Woolsey, Chillicothe, Missouri.—Too large type is employed on some of your card specimens. Many an otherwise good specimen is ruined by the employment of too large type.

The News, Ivesdale, Illinois.—Your little brochure is very good. The ad. composition is forceful and well balanced; the commercial specimens neat, well balanced and correctly whited out.

Howard Goddard, Aurora, Nebraska.—Your blotter is much better than the sample furnished you for a guide. Your No. 1 letter-head is the best, although the only difference is in the type used.

Burton E. Emmett, Milwaukee, Wisconsin.—The carnival invitation designed by you and printed by Messrs. Breithaupt & Sontag, is an artistic one. We reproduce one



No. 2.

of the pages, specimen No. 2. It was printed on antique finish turkey-red stock, the rules being in lemon yellow and the type in black. The effect was both pleasing and artistic.

W. J. McCully, Cass City, Michigan.—Your blotter is excellent as to design. It was not necessary to employ more than one color on a job of this character. A one-point black-face rule, instead of the light rule, would have helped the central panel very much.

Thomas W. Baker, Exeter, California.—Considering your equipment, your work is not bad. Get the book published by The Inland Printer Company, "Job Composition." It will be a big help to you.

Phœnix Printing-Office, Augusta, Georgia.—Blotters very attractive and well displayed. Cut used on letter-head not appropriate. Fagan folder very forceful and excellent as to display. Other folder good.

Albert W. Dippy, Philadelphia, Pennsylvania.—We are much pleased to note the improvement in your latest parcel of specimens over those previously sent. The Paxson blotter is especially neat and attractive.

Stonebreaker Brothers, Baltimore, Maryland.—With the exception of the composition on the title-page, the Evans catalogue is very good. The color-work on the plates is fine. We do not see how it could be better.

Art Yeager, Newman, Illinois.—Considering your equipment, we think your specimens are very creditable. Your ad. specimens are forcefully displayed and attractive.



No. 3.

We reproduce your funeral announcement, specimen No. 3. We do this because it is correct in form and to provide a contrast example to specimen No. 5.

Charles M. Berkheimer, Bedford, Pennsylvania.—Your ad. specimens are excellent. Commercial specimens neat and well designed, with the exception of the title-page of by-laws, which is not in suitable form.

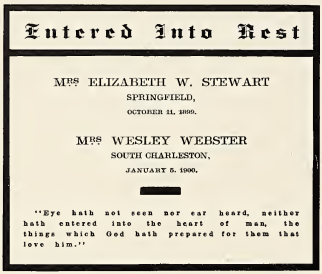
E. H. Lewis, Chariton, Iowa.—Your large parcel of specimens reflect credit for their neatness. You would derive more benefit from this department by sending two or three specimens at a time and sending frequently.

Alex. Leinker, Keokuk, Iowa.—Type employed on promissory note is too heavy and not suitable for such work. The Schmidt letter-head is very neat and quite an improvement over the copy. Other specimens only fair.

S. P. Woollen, Peoria, Illinois.—Your large parcel of specimens, embracing almost every kind of job printing, is certainly a creditable and artistic collection. You have every reason to be proud of your work. There is not a bad

specimen in the lot. In the future we would be pleased to have you send few specimens at a time and furnish black proofs, clearly printed on white paper.

C., Lyons, Kansas.—Your funeral announcement, specimen No. 5, is not good. It should have treatment like to specimen No. 3. Fancy border should have no place on an


Entered Into Rest

MRS ELIZABETH W. STEWART
SPRINGFIELD,
OCTOBER 21, 1899.

MRS WESLEY WEBSTER
SOUTH CHARLESTON,
JANUARY 5, 1900.

"Eye hath not seen nor ear heard, neither hath entered into the heart of man, the things which God hath prepared for them that love him."

No. 4.

announcement of this kind. We also show another form, specimen No. 4. In regard to turning rules in a newspaper, where a member of the editor's family dies, modesty should prohibit any display of this kind. A brief announcement, with no turned rules, is proper. Your letter-head and card are too fancy.

THE LYLE PRINTING COMPANY, Hillsboro, Ohio.—Your blotters are neat, but do not possess that attractiveness which should be a characteristic of this class of printing-house advertising. Other specimens neat and creditable.

PERCY T. PEARCE, San Antonio, Texas.—Considering your age and experience, your specimens are quite creditable and neat. You have the ability to make a good job compositor, but you must make up your mind to study.

G. W. BRONG, Philadelphia, Pennsylvania.—Your specimens are all artistic as to design and composition. Try to send black-and-white proofs as well as finished specimens. Camelot specimens excellent. Quill specimen only ordinary.

W. O. GRAHAM, Kansas City, Missouri.—Your cards are excellent. Your brochure, "The Land of Ideals," is a very praiseworthy one, from a printer's standpoint. It is also a scholarly piece of literature of which you should feel justly proud.

MERTON ALEXANDER, Charlotte, North Carolina.—Considering your experience and complement of material, you have no reason to be discouraged. Study and persevere. Get the book published by The Inland Printer Company, "Job Composition," it will help you.

CHARLES P. DOWNS, Warsaw, Indiana.—We are much pleased at the progress you have made in your display work, and you have every reason to be proud of it. It shows what a man with pluck and a willingness to study can accomplish. Your specimens are unique and attractive.

C. W. LUSE PRINTING HOUSE, West Fairfield, Pennsylvania.—Taken as a whole, your specimens are quite creditable. We can not criticise such large parcels of specimens other than in a general way, which is not very satisfactory. Three or four specimens at a time is best for all concerned.

OSCAR NELSON, Decorah, Iowa.—The Lenske letter-head is neat, but it has its faults. The word "Breeder" is too large and the type employed not in harmony with the other type. A lead should have been placed between the lines set in 6-point. We reproduce this letter-head, specimen "C."

L. M. REPPY, Red Bluff, California.—The type employed on your blotter for the reading matter is entirely too large. It gives the work a crowded appearance and detracts from the display. Your cards are creditable. You should exercise due care not to use too many ornaments and fancy borders.

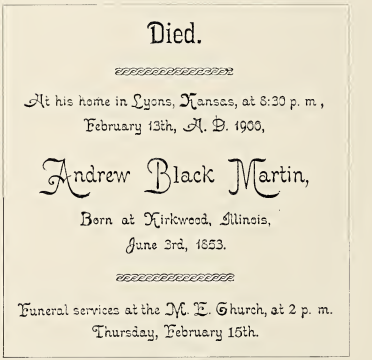
LENNIS BRANNON, Talladega, Alabama.—Your blotters are among the best we have seen. They are very attractive and artistic. Try and send us black proofs the next time. We would have made a reproduction of the one employing the speaker cut had we been furnished with a black-and-white impression.

J. WHIPPLE, Tuscola, Illinois.—The specimens of amateur printing which you sent are certainly among the worst we have ever seen. It is sad to note that people will sometimes mistake their calling and embark in the printing business when they should be in some business that requires no art and very few brains.

HARVEY H. KNERR, Allentown, Pennsylvania.—Your card is unique and artistic. We reproduce it, specimen "K." Its fault lies in the employment of Bradley Italic capitals for display lines. Had Jenson capitals, or some other type which is easily read, been employed, this card would rank among the best that we have seen in many days.

WALTER E. MCLAIN, New Vineyard, Maine.—Considering your limited experience, your specimens are not bad. You employ too many type faces in conjunction, and use rather large type, some of which do not harmonize very well. We would advise you to get "Job Composition," published by The Inland Printer Company. It will tell you many things you very much need to know.

THADDEUS S. WALLING, Freehold, New Jersey.—Both of your specimens are well designed and artistic. We have no criticisms to make on the ball program. We reproduce the


Died.

At his home in Lyons, Kansas, at 8:30 p. m., February 13th, A. D. 1900,

Andrew Black Martin,

Born at Kirkwood, Illinois, June 3rd, 1863.

Funeral services at the M. E. Church, at 2 p. m. Thursday, February 15th.

No. 5.

title-page of the bank statement, specimen "F." The only criticism we make is on the ornamentation. No ornaments should have been employed. We do not approve the use of meaningless ornaments on work of this class.

CHARLES W. LA DU, Munising, Michigan.—The Shady letter-head was certainly a hard one to master. You did not

do so badly, however. It would have been better to print the heading on unruled stock, because the ruled heading was scarcely deep enough to give the display the proper treatment. It really does not pay to put very much work on



No. 6.

headings of this class unless the customer is charged for it by the hour.

J. B. Edminster, Benson, Minnesota.— Your specimens are all very creditable and neat. We reproduce the reprint copy of the Moen & Gandrud note-head, specimen No. 6, and the reset job, specimen No. 7. This is a great contrast. Your heading is an excellent example of dignified simplicity and correct display, while the copy is one of the worst pieces of amateur work we have seen recently.

Charles J. Schultz, Newark, New Jersey.— Both of your specimens are artistic as to design and composition. We reproduce one of your folders, specimen "J." The only criticism we have to make is on the ornamentation. The ornaments on each side of the central panel should have been omitted, as they are not in keeping with a design of this class. These ornaments detract from the otherwise dignified simplicity of the design.

H. W. Jones, Ipava, Illinois.— Dignified simplicity is evidenced on several of your specimens. We reproduce one of these, example "G." There is one fault in this specimen to which we desire to call attention. There is not space enough between the words "Epworth" and "League." The measure should have been widened one pica, in order to overcome the difficulty. This could easily have been done, as the margins are very liberal.

Hugh A. Allen, Glens Falls, New York, asks the following question. If any of our readers can furnish the information, will they please send it to the editor of this department? "Some time ago I was given a set of printers' imposing tablets, published by J. F. Le Blond, Linwood, Ohio. I have lost them and desire to replace them. I have written the publisher, but have received no reply. Can you tell me where I can get a set?"

C. B. Bergersen, Lamoni, Iowa.— The whiting out on your envelope specimens is faulty. You do not allow space



No. 7.

enough between the lines. Your No. 2 envelope specimen is better than the No. 3. We reproduce your Mather envelope, specimen "D." It is injudiciously ornamented and one more lead should have been placed between the lines. The ornament should have been omitted. With these changes the job would be quite neat. Your certificate is neat and in good form.

H. T. V., Harrisonburg, Virginia.— Your reprint copy of the Dean bill-head is poor, but your reset specimen, No. 2, is much better and a more up-to-date job. The No. 3 specimen is old-fashioned. Neither of the specimens are out of the ordinary. The Revere House cards are both neat, but the No. 2 specimen is the best. In your stationery work try to get away from the old long-line-short-line style, break up your display more and abandon the conventional style when possible. Strive for harmony, good balance and correct whiting out.

George W. O'Neall, Greensboro, North Carolina.— We reproduce the title-page of your folder, specimen No. 8. It is well designed and artistic. Had the ornaments on each side of the word "Attention" been omitted and the word letter-spaced sufficiently to have filled the measure, making



No. 8.

a full line, the job would have been much better, because it would have added strength to a word which needs emphasis.

Will F. Meyers, Lake Mills, Wisconsin.— We reproduce your note-head, specimen "I." It is good as to design, but the ornaments in panel should have been omitted, and the wording at the right of panel placed inside the rules. A smaller size of the same type employed for the name would have been better for the words "Baker and Confectioner," making it a cap. line. This matter should have occupied a central position. This would leave less blank space at the bottom, and not give undue prominence to the wording to be placed at bottom.

H. C. Ordway, Clinton, Iowa.— Most of your specimens are neat and attractive. Cover-designs artistic. We reproduce one of your specimens, the Kentfield note-head, specimen "H." This is a faulty specimen. The panel is entirely too elaborate. A plain, single rule border around this panel would have been much better. The name should have occupied a central position between the panel and the right-hand margin, and the words "Office of" should have been centered with the name. We have repeatedly called the attention of our patrons to the bad effect of too elaborate panels,

and we reproduce this specimen simply as an illustration. Some of your panels are very good.

GOTTSCHALK PRINTING COMPANY, St. Louis, Missouri.— Your specimens are very artistic as to design, composition, color schemes and presswork. We reproduce one of your headings, specimen No. 9. The type and rules were printed right-hand corner, and have more prominence than the manager's name. Set "Albert Rynders, Manager," in small type, and place it in the lower left-hand corner. Omit the ornamental dash. Employ Jenson for main display.

H. C. DUNMIRE, Altoona, Pennsylvania.— Your brochure is excellent and artistic. Blotter very attractive. We repro-



No. 9.

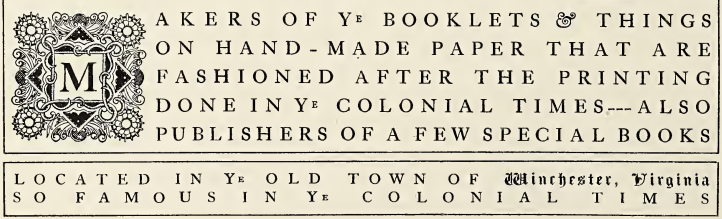
in brown over a buff background. The background under the fleur-de-lis ornament was in light blue tint.

G. G. CAMPBELL, Ashkum, Illinois.— We reproduce your letter-head, specimen "B." It has the fault of not according enough prominence to the date line, and a trifle too much prominence to your name. The design is a good one and thoroughly up to date. In regard to the folder, we think that the same plan of ornamentation should have been followed in the two perpendicular panels. It would have simplified the design and given a more dignified appearance to the job. We object to the fleur-de-lis ornaments set diamond shape. They are too black and detract from the reading matter.

GEORGE W. COURTNEY, Waverly, Illinois.— The Rynders card is bad. You have employed too many type faces in its construction. We reproduce this card, specimen "E." It is impossible to get good results on the plan adopted by you. The most prominent line should be "Excelsior Grain and Hay Co." "Buyers and Shippers of" should be made a catchline. "Waverly, Illinois," should occupy the lower duce the Michaels letter-head, example "A." This specimen is faulty and we reproduce it to illustrate an inharmonious combination of type faces and injudicious ornamentation. The type employed for the name and date-line should have been Engravers' Roman. Aside from this the type used for the name is too large. The ornaments should have been omitted. Had the same style and size type as the word "Bicycles" been employed for the name, 12-point for the word "Bicycles" and 10-point for the words "and Sundries," it would have been a very neat and dignified heading.

DELEGATES TO PRESSMEN'S CONVENTION.

The following delegates to the Milwaukee convention have been elected by Adams, Cylinder and Web Press Printers' Association, No. 51, New York: Representing book and job offices: James J. Gilmartin, Frank H. Stevens, Benjamin Thompson, Bernard J. Carlin and Thomas J. Woods. Representing newspaper offices: James F. Moloney, John J. Lynch, John F. McGuirk, John T. Moran and Charles Winnacott. The vote was a close one.



AN UP-TO-DATE LETTER-HEAD DESIGN.

The words "Enterprise Printing Company," the letter "M" in the fancy border, the words "Winchester, Virginia," and the rules, were printed in red. The balance of the design was in black.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINT-WORKERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enamelled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTO-SCALE.— For the use of printers, publishers and photo-engravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

BRIEF ANSWERS TO A FEW CORRESPONDENTS.— Bruce Duncan, Grand Forks, North Dakota, will find instructions for vignetting half-tones on page 84 of "Jenkins' Manual of Photo-Engraving." P. K. F., Albany, New York.—The piece of wet plate film sent with opaque spots on would show that there is some foreign matter dropped on the sensitized plate before development. The remedy would be to perform the operation more cleanly. Ontario Paper.—You should put in an engraving plant; it is the only way to illustrate properly.

FOR PROCESS-WORKERS' CHAPPED HANDS.—J. Lee Burbeck, Watsonville, California, writes: "Replying to Alex. McD., Montreal, Canada, will say that I think if he will try my recipe for chapped hands he will not have any more trouble. When I was told of this I was working in a photograph gallery, and my hands were so bad that any unusual exertion would crack open the skin so that my hands would bleed in half a dozen places. Squeeze juice from any quantity of lemons, measure, and add the same quantity each of bay rum and glycerin. Shake up well, and add a few drops (about two to a lemon) of carbolic acid. Have bottle handy, and whenever you wash your hands, after wiping dry, rub on a few drops of above mixture. It is a sure cure."

TO GET RID OF THE GLOSS ON PHOTOGRAPHS.—"R. S. V. P.," Boston, wants to know how to get rid of the disagreeable gloss on photographic prints. He makes prints on glossy paper because it half-tones best, and would like to retouch the photograph with soft pencil, but can not do so owing to the slippery surface of the photographs. *Answer.*—The glossy surface of photographs may be abraded so as to take lead-pencil retouching by rubbing over the surface with a circular motion flower of pumice stone or pounce. Another way to get a matt surface on glossy paper is to squeegee on the ground glass instead of the usual ferrotype plate. Precaution must be taken, however, to rub the ground glass thoroughly with powdered talcum, or the print may stick to the glass.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—J. H., New York, writes: "I thank you for your answer to my question in the March number, but am sorry that the question was not explicit enough. What I meant was in reference to the color being applied to the surface on gelatin prints. In all cases where a flat tint or wash of any color was put on, it invariably turned color when dry. What I would like to know is, is there some coating that could be applied to harden the surface of the photo?" *Answer.*—Alcohol, ninety-five per cent, will toughen gelatin prints and cause them to take color readily. A solution of chrome alum or tannic acid will harden the gelatin so that the color will remain on the surface. Most whites are darker when moist than dry, and cause all tints in which white is used to be a lighter shade when dry.

PENROSE & CO.—It has always seemed to us, on this side of the Atlantic, that the process-worker in England had rather the advantage of us, from the fact that he could go to a single store in London and get everything needed in the way of supplies or information for his business, while we have no similar supply depot in this country. A prophet is without honor, however, in his own country, for the writer was visited the other day by the publisher and business manager of an afternoon paper in London who had come to this country to learn how our papers were illustrated, and wanted to know where, in this country, they could best buy a complete engraving outfit. It surprised them to be directed to their neighbors, Penrose & Co. From this firm has been received some pamphlets and pocket publications containing concise information, extremely valuable to all process-men, and from which a few paragraphs are quoted elsewhere.

DYES FOR THREE-COLOR FILTERS.—Baron von Hubl, in his book on the three-color process, "Die Dreifarben Photographie," gives the following as the proper dyes and their strengths for use in glass cells, with a separation between the glasses of five millimeters, or about one-fifth inch:

1. Green filter for red printing plate:
 Acid green (aniline dye), 1 part to 10,000 water..... 1 ounce.
 Potassium bichromate solution, 1 part to 150 water... 4 ounces.
 Water 1¼ ounces.
2. Red filter for the blue printing-plate:
 Biebrich scarlet, 1 part to 500 water.
3. Blue filter for the yellow printing-plate:
 Pyoktanin, 1 part to 20,000 water.

If cells with a greater separation between the glasses are used, then the above solutions should be correspondingly diluted. It should also be remembered that the strength and precise shade of the color filter must depend on the color-sensitiveness of the dry plate used.

HALF-TONE SCREENS.—From "Penrose's Pocket Book No. 1" is condensed the following: Screens vary in the thickness of the black line in proportion to the transparent opening, but unless expressly ordered the maker will send what he considers the most useful ruling. Screens with the thinnest lines, and consequently the largest openings, require the shortest exposure. We do not think the thickness of the line should be more than 1 to 1. It is thought by many

practical workers that a black line somewhat thinner than the clear space is the best all-around screen, but theoretically the 1 to 1 relation should give the greatest range of tones. Do not allow the edges of the screen to become wet with silver solution; it is absorbed between the glasses and forms a yellow stain which can only be removed by the makers taking the glasses apart and resealing. If the cementing of the glasses tends to separate, which generally occurs at the edges, lay the screen on a heating-plate with several thicknesses of blotting-paper above and below it, and gradually raise the heat to about 200° Fahr. Then place a weight on it, such as a lithographic stone, and allow it to cool down. The cement is thus softened and the glasses generally come together again. Be very careful to preserve the screen free from scratches or abrasions, as such marks, even where small, generally show on the negative.

CEROGRAPHS OR ENGRAVING IN WAX.—A. Mohaupt, Milwaukee, Wisconsin, is one of a number of querists who ask: "Will you please inform me, through THE INLAND PRINTER, how to make wax process engravings as seen in



RESTING.

a recent number of your publication?" *Answer.*— It is evident from the letters containing these queries that the writers want to introduce this branch of engraving into their job offices so that when their compositor has a little slack time he can "dash off" an imitation lithographed letterhead. It might be said in advance that they will never do it. If a job of that kind comes along, hunt up in THE INLAND PRINTER the address of engravers doing that kind of work and intrust them with the job. The process seems a very simple one. A flat and smooth copper plate is covered with an even and thin coating of wax. The wax is made white and opaque with oxide of zinc and toughened by the addition of a little Venetian turpentine. This coating is poured on the leveled copper plate while hot, and when cool makes a splendid surface for drawing on with a soft pencil. When the design is drawn on the wax it is then etched through to the copper with etching points, as in chalk-plate engraving. Lettering is done by pressing type into the slightly warmed wax. When the wax engraving is complete it is sent to the electrotyper, who deposits the copper shell direct on the wax engraving, the engraving being destroyed in the electrotyping from it. All of this seems simple enough when described in outline, but the doing of it is another story. One might as well attempt steel engraving, with any hope of success, as wax engraving.

THE WHARF-LITHO PROCESS.—From Harvey Dalziel, London, England, comes a specimen and circular of a new process by which lithographic work can be done on letter presses. This at least is the claim made for it. George Hildyard is the inventor, the English patent being No. 2,472, dated February 3, 1899. The printing plates used are zinc, which metal has for many years been used as a substitute for stone, the difference being that instead of keeping the zinc wet to repel the fatty ink from the parts not intended to be inked, the Wharf-litho plate is treated chemically so that when the ink rollers pass over the plate the ink will only be deposited on the design on the plate. The invention appears to be in the chemical solution used on the plate. The circular says of this solution: "The chemical solution above mentioned is put on plate during manufacture, and it alters the *face structure of the plate*, so that it imparts no ink to the paper. All the solution is washed off the plate, which is of zinc with no face covering whatever." It is impossible to express an opinion from the data at hand whether this Wharf-litho is going to interfere with the use of aluminum for the same purpose or not. One thing might be noticed, in passing, that the circular claims for the Wharf-litho "extreme sharpness of work, very cheap and fast running," and still they permit their circulars to be printed from type instead of showing the "extreme sharpness of work" which they claim their invention will produce. The purchase price for a license to printers to manufacture Wharf-litho plates to print from on their own premises is, in England, $1,250 for the full term of the patent, without any royalty.

STRIPPING AND TURNING NEGATIVES.—A. P. E., Atchison, Kansas, writes: "Will you be kind enough to once again help me out of a difficulty? I have recently begun using wet plates for line work with the aid of Jenkins' book formulas and directions. I succeed entirely with one exception, namely, my films in spite of any temperature insist on cracking and curling while drying, whether spontaneously or with heat; always, however, in the clear places of the negative. A negative with all lines or dots or no large clear spaces causes no trouble. This cracking and curling will take place sometimes even after the film has dried and had the rubber flown over it. I clean the glass well with lye and acid and finish by rubbing with alcohol. The collodion is made after Jenkins' formula. Further, after stripping, the clear places, whether large or small, seem to draw and wrinkle. This, however, partially dries out, but not entirely. My developing and other chemicals are the best I can obtain. The collodion has been in all stages of ripeness, from one day to seven weeks, and the silver bath is carefully attended to. I thank you in advance for this and again for past favors." *Answer.*—Your trouble is due primarily to the lack of a substratum for your collodion film to secure it to the glass support. Jenkins, on page 41 of his book, recommends the edging of the glass after cleaning it with a narrow strip of rubber. He also tells, on page 40, how some operators albumenize the glass by flowing over it after washing and while still wet, a solution of 1 ounce albumen in 8 or 10 ounces water. This albumen solution may be acidified with nitric or acetic acid, though I prefer, myself, to make it alkaline with ammonia. The ammonia preserves it and evaporates on drying. If you will once adopt the albumen substratum you will never abandon it. Its use has been disapproved by theorists, who claim that the albumen is dissolved in the bath and thus charges the bath with organic matter. The albumen, when covered with collodion, can not be dissolved by the bath. Of course the albumen that is allowed to flow over the back of the glass will be dissolved away in the bath, but there is no need of letting the albumen get on the back of the glass if one is careful.



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSING. By F. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

ELECTRICITY IN PAPER — EFFECT AND REMEDY.

COLD AND WARM CONDITIONS OF PAPER CAUSE ELECTRICAL TROUBLES.—Mr. Adolph W. Fritz, of Burlington, Iowa, contributes the following as his experience with electricity in paper: "My experience is probably not as great as that of some others who have interestingly written on this subject; still I have had many severe trials with it, and I will proceed to give as good a pointer to its remedy as I have experienced, in order that it may help others. Our stock-room is partitioned off from the pressroom, and is always colder. When a really cold snap comes along, the temperature drops from twenty to thirty degrees, and is naturally much colder than ordinarily. Paper taken from this stock-room gives evidence of electricity as soon as the feeder starts to slide the sheets down to the gauges. This condition seemed to be worse at times than at others, according to the difference in the temperature of the room at the time the paper was taken from the stockroom and immediately printed on. Occasionally, it has been found necessary to pile some of the paper in the pressroom on its arrival here, when the stockroom was too full. This paper often lay in this condition for a week or more before being used, thereby giving it ample time to thoroughly warm through. When the paper was treated in this way I never had any trouble with electricity. Of course the stock in stockroom and pressroom were identically the same, climatic conditions being the only difference. Experimentally, I have tested some of the same paper as to its liability to reaccumulate electricity, through cold atmosphere, and found that when I opened a door leading to the outside of the building, and allowed the cold air to directly blow on the paper in the pressroom for a sufficient time to chill the room, the paper would again become charged with electricity and the sheets stick to fly-board, fly or fly-table, as if drawn by some powerful magnet. Time and again I have had paper that was piled close to the wall in the stockroom during cold weather, which did not receive as much warmth in the room as that in the center of it. When such stock was to be used we experienced much trouble from electricity, especially from such bundles as laid close to the walls or the floor for a long time. Paper taken direct from freight cars gave equal trouble, even when shipped from a colder or warmer section of country—the freight not being on the way long enough to permit the weather prevalent to penetrate the tightly packed bundles. Paper warmer than the atmosphere in our pressroom has also given me trouble at times. I have had least trouble, or next to none, when paper was stored in an equally warm and dry atmosphere as that which prevailed in the press-room. This is about the actual experience I have had in a locality on the banks of the Mississippi river."

"LESSEN FRICTION," is the suggestion for a remedy by Mr. S. I. Meserault, of Kansas City, Kansas. Here are his theories: "I have read the various contributions on the bothersome electric subject, and while it is not solved as yet, I believe that it will be if we all keep at it. Some day the right thing will be found and given to the craft. Since writing you last fall I have been making some experiments along this line, and this is what I have found: The paper is most affected when subjected to a cold atmosphere; but oftentimes the bothersome fluid affects it when the paper has been in a warm atmosphere for several days; so it can not always be the cold weather that causes electricity to develop. I believe paper can become too warm, or at least so warm that it is easily affected by electricity. Another point I have found is, that heavy paper is hardly ever affected; that is, it is not so severely charged as the light-weight papers. Several times this winter I have had long runs on a cylinder press, and been working along very nicely when, all at once, apparently, a particular ream of paper would be found to be so full of electricity as to be difficult to handle; and here is what I believe caused it: Twice out of three times the room was allowed to cool off, by the door being left open or letting fires go out, which, naturally, affected the ink and rollers and made them 'pull' a great deal harder than when the room was warm. As soon as the ink and rollers became warm again the electricity disappeared. I had heretofore thought, until this winter's experiments were made, that electricity was in the paper, but I am now beginning to think that there is something else in it. I believe that there is a something in it we do not understand, as yet, that puts it into the paper a great many times when we thought it was not there, to start with. I have found that a good stiff book ink will 'pull' paper and make electricity when the same ink reduced with linseed oil works evenly and smooth, and that during less than fifty impressions a ragged, bunglesome delivery would steady down to an even, smooth delivery to the jogger. After using glycerin for several years, I changed to saturating the draw-sheet with coal oil, and, in my experiments found it more than satisfactory as compared with the use of glycerin. I believe if the pressmen who are taking an interest in this subject will try some of these suggestions made under this heading we will be the better enabled to tell whether there is any merit in them or not. However, in my experience, they have all been tried several times and have proved themselves. Another thing I have found is that in several instances the fluid seemed to get into the paper after the paper was put up on the feed-board, and that by the time it was printed and delivered it was almost impossible to handle. The trouble, certainly, must have come to the paper while it was passing through the press. About the only thing the paper touches is the type or plates. With no ink in use, paper seems to have less electricity. With stiff inks, we find lots of pull, and also lots of electricity. I may be wrong—there may be theories far better—but I do know that the very belts on the presses that are doing the most pulling are the ones constantly giving out the subtle fluid. What causes this? My answer is, 'Friction.' If friction causes this difference in belts, why not also in paper? Rub two sheets of paper

together with the hand; result: the paper will get warm from the friction and cling together by reason of the fluid transmitted from the hand. Friction from any other source will put the fluid there. Warm your ink and then thin it, and you thereby reduce the friction on rollers, paper, etc. Oil your draw-sheets, and you will lessen the friction. It follows, therefore, that the more you lessen the causes of friction the less possibility there will be for serious trouble in paper by reason of electricity."



NOON.
From collection of H. W. Fay, De Kalb, Ill.

A NUMBER of letters to hand will receive answers in next number.— ED.

REQUEST FILLED REGARDING METHOD FOR PRINTING ON BOND OR ROUGH PAPERS.—J. W. K., of Boston, Massachusetts, has kindly forwarded the following in answer to our request to furnish our readers with his method of printing on rough-surfaced papers: "In reply to your request, made in the January number, will state that I use a quick-drying ink in printing on rough-faced bond and linen papers. This is the only change necessary. I have consulted my inkdealer on several occasions to good advantage, and advise other printers to do the same. I am indebted to THE INLAND PRINTER for valuable help."

WANTS TO KNOW WHERE TO GET GLOSS INKS.—C. H. G., of Monroe, Michigan, has sent us several neatly printed specimens showing embossed effects. Desiring to improve his work, he writes as follows: "I am in trouble and ask a little assistance. We are doing a certain amount of embossing on a platen press, and with fairly good results; but to obtain a really fine effect have been obliged to use bronze powder; am tired of it; would prefer gloss inks—colored—but do not find such inks quoted anywhere. Have tried ordinary high-grade inks with varnish, also a second impression with varnish alone; but more especially in the latter case have not obtained the results desired. In the latter case the varnish dries so rapidly that only a few impressions can be made without injury to the rollers. Now, then, what shall I do? Where can we obtain this heavy gloss ink, such as is generally used for embossing, or how can we prepare it?" *Answer.*—Write to any of the first-class inkmakers advertised in THE INLAND PRINTER, and they will only be too happy to supply you with any kind of ink you may desire. They know exactly what to send you. Bookbinders' gloss inks are used by many embossers, as the colors are brilliant and glossy. A properly made gloss varnish can also be had from the inkmakers; it is a handy varnish to have on hand, as it may be added to some inks to improve their depth of color and produce a pleasant sheen on the same when dry.

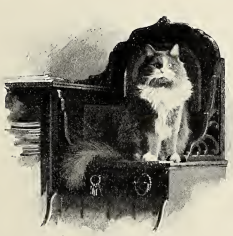
THE CARE OF JOB ROLLERS.—E. C. Babbage, Cloverport, Kentucky, writes that he would be glad to have the following inquiries answered: 1. After the completion of a job is it best to allow the ink to remain on them or should they be cleaned? I have a printer who says the ink does not affect the rollers, but protects them. 2. In the running of a flour-sack job, in one color, say red ink, ought not the rollers to be cleaned after the job? Does it injure the rollers to wash them after the job? 3. Is it good policy after a job to allow the rollers to remain as they are, and put oil over them? *Answer.*—On all rollers, when black ink is used, it is advisable to drop a few drops of some fatty oil on rollers or platen, and after running the rollers backward and forward a few times leave the mixture of ink and oil on them. All colored inks should be cleaned off with oil at once after the job is completed. Allow no water to be used in cleaning rollers; water should be used only in rare cases to give life and suction to old rollers.

ABOUT HOW TO OVERLAY A HALF-TONE CUT.—F. L. C., of Plymouth, Wisconsin, has sent us a printed letter-heading on fine bond paper, on the left-hand corner of which appears a neat half-tone cut of an internal appointment in a hotel. He has this to say regarding the specimen: "I enclose you a sample of printing with which I have had considerable trouble. In endeavoring to get a satisfactory result with the half-tone, I used medium packing and very hard packing; tried overlaying, and got no better results. The specimen sent was printed without overlay. I used $2 H. T. ink on an 8 by 12 Jones Gordon. I am not satisfied with the appearance of the work, and have left the run unfinished. How would you proceed with the job? Will anxiously await the answer in your next issue." *Answer.*—We would make a strong cut-out overlay for this half-tone cut, and print with a firmly hard-packed tympan, using a quick-drying black ink coupled with moderately well-seasoned rollers. In making the overlay, use smooth supersized and calendered papers, using three different thicknesses for the same. Run the press at about 700 impressions an hour. The ink used in printing your specimen is very good; but the rollers do not seem to be just in right condition, as the lettering on the heading is not covered solidly. Look to these.

NEEDS NEW ROLLERS.—A. R. C., of Clare, Michigan asks for our opinion regarding economic improvement in printing his neatly gotten up weekly newspaper. He writes: "I have a No. 3 standard Prouty newspaper press. The rollers are in seemingly good condition, though a trifle hard; my body type is somewhat worn, and I am using a rubber blanket. With sufficiently heavy impression, certain columns in the sheet fail to *show up*, while the same type in an

adjoining column gives clear print. Now I realize that new type and new rollers would be the *proper* remedy; but new type being out of the question with me just now, which would you suggest — new rollers or felt blanket — or both? Pressmen in my employ differ upon this question, and though I claim some knowledge of the press myself, I confess my inability to cope with the difficulty. I enclose a clipping from the center of the sheet, which will enable you to express an opinion as to what is best for me to do under the circumstances." *Answer.*— Get a set of new rollers; add one more sheet of paper to your press tympan, and have your pressman set the flow of ink from the fountain more uniformly even to color, then the desired effect can be obtained. Keep the present set of rollers for summer use, provided they have not become flat on the face and cracked through washing or wear. With good rollers, old type may be rendered much better in appearance than by any other auxiliary, if the pressman will do his share to assist both.

Wants Formula for Printers' Rollers.— J. W. B., of Beatrice, Nebraska, writes: "If not too late will you please publish in the next issue a recipe for making roller composition, both for summer and winter? I have been experimenting for some time, but have not met with success." *Answer.*— If you will look over Volume XXIV of The Inland Printer you will find full instructions how to make such rollers. If the correspondent has not got it, then let him proceed as follows: For a strong and elastic roller, suitable for general work in a temperature of 60° to 70° Fahr., take 9 pounds of Cooper's best glue, 2 gallons of New Orleans molasses, 1 pint of clear glycerin, and 2 ounces of Venice turpentine. Steep the glue in soft or rain water, if possible, and then drain it off well, after it has been soaked nearly through, when it is ready to be put into the melting-kettle. Allow the glue to melt thoroughly and to approach the boiling point, which may take from twenty to twenty-five minutes. The molasses should then be slowly poured into the kettle, and stirred into the glue thoroughly. This will cool the glue considerably; but after keeping up a brisk heat under the kettle, the mass will soon amalgamate and become thin again. Allow this to simmer a while; in the interim, however, skim off the scum and foul particles that rise to the top of the composition. After this has been done and the



"DEWEY," THE OFFICE CAT.

mass emits a warm vapor, the glycerin and turpentine may be poured in and the entire ingredients well incorporated by thorough stirring. When all is well melted and skimmed free of dirty scum, the kettle should be taken off the fire or steam heat and allowed to stand about five or ten minutes to permit of all air bubbles escaping at the top; after this it is ready for pouring into the molds. The molds must be well and smoothly oiled, and also thoroughly heated before pouring in the hot composition, to avoid chilling, etc. Winter rollers require one gallon more molasses and also one pint more of glycerin.

About Making Ready a Sixteen-page Form.— J. H., of Binghamton, writes as follows: "Please publish in your next issue the best way to make ready a sixteen-page form of half-tones and type; begin from the bare cylinder to the type — such as The Inland Printer make-ready. I am well-pleased with The Inland Printer and derive great benefit from it." *Answer.*— To give a description of making ready such a form would involve the use of more space than we are at liberty to consume. Purchase a copy of "Press-work," as in its pages are given full instructions in clothing the cylinder with proper packing for printing not only half-tone forms, but also all other kinds of presswork. Making ready a form of half-tone cuts and type is a skilful operation, which requires years of actual experience to perform thoroughly. Some men acquire this knowledge more readily than others — some never do. Primarily, we may say that when the cylinder is properly made up for the form with hard packing (described in the book named), the next step is to take an impression of the form and mark out all low cuts or spots and then underlay these parts with proper thicknesses of paper to bring up all to type-height, which is standard height. In doing this, begin by making an allowance for the thickness of the number of sheets decided for the make-ready on the tympan. Some cases call for three, four, or even more sheets, according to the character of the contents or make-up of the form. Take an impression on the face of the top sheet to be used in beginning the make-ready. This sheet will enable you to discern all the inequalities, to be corrected by carefully pasting on to it overlays of thin paper on the low parts. When completed, an impression should be run through and allowed to print on the tympan on the press; this is done to indicate where the finished make-ready on first sheet is to be placed, which must be registered on directly over the printed impression on the cylinder. This make-ready sheet should now be covered with a strong draw-sheet of paper or manila, which may be fastened at bottom by reel or paste. The tympan is now ready for the more difficult part of make-ready, such as cut-out overlays for the engravings, etc. Here we must leave our correspondent, as the artistic treatment of illustrations, whether made for half-tone or other purposes, requires the best talent to be found among the pressmen of the country and can not be obtained by ordinary inquiry. Seek to procure this information from personal contact with competent pressmen.

Pointers for the Pressroom.— C. Edward Miller, Pittsburg, Pennsylvania, contributes to this department the following series of suggestions which, while not altogether new to some, may at least be the means of refreshing the memory of others and stimulating contribution of similar matter to this department. *Embossing.*— Send to a dental supply house and get a 10-cent cake of modeling composition. Get a pan that will hold a quart or two of water. With a nail punch holes in a small can, place the composition in this, and after the water in pan is hot, place the can in it, melting the composition. The holes in can will drain off the water from composition when taken out. Now, to make a male die successfully, quickly and without any failures, have a hard tympan on the press, the form in center of the chase; place a touch of ink at corners on the plate to be embossed; pull an impression and the ink marks will show where to place the composition. Now oil a piece of bond or linen paper (not too light a paper should be used). Get the melted composition, work out all the water possible; place quickly on the tympan, and hold the oiled sheet over the composition. Having placed the grippers near the plate on either side, pull the impression, leaving a

dwell on the form of half a minute. The harder the impression the thinner will be the die, therefore not throwing the paper out from the platen, giving good register. The oiled paper will permit the composition to leave the female die readily, if the press is opened gradually, when a perfect die is the result every time by this method. The composition will harden sufficient in one minute to permit the embossing of 6-ply cardboard. Trim off the superfluous edges of composition, tapering them so no impression will be made in the sheets. This composition can be used over and over. What paper will not come off will assimilate with the wax when melted. *To Emboss Glazed Paper.*—Great difficulty has been experienced by printers in embossing glazed paper so it will not crack. This can be done without a crack being made by the following method used constantly by the writer, who hit upon the idea by experimenting, and found this simple plan perfectly satisfactory: Get a piece of medium thick blotter, paste on the grippers with gum paper so the cut will be covered. The blotter embossing over the glazed stock prevents it from cracking, giving a nice, round appearance to the embossing. You can also emboss deeper by this method than when the blotter is not used. *To open a can of ink*, you don't need an ax, a crowbar or a large vocabulary of swear words. Hold the top of the can over a gas-jet for a few moments, turning so the lid will be heated all around, when you can pull it off without having dinged the can. *To prevent soft ink from scumming*, keep water over it, which will also prevent dirt from getting at it. This does not apply to blues. Cover these with kerosene, which is also a good reducer, and is the basis of the so-called reducers sold at a fancy perfumed price. *To prevent fine ink from scumming* when water can not be used, fit a top made from a cigar-box inside the can so it can be taken out easily, cover with it tin and nail a piece of lacing in the center of lid to remove it by. Ink don't scum where the can touches it; therefore if the ink is touched at the top it will not harden, but many dollars can be saved by this simple method, used by the writer for years. *To prevent paste from becoming hard*, use the same kind of a top as for ink, but cut a hole in the center for the paste to come out when the lid is pressed down. No lumps will come through, but the paste will always be in a fresh condition. *If rollers don't turn* going over the form, mix a little rosin with paste and place on the roller ways. *To prevent rollers from being cut* on brass rule where there is no margin necessary, the rule running out to edge of paper, have the stoneman place a piece of inverted rule along the ends, or even a pica between will do the business. It is the *ends* of the rule that does the mischief. *One Color on Top of Another.*—If the top color mottles, heat a quantity of the ink; when warm, I have a little paraffin in it, mixing thoroughly, when it will work satisfactorily. This ink will also print on varnished stock. *To work a color job in type* without locking up each color separately, underlay the first color with 8-ply cardboard, unlock, permitting the type not underlaid to even up at the bottom, plane down, lock up, first having filled the packing and set the guides on the full form. Treat the following colors same way, removing underlays on color run. *To get a smooth packing* on job presses cut off the ends of the tympan sheets at the corners. *Glycerin removes electricity* to some extent when rubbed on tympan and feedboard. Glycerin is also a good reducer for copying ink. *To print a form out of center* on a Universal, place strips of cardboard of sufficient thickness under the bottom of tympan, letting them project far enough to touch the roller ways. *Reverse seasoning rollers* occasionally. New life can sometimes be put in a dried-up roller by placing in a box containing dampened sawdust. *When pulling tympan* for setting the guides, pull a sheet, then back up the press and pull the tympan before the rollers ink the form, which necessitates taking the ink from the tympan when it is pulled with a full head of ink on.

POSTAL INFORMATION
for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "POSTE," and sent to The Inland Printer, Chicago.

BOOKS OF POSTAGE STAMPS FOR SALE.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., February 31, 1900.

About May 1, 1900, the Postoffice Department will be ready to supply postmasters, for sale to the public, small books of 2-cent stamps, interleaved with paraffined paper to prevent premature adhesion. The pages are of six stamps each, making a book of convenient size to carry in the pocket or pocketbook.

Only three different quantities will be so furnished: one book of twelve 2-cent stamps, one book of twenty-four 2-cent stamps, and one book of forty-eight 2-cent stamps of postage value 24, 48 and 96 cents respectively. Each book will be sold at an advance of 1 cent on the stamp value, to cover the cost of binding. (See table below.)

Postmasters at all offices may secure these books of stamps for sale by ordering them on form No. 3,203, which blank will be furnished by the Division of Supplies for the Postoffice Department, office of the First Assistant Postmaster-General, on and after April 15.

Not less than ten of any one kind of these books will be supplied to a postmaster, and the prices at which they are to be charged to him and sold to the public are as follows:

	Value				
Number of books	1	2	3	4	5
Books of 12 stamps each	$.25	$.50	$.75	$1.00	$1.25
" " 24 " "	.49	.98	1.47	1.96	2.45
" " 48 " "	.97	1.94	2.91	3.88	4.85
Number of books	6	7	8	9	10
Books of 12 stamps each	1.50	1.75	2.00	2.25	2.50
" " 24 " "	2.94	3.43	3.92	4.41	4.90
" " 48 " "	5.82	6.79	7.76	8.73	9.70

Requisitions for the books of stamps must be addressed to the Third Assistant Postmaster-General, Stamp Division.

Postmasters will be required to keep a separate and exact account of these books, to enable them to render a report, at the end of the quarter, of the number and value of those sold.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

HAND-STAMPED IMPRINTS AND MARKED OR PUNCHED DATES.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., February 5, 1900.

Postmasters and the public are informed of the following rulings of this office:

First. Imprints made upon paper by hand-stamp (when not having the character of an actual and personal correspondence) are held to be printed matter within the intendment of Section 315, Postal Laws and Regulations.

Second. Imprints by hand-stamp upon printed matter of the third class are held not to affect its classification, except when the added print is in itself personal, or converts that to which it is added into a personal communication; but when such appears to be the fact, in either case, the presentation at one time at the postoffice or other depository designated by the postmaster, of not less than twenty identical copies to

separate addresses, is held to be sufficient evidence of impersonal character to entitle such matter to the third-class rate of postage.

Third. Printed cards bearing a hand-stamped, marked or punched date, giving information as to when the sender will call, or deliver something otherwise referred to, or is the date when something will occur, or is acknowledged to have been received, etc.—when presented for mailing in a less number than twenty identical copies are regarded as personal communications, and subject to first-class postage; but when mailed at the office or other depository designated by the postmaster, in a minimum of twenty identical copies separately addressed, they will be mailable at the third-class rate of postage.

Fourth. Circular of this office dated December 8, 1899, and all previous orders bearing upon this subject are hereby revoked.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

FIRST-CLASS MATTER.

Definition of First-class Matter.

Written matter, namely, letters, postal cards and all matter wholly or partly in writing, whether sealed or unsealed (except manuscript copy accompanying proofsheets or corrected proofsheets of the same). All matter sealed or otherwise closed against inspection is also of the first class (P. L. and R., Secs. 270 and 288).

NOTE.—Typewriting is held to be an equivalent of handwriting and is classed as such in all cases.

CLASSIFICATION OF DOMESTIC MAIL MATTER.

Domestic mail matter includes all matter deposited in the mails for local delivery of transmission from one place to another within the United States, and is divided into four classes:

First, written and sealed matter.

Second, periodical publications.

Third, miscellaneous printed matter (on paper).

Fourth, all matter not included in the previous classes.

NOTE.—Domestic mail matter also includes matter passing between the United States and Porto Rico, Guam and Philippine Archipelago, and between those islands.

RATES OF POSTAGE ON FIRST-CLASS MATTER.

1. On letters and other matter, wholly or partly in writing, except that specially authorized to pass at the third-class rate, and on sealed matter or matter otherwise closed against inspection, 2 cents an ounce or fraction thereof.

2. On postal cards, 1 cent each, the price for which they are sold.

3. On private mailing cards, bearing written messages, provided they conform to the regulations adopted under the Act of May 19, 1898, 1 cent each.

4. On "drop letters" 2 cents an ounce or fraction thereof when mailed at letter-carrier postoffices, and 1 cent for each ounce or fraction thereof at offices where free delivery by carrier is not established.

NOTE.—There is no "drop" rate on third or fourth class matter the postage on which is uniform whether addressed for local delivery or transmission in the mails.

PAYMENT OF POSTAGE ON FIRST-CLASS MATTER.

The rule of the statutes is full prepayment by stamps affixed. The exceptions to this rule are as follows:

1. First-class matter not exceeding four pounds in weight will be dispatched if one full rate—2 cents—in stamps be affixed, and the residue of the postage will be rated up at the mailing office and collected of the addressee before delivery. (Sec. 513, P. L. & R.)

2. As an exception to the rule of prepayment, letters of soldiers, sailors and marines in the service of the United States may be transmitted unpaid, when marked "Soldier's Letter," "Sailor's Letter" or "Marine's Letter," as the case may be, and the postage at single rates only will be collected on delivery. No. 729, page 982, of the January, 1900, Guide.

3. *Drop Letters Prepaid 1 Cent.*—. . . . But in large cities and adjacent districts of dense population, having two or more postoffices within a distance of three miles of each other, any letter mailed at one of such offices, and addressed to a locality within the delivery of another of such offices which shall have been inadvertently prepaid at the drop or local letter rate of postage only, may be forwarded to its destination through the proper office, charged with the amount of deficient postage, to be collected on delivery. (Sec. 275, P. L. & R.)

THE OFFICIAL POSTAL GUIDE.—R. E. asks: "How can I obtain the Official Guide of the Postoffice, and how often is it issued?" *Answer.*—By addressing the Metropolitan Job Print, 224 West Twenty-sixth street, New York, and enclosing $2, you will receive the annual Postal Guide and monthly supplements for each month except January.

MAILING PHOTOGRAPHS.—A subscriber asks: "In sending photographs to engravers for reproduction, is it permissible to send them as third-class matter when instructions as to reduction, retouching, screen, etc., are endorsed on the face or back?" *Answer.*—No. Photographs are classified as third-class matter, and no writing is permissible thereon.

JUNCTION SCHEDULES OF MAIL TRAINS.—A reader inquires: "Can I secure a copy of the pamphlet issued by the division superintendents showing the connections made at different points in their divisions, which are supplied to every mailing clerk?" *Answer.*—These schedules are issued for the information of postal employes, and are not for distribution otherwise. We do not think they can be had except on application to the superintendent of railway mail service for the division over which he presides.

PAPERS MAILED BY NEWSDEALERS.—J. E., of Vandalia, Missouri, asks: "Can a newsdealer send a periodical entered as second-class matter, but not published at his postoffice, to one who is not a regular subscriber, at 1-cent per pound rate?" *Answer.*—The law applying to this reads as follows: "On all copies sent by news agents to persons not subscribers or other news agents, either gratuitously or to fill orders or otherwise, postage must be prepaid at the transient rate by affixing ordinary stamps to the package at the rate of 1 cent for each four ounces or fraction thereof."

PROOFREADERS' CORRECTIONS.—A reader desires to know what this department's construction is of "actual proofreaders' corrections" on proofs sent to authors for approval or revision. The subscriber says he recently sent proof of an ad. to a patron, marking a turned letter with a circled X, and the further endorsement, "Will be corrected before running." The advertiser would not have understood the significance of the circled X, and this explanation saved writing a letter. *Answer.*—The correction in proofsheets may embrace the alteration of the text or insertion of new matter, as well as the correction of typographical and other errors; and also any marginal instructions to printer or author necessary to the correction of the matter or its proper appearance in print. Part of the article may even be entirely rewritten by way of correction, but not the entire article; and such corrections and instructions must be on the margin of or attached to the proofsheets. Manuscript of one article can not be enclosed with proof or corrected proofsheets of another. Manuscript not accompanied with corrected proofsheets is subject to letter rates of postage.

PRIVATE MAILING CARDS.—*Order by Postoffice Department, April 6, 1900:* "The words 'Private Mailing Card' are permissible only on cards that conform to the conditions prescribed by this order; other cards bearing these words, or otherwise purporting to be issued under authority of the act

of May 19, 1898, are inadmissible to the mails. First, the foregoing applies in all cases where the matter mailed purports to be a private mailing card, authorized by act of Congress May 19, 1898. Second, advertising cards and other third-class matter arranged with a detachable part, bearing the words 'Private Mailing Card,' etc., and intended to be used as such for replies, are not prohibited for transmission in the mails, if when originally mailed the form thereof precludes mistake and insures treatment only as third-class matter. Third, a double advertising card with detachable part intended to be used as a private mailing card reply, is acceptable in the mails if arranged so as to have the face or address side of the reply part within the fold, so that the indicia of a private mailing card are not exposed while the card in its original form is passing in the mails as third-class matter."



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

THE KANSAS CITY STRIKE FROM THE JOURNEYMEN'S STANDPOINT.

The *Typographical Journal* declares that the Kansas City strikers are right, *ethically* speaking. I agree with this assertion, but I wish to add that they are wrong, *politically* speaking. Thus the question presents itself whether a man or a union can live up to good ethics by adopting bad politics. Ethics teach the final causes of mankind; politics the means of attaining them. We are ethically correct when our aspirations tend to benefit our kind, and we are politically right when our means are adequate to our ends. A person can be animated by noble purposes and unconsciously adopt injudicious methods to their realization. His motives may be of a sublime character, and his actions may appear ambiguous, reprehensible, or even criminal. Likewise can religion and any other great cause be simulated to give a semblance of purity to bad endeavors. But nobody should judge another man's thoughts. No mortal can pierce the depths of human consciousness. Every man must answer for himself whether he knew or did not know the bearing of his actions on his cause and on his fellow-beings. The best teachers of mankind, as well as our common law, agree in advising us to always let the accused enjoy the benefit of the doubt; thus will I repeat in this place the assertion that the Kansas City strikers meant well but acted unwisely. Before the moral law, they are not guilty, because they did not know that their actions would defeat their good intentions.

I should, however, consider myself guilty of a great sin of omission, if I were to allow the case to rest with this charitable conclusion. The cause of the Kansas City strikers is my own cause. I made the purification and extension of trade-unionism in my beloved country the object of my life. Our common object is to abolish the business system of unlimited competition, an evil which makes it exceedingly difficult for employing and journeymen craftsmen to acquire a sufficient share of the country's wealth. Through trade-unionism we hope to decrease the individual labor of gaining a living share of the products of industry. This purpose is in strict accordance with Christian and Pagan ethics, because unlimited competition incites to overexertion and trickery in business; while trade-unionism sets moral bounds to the acquisitiveness of the industrial classes, and therefore lessens temptation to sin against others in order to gain business advantages, or against oneself by working to prostration.

This good and patriotic cause will not brook bad politics. Therefore, I want to impress the minds of good union men with some ancient truths. Our ends do not justify our means. Nor does the most ardent faith in our cause enlighten our brains or endow us with that sagacity and circumspection which are essential to overcome the enemies of trade-unionism in America. Let me tell you, fellow-craftsmen, that most of your leaders, with all their wit and shrewdness, lack that great wisdom which is inspired by the sense of responsibility. Ever full of hopes, they run after their ideals like children on a rainbow-chase, never caring for the pitfalls on their course. The rank and file of your unions follow their leaders with enthusiasm, and thus incur the danger of misery and poverty, while they believe that such sacrifices will advance their cause. But this is a delusion. Trade-unionism in America suffers more from its friends than from its foes. The laboring classes need not only willing hearts, but also clear heads. The heart is the home of our faith, and woe to us if we think with the heart and not with our brains.

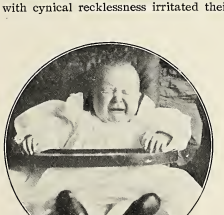
A strike in itself is neither a sinful nor an unpolitic measure. A refusal to work under the competitive individual contract system is the beginning of our reform. But strikes undertaken where the treasury is empty and when non-union men swarm about the country as hungry and plentiful as rats on a grain ship—such strikes are most impolitic measures all the same. They are ruinous to the cause of trade-unionism, because they impoverish loyal craftsmen and give a fresh impulse to inimical employers and dubious workingmen. I even venture to say that rash strikes are criminal in their nature; not because they are violating the capitalistic code of ethics, but more so because they hurt the great body of union workingmen and shake their faith in their own cause. No amount of such hypocritical cant as we have lately been treated with, purposing to extenuate the criminal levity of some rash union leaders, can remove the consequences of their acts, one of the most serious of which is the refusal of the great body of printers to place a large war chest at their disposal. Nature has endowed men with common sense to measure their strength and to judge of the adequacy of their means to their purposes. The non-use of this faculty on the part of labor leaders is criminal negligence, because it not only endangers the subsistence of confiding workingmen and their families, but also the faith of the people in the promises of trade-unionism.

Besides just but impolitic strikes, the printers have of late undertaken a number of strikes both unjust and impolitic. Like Union No. 80, they tried to advance trade-unionism at the wrong end. The Kansas City strike was not called in order to emphasize a demand for collective bargaining. The employers have long ago acceded to this system of settlement with labor. Union No. 80 did not declare war in order to resist an impending aggression of the Typothetæ on the conditions of labor so far gained. There was no sign of any encroachment upon the standard rate and normal day. No, the Kansas City printers struck in order to compel their Typothetæ to act as indirect missionaries of the union cause. They wanted their employers to declare their offices "card offices," and thus compel each non-union employe to join the strikers. Of course, this is "a consummation devoutly to be wished"—but to advance trade-unionism by forging a chain of compulsion around the Typothetæ and non-union craftsmen, this is, indeed, a "beginning at the wrong end."

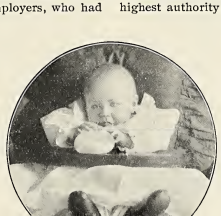
Union leaders who are mentally too weak to propagate the ideas of trade-unionism and to convert all craftsmen in their districts, should resign and not attempt to shift their duty by compulsion upon employers. If office chapels are

too indifferent or too ignorant to employ the usual methods of persuasion on the non-union craftsmen, they should be reprimanded. If the inner value of trade-unionism is not sufficient to win even the employers without coercion — then let us give it up and dissolve our union. If there are unions in districts with many non-union craftsmen, *they ought to strike for open offices, so that they can reach the best non-union craftsmen and convert them one by one.* Nothing is more reprehensible than the conduct of some large unions in our cities, which enforce harsh measures against leading journeymen printers and compel them to organize non-union shops. But preposterous is the attempt of Union No. 80 to force employers to drive non-union men either into the local union or out of the city. The first is as ridiculous as if the Boers were to ask the English generals to drive the British soldiers into the Boer camp. The second order is as absurd as if the police of New York were ordered to chase all mad dogs and dangerous characters over the river to New Jersey!

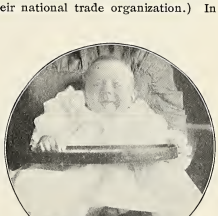
What is the result of the undertaking of No. 80? Without possessing a sufficient strike fund, the union leaders have with cynical recklessness irritated their employers, who had



A "WANT" ADVERTISEMENT —



PROPERLY PLACED —



BRINGS RESULTS.

virtually acceded to every reasonable union demand. The Typothetæ thereupon engaged the celebrated rat charmer of Hamelin, who piped his melodies in every town around Kansas City. And the rats came, as if by magic, from their abodes, and marched in endless numbers — not into the river — but into the workshops of No. 80. There they nibbled away the bread and butter of good union men, who thought that they could stealthily drive the rats out of Kansas City into the cities of their sister unions. Oh, *Sanctus simplicitas!*

Now the men of No. 80 rave like madmen and invoke the revenge of the business world on their employers. Like the detestable "mouchards," they turn informers on the Typothetæ, invoking as a trade-union the antiquated conspiracy laws against the employers' trade-union! Fellow-craftsman, this is very wrong! Let me ask you to read the [following] address of the leaders of the London Compositors' Union of 1834 to their members, and judge your own conduct by it. They were asked to adopt measures of coercion and answered thus: "Unfortunately almost all trade-unions hitherto formed have relied for success upon extorted oaths and physical force. The fault and the destruction of all trade-unions has hitherto been that they have copied the vices which they professed to condemn. While disunited and powerless, they have stigmatized their employers as grasping taskmasters; but as they (the workmen) were united and powerful, then they became tyrants in their turn and unreasonably endeavored to exact more than the nature of their employment demanded, or than their employers could afford to give. Hence their failure was inevitable. Let the compositors of London show the artisans of England a brighter and better example, and casting away the aid to be derived from cunning and brute strength, let us, when we contend with our opponents, employ only the irresistible weapons of truth and reason."

This was written in the annual report of 1835, February 2, and is cited in Webb's "History of Trade-unionism," page 180. I hope to see the day when the International Typographical Union will copy this address, word for word, and have it read in every local union, preceding by the following address of the delegate meeting by the members of the Friendly Society of Iron Molders, 1846: "The system of allowing disputes to be sanctioned by meetings of our members, generally laboring under some excitement or other, is decidedly bad. Our members do not feel that responsibility on these occasions which they ought. They are liable to be misled. A clever speech, a misrepresentation . . . may involve a shop, or a whole branch, in a dispute, unjustly and possibly without the least chance of obtaining their object. . . . Impressed with the truth of these opinions, we have handed over for the future the power of sanctioning disputes to the Executive Committee alone." (This means to the highest authority of their national trade organization.) In conclusion, I repeat here what I have written in another place: "The power now held by the local unions, namely, to conclude collective bargains for the terms of labor, or to raise money by taxation, or to declare war and to conclude peace, must be delegated to their national bodies. Local unions must become executive committees of their national federations." The International Typographical Union is at present a militant organization. It must therefore centralize its administration, which implies centralization of finance. (See Webb, "Industrial Democracy," page 94.) This will save the constant waste of money on various kinds of fruitless strikes and out-of-place charities. Thus providing for a large war fund and a conservative and energetic leadership, the union will command success more through its moral influence backed by material strength, than through the methods of coercion through a disgusting guerrilla warfare.

THE KANSAS CITY STRIKE FROM THE MASTERS' STANDPOINT.

The master printers of Kansas City have issued a circular in extenuation of their implacability against the union. Its course of thought is this: We had acceded to every reasonable union demand, but considered the order to close our offices against non-union workingmen so unreasonable that we broke off all friendly intercourse with the union. Through the lockout, we found the union to be weaker than is generally supposed, and that there is a surprisingly large number of non-union workingmen in the trade. We advise our colleagues throughout the country to follow our example and to overthrow the union rule in printerdom. Such a step is right in principle, since the courts of the country affirm

that the owners of plants are entitled to absolute control over the men employed therein, in the name of the sacred rights of property, "*in secula seculorum.*"

There is a boastful breath about "manliness" and "courage" in the advice addressed to the rest of printerdom, which is most unseemly. When the strategical position of the Kansas City master printers was improved by the sudden arrival of non-union workingmen, they courageously "fought for their rights without signs of wavering." I smell a rat in that corner of their hearts where their courage is engendered. However, it is human nature to veil one's real motives. But



Photo by Will H. White, Chicago.
"WHOA!"

when these printers lecture on the legal principles underlying the present problems, I venture to call their attention to Romans xii, 16, 17: "Mind not high things, but condescend to men of low estate. Be not wise in your own conceit. Recompense to no man evil for evil."

It is an assumption without reason and warrant to say that the original rights of property in business establish the privilege of absolute control over the implements of production and employes. Property does nowhere in America declare the laws as to things, persons and obligations; but the law declares the right and duties of men with and without property. Wealth stands under the law and should not elevate its holders above the laws of morality, state and custom. The rights of property exist as much for the benefit of society as for the advantage of individuals. Every business plant, from a small cobbler's shop up to the largest mill or foundry, works firstly for the people and through the people for the owner. From the people come all rights, to the people accrue all duties. Our nation has not only frequently changed the number of things which could be held in private ownerships, but also the conditions under which persons could acquire and hold property. Negroes were "things" that could be owned; the law declared them free. The ideas of foreign authors printed in foreign books were until of late common property in America, but the international copyright acts created property rights and stipulated the conditions under which foreign authors could acquire them. Real estate is hardly anywhere at the absolute disposal of its owners. The patent laws establish peculiar rights of property which were formerly unknown. Our statutes justify the sequestration of all kinds of property by the Government under certain conditions. The right of eminent domain is generally conceded. The Government can seize houses and roads by peaceful process of law and can in war times, for the sake of common weal, destroy any kind of property.

Regarding the proprietary principle in business plants, it is also evident that the American people have never considered it inviolable. Each factory law is an encroachment upon the so-called rights of owners to manage their concerns as they please. Ordinances for the prevention of accidents by machinery and in mines are declarations of the people that the law shall have ultimate control over industrial establishments. In the present discussions on the question of private ownership of the means of transportation and communication we hardly ever hear a denial of the power of the people to make them common property, but only reasons for and against the utility of such a change. Since a decade, the whole nation ponders over the problem of how to limit the proprietary rights of trusts, so that they may not become detrimental to the public weal. How then can intelligent printers think of proposing common action to carry the proprietary principle in business life to extremes, and to deduce therefrom the privilege of dictation to the workingmen? Why do they cling to a scheme which merely rests on a figment of the philosophy of selfishness, that always pleads its cause with specious theories and sanctimonious phrases?

To admit, however, the right of the people to *limit* the powers of the owners of industrial plants in a legal way does by no means imply that a class of people can *revoke* them altogether. The idea of the law is to prevent such abuses of the proprietary principle as are detrimental to the common weal. Legal restrictions on the liberty of business men are measures of protection against encroachment upon the liberties of workingmen and consumers. But no law was ever intended to crush and tyrannize employers to such an extent as they are at the present time by bodies of workingmen. The American principle of legislation: *Suum cuique*, to each his own, should never be lost sight of even where the law fails to assert its power. Applied to industrial conditions, this would mean: Let employers and employes have their own rights; let wage-workers prevent abuses of the proprietary principle, but not its uses; let masters, journeymen and consumers enjoy in peace the fruits of their industry.

It is a great fault that the constructive laws of our country have left the internal regulation of industry entirely to the people. Where the law fails to regulate intercourse, there custom sets in with its irresistible compulsion. In fact, three-quarters of what is called self-government consists in government through custom, which is the unwritten law of classes for their individual members to act in a way deemed proper and beneficial to the community. Woe to him that will not abide by its rules! *The power of Congress to regulate commerce has not yet been construed so as to embrace traffic in labor.* Nor has the common law of our country developed the forms and ways of collective bargaining between the industrial classes. Therefore the working people have assumed the function of legislating on the rights and duties of masters, journeymen and apprentices, and enforce their laws through economic compulsion, which is neither forbidden nor sanctioned in the law. For the power to regulate traffic in labor is one of the powers "not delegated to the United States by the Constitution, nor prohibited by it to the States." As Cæsar takes the scepter when there is no opposition, so do the trade-unions assume the power to dictate laws regulating their industries, where there is no constitutional power to resist their assumptions. Their title rests in the natural right of self-preservation against attacks by the class of employers who abuse their

liberty — especially that of competition — to the great detriment of the wageworkers. It is not for employers, but for the nation to say how far the unions can go in the direction of self-protection. A Federal Industrial Code based on self-government would be the right thing.

It is vain to argue here whether or not the trades-union rule has been beneficial to the class of wageworkers, employers or consumers. Let us endeavor to gain a point of view which is higher than that of class utility. To this end let us view the maneuvers of the industrial classes with the eyes of one who knows that justice is utility to all. In olden times the employer said: "We don't want to be dictated to in our business," meaning thereby that they wanted to do all the necessary shop-dictating themselves. Now the trade-union says: "We don't want to be dictated to in our business," meaning that they themselves want to control the affairs of the trade. And the unions rule the trade and tyrannize their employers as badly as did in former days the most hard-hearted employers their workingmen. Tit for tat is the economic justice of the day.

What is the use of complaining about trade-union rule or misrule, whichever it is? It can not be any better than the intellectual character of the mechanics who evolve it. I candidly ask the Kansas City printers if they can reasonably expect roast turkey from the meat of a bull? Some trade-unions govern the craft on the broad American basis, *suum cuique*. Others promulgate laws which are sure to defeat their ends. Still others enforce a kind of club law. Union No. 80 seems to be drunk with gall and I think their masters have injected it. Besides, the organization of labor is only in its rudimentary stages. Their home-rule and referendum system prevent the good and reliable elements of the craft from adopting a rational trade policy. As I wrote in another place: "The leaders of local unions never rise to that elevated point of view from which they can overlook the mighty motions of production and consumption by their trades; they never understand the life conditions on which the income of their members depends. Large and influential trade bodies waste their funds and consume their energies by following up the illusion that any coterie can manipulate the law of demand and supply in its favor. Strikes purposing to create sinecures in the name of the union are not uncommon. Working rules with a view to employ three men on jobs which two men could easily do, are daily occurrences. American organized labor is forgetting entirely that the true policy of trade-unionism is to raise wages and reduce the hours of labor so that consumption can be increased, and that the families of the laborers themselves may enjoy the fruits of their handiwork."

Notwithstanding all the mistakes and wrongs of trade-union leaders, the workingmen share the weakness of all enthusiasts that ever lived on earth. They think whatsoever is done in the name of *their* cause is right and proper. The Turk thought so when he invaded Europe; Torquemada acted similarly with the rack of torture and the stake, when he imagined his faith in danger; so did the French democrats of 1789 while wading deep in blood.

Now, finally, let me ask the Kansas City Typothetæ whether they really think it well to continue the tit-for-tat policy in our trade and for a change to put the master in the position to do the shop-dictating for a while. Can we compel democratic laborers to accept patriarchal rule while at work? Perhaps you can refresh the affections of a disobedient dog by giving him a sound thrashing, but I doubt whether you can do so with laborers. Besides you seem to think that it merely takes utilization of the rats in the country to solve the social question as far as the printing trades are concerned. Allow me to differ. It takes large-minded altruism and that sense of justice which finds expression in a Common Rule to take the place of the bosses' and trade-union's arbitrariness; a Common Rule which defines the rights and duties of masters, journeymen and apprentices, enforced through the spirit of loyalty to our common interest and our common country.

ANSWERS TO CORRESPONDENTS.

E. M., Denver, Colorado.—As far as I know there is no printing trade school in Chicago. If you want to learn the printing business go into a good and well-regulated printing-office; learn there whatever you can during the day-time and in the evenings study the text-books of the art of printing and increase your general knowledge in the public schools. Trade schools to supplant the apprenticeship system are very poor contrivances to lay the foundation of a young man's technical character. We have enough of dilettanteism and too little of seriousness in the pursuit of our vocation. As promised above, I shall give an outline of what belongs to a printer's supplementary education, in the next number of THE INLAND PRINTER.

THE Connecticut Typothetæ is extending the popular ideas of equality to the social sphere of life by dining and wining with union workingmen as if they were Typothetæists in good standing. According to their knowledge of human nature, they say, the social question could be solved by banqueting those who pertly ask it. Wonderful Connecticut!



SEVEN FALLS, SOUTH CHEYENNE CAÑON, NEAR COLORADO SPRINGS, COLORADO.

In old England it took an everlasting feud between three generations of workingmen and three generations of employers, before they understood the social questions which they asked of each other; and in addition to that it took three generations of eminent statesmen taught by the greatest philosophers of our era, to begin the pacification of the

incited producing classes. But in practical Connecticut, the master printers accomplish the same results by occasional dinner-parties. As drummers invite reluctant customers to dine with them in the hope of effecting good bargains, so do these master printers treat their laborers in the hope of facilitating individual bargaining for the terms of labor. But remember, the laboring classes do not care for the social equality at the banquet; they want economic equality when bargaining collectively with the class of employers for wages and terms of labor.

T. H. C., Los Angeles, California.— Your wonder at the demoralization of the California printers would turn into bewilderment if you could observe the utter disregard of the simplest business rules in the Eastern printing trades. We look upon advertisements like those you have submitted offering a thousand cards or bill-heads at $1 with the apathy with which a Hindoo notices the arrival of a famine or a pestilence. Eastern printers get shocked only when stupendous crimes are committed upon the craft, such as this one which was brought to my notice by a friend: The head of a large but weak concern contracted to furnish every month about 1,500 hours of job compositors' work at ten per cent below the cost of labor, and 400 hours of machine composition at twenty-five per cent below the price of labor. He does so to get the presswork at 50 cents a token, 40 by 60, half-tone work. Yes, when we hear of such things as these we give way to holy anger and go to the Typothetæ to tell the story to our friends in order to find consolation by listening to half a dozen similar stories which happened to them during the past week. After this we go home and ponder: Whether it is nobler in the mind to suffer the slings and arrows of an outrageous competition, or to take a bare bodkin and —— leave the rest to the sheriff.

Rev. John McDowell, Parker Memorial School, Boston, Massachusetts.— Your letter describing the printers' trade school of your institution is most interesting, because it shows that you limit the number of pupils so that the teacher can duly observe the diversity of their mental gifts. In most trade schools young men are freely admitted, hustled through a course of manual training and afterward graduated as full-fledged printers. They are educated according to a set scheme and no attention is paid to the individual characteristics of the pupil's brain and heart. The general result of this method is that average pupils of trade schools can not stand on their own feet in well-organized shops. They have to go to employers who hire cheap labor and care very little for exact workmanship. Having learned their trade as amateurs and not in a workmanlike manner, it is almost impossible for good employers to build up the technical character of the young men who thus become life sufferers through the errors of well-meaning philanthropists. If you, reverend sir, will always bear in mind that the power of intuition is the faculty of the soul on which mechanical skill depends; and also that this power to see a thing with the mind's eye on mere suggestions is given to men in various degrees, and that consequently it is necessary for a teacher of the mechanical arts to study the mental qualifications of each boy separately, then you may do some good in these times without any apprenticeship system. The crafts of a great nation like ours should not rely upon immigration for an aftergrowth of workingmen, but educate the children of its own people to carry on and improve the work of the fathers.

E. B. S., Michigan: "What are sliding scales?"— A leading English iron firm about sixty years ago proposed to settle the price of labor according to the market price of its product. Wages in the iron branches were to go up and down with the price of pig iron. The system found many friends from the very start — especially in the English and American iron and coal trades, but the labor unions gradually discarded it. The sliding scale made silent partners of the laborers who had to bear the risks of business men, but had nothing to say on those conditions which determine the market prices. Profits became stationary and wages began to fluctuate through this convenient system. Talking about the law of supply and demand, employers simply deducted a few shillings from the wages of the poor fellows who digged the iron and coal out of the bowels of the earth; but it always took a long time to convince the masters that the prices of their wares had risen enough to warrant a general advance of wages. Besides, the system worked disastrously upon the morals of laboring people. Now they had much, now nothing to expend. The housewives could not calculate upon regular incomes. Sudden advances induced increased expenditures, sudden reductions meant misery. Laborers want living wages all the year around. Their employers should not tell them that this figment of the modern philosophy of avidity — the law of supply and demand — rules their fate over and above God Almighty. The trades should not hold out this bugaboo to make their laborers believe that the masters are under its awful constraint when they pinch their wages below the living point. It is refreshing to read how the General Council of the Workingmen's Benefit Society resolved, on May 11, 1869, at Hazelton, Pennsylvania, to amend the sliding scale system by a "basis system," that is, a system which allowed full scope to the law of supply and demand, provided it would not work wages below the living point, $3 per ton of coal. Of course, this common-sense action of the Pennsylvania miners was considered "an unheard-of assumption" of labor leaders, and caused long strikes. The idea of a sliding scale in the printing trades differs somewhat from the historical sliding scale. Printers' wages are not to be graded by the mysterious powers that regulate the market prices of printed matter, but by the skill and diligence of each individual printer. There is to be a movable instead of the immovable union minimum. This proposition is to remove the antiquated reproach that trade-unionism levels the best with the poorest workingmen; and it is to put employers in the position to dispense justice and charity through the pay-roll. With a sliding scale they could keep the superannuated at small wages, retain dunces in their employ, and hire all unfinished apprentices that come along. This sounds very well. But who shall do the grading of the different classes of journeymen? If the unions were to do it, they would have to issue cards like this: Mr. Henry is a dunce or an unfinished apprentice and is therefore allowed to work for $5 per week. I do not believe that this plan would improve the craft by encouraging personal industry and self-exertions. Bad men care very little for their reputation. If employers were empowered to grade applicants for work, then the union minimum would in less than no time be the maximum of wages. As the unions always fear that the standard rate will be reduced if they allow the slightest deviation from their minimum, so do employers hesitate to increase a superior man's wages for fear that every man in their shops will at once ask the same advance. The result of this is the present high minimum, which makes it impossible for employers to keep inferior labor. I believe that even this compulsory process of weeding out all journeymen who can not earn the minimum will ultimately tend to benefit the craft. There are too many unreliable elements in it. The unions require employers to pay the scale, and cheerfully take care of the superannuated and other objects of charity. Why should employers insist on helping the weaklings along? As an employer in a printing center, I frankly state that the union minimal scale is in the present state of the craft the only reliable limit to rank competition. Remove it and there will be anarchy. Every printer will estimate lower than before, in the hope of finding docile workingmen satisfied with whatever they choose to give them. To remedy

the evils connected with the unreliability of men, we need a good apprenticeship system, and such a control of all the members of the craft as we can have only when the Union and Typothetæ work together and adopt a system of trade-government similar to those of the German printers and many English trades.

J. P., Ottawa, Illinois: "What is technical training?" — The printers' craft embraces, as you properly remark, book and newspaper compositors, job compositors and pressmen. Every large printing-office employs a group of each class of workingmen, and each group receives apprentices to learn the manipulations. In older times, employers' and workingmen's unions formed so-called guilds, that is, common associations to take care of the interests of the whole craft. To educate apprentices properly was then considered the highest duty of the whole body of craftsmen, because, as you can easily understand, the existence of good journeymen and masters depends on proper training in early youth. Then an apprentice was handed over to an old and trusted workman, whose duty it was to train the hands with due regard to the minds of the pupils. By close attention to the characteristics of the apprentice his dexterity and knowledge was developed at the same time. In our days, masters' and journeymen's unions do not coöperate with each other, and both have forgotten that they owe duties to the apprentices. Many masters take boys to do nothing but distributing or setting plain type, or running a small press. Some unions would like to throw all boys out of the craft; and most boys forget that they must study their trade before they can practice it and earn good wages. Generally an apprentice is put into one of the groups of workingmen, and remains there without receiving any systematic tuition. He merely gets an opportunity to imitate the men and to pick up the manipulations either of a typesetter or pressfeeder. Only the most favored and brightest boys learn the art of printing by acquiring the knowledge of the connection between its different manipulations. The great mass of average boys become, so to speak, mere automatons, who work mechanically at the case or at the press, as if they were always absent-minded. If you could look into the souls of the workingmen around you, you would be astonished at the great number of printers whose hands keep moving while their brains are dreaming. They plod and plod, toil and toil, and never advance in life, because their hearts can not enjoy the work of their hands. Indeed the craft has committed a great wrong upon the succeeding generation of mechanics by discarding the old apprenticeship system, without otherwise providing for real tuition. An apprentice is now like a student, whom the professors allow to sit in the college library without telling him what books to study and how to utilize the contents. He is placed amidst an embarrassing mass of implements without a guide. Since about twenty-five years, however, professors, clergy-



Photo by Vernon Royle, Paterson, N. J.

PASSAIC FALLS, PATERSON, NEW JERSEY, FROM ACROSS THE BASIN.

men, and public-spirited citizens, have thought of changing this deplorable condition of the apprentices. They urged the necessity of establishing technical schools, to provide them with the knowledge of the connection between the various manipulations and productive processes of their trades. It was also considered necessary to teach advanced scholars the scientific principles underlying their business. To this end pressmen received instruction in the rudiments of the science of mechanics, chemistry, etc.; compositors are taught more about their language than the common school generally provides, and the esthetic sense, or the sense of beauty, is developed in a scholarly manner. In short, technical training is to confer the dignity of mastership upon all those apprentices who are so unhappily situated in their workshops that they can not learn during business hours more than an isolated and purely mechanical manipulation. With this explanation I must close my present answer; but I promise in the next number of THE INLAND PRINTER to give a detailed statement of the sciences which belong to a comprehensive technical education of young compositors and pressmen.

NOTES.

CAN a nation be happy whose government tries to enforce trade individualism while its producing classes want trade-unionism?

BUSINESS liberty, long hours, bad food, whisky, indigestion, enervation and millionaires are concomitants. Trade-union limitations, short hours, wholesome food, health and peace of mind go also together.

THE happiness of a nation is not gauged by the number of millionaires which its business system evolves, but by the number of working hours which it requires to provide the "common lot" with a comfortable living.

IS IT an unjust demand of trade-unionists that those who feed and clothe the nation and provide it with the adornments of civilization should themselves be well fed and clothed and have a share of the amenities of existence?

FINANCIAL strength of a national trade-union bespeaks of plan and system in the management of its affairs and commands respect as well as admiration. But financial weakness and looseness of organization, coëxistent with arrogance, breeds contempt.

NO MATTER how trenchant the antagonisms between the producing classes, they must stand together in politics when forced to defend their common interests. Industry can not afford to let non-producers augment their share of the wealth of the nation by reducing that of the producers through low prices and low wages.

EX-PRESIDENT JOHN MCVICAR thinks that the reserve fund of the International Typographical Union ought to consist of a million dollars and that it can be guarded so that the most conservative contributor need have no fear of misappropriation or misplacement. Please to state how this can be done? Many good union men are deeply interested in this problem.

THE statesmen of the nineteenth century have exhausted their intellect on the problem of how to increase production and where to find markets for the goods which their own people could not buy because their purchasing powers had decreased every decade under the rule of competition. The statesmen of the future will devise means to improve the domestic markets and home consumption.

WHAT is the gist of the present outcry against trusts? Party-formation on the lines of the consumers' interests and the hope of politicians to get into power by splitting rich and poor producers into factions through a confusion of antiquated democratic tenets and the popular craving for cheap goods. If modern democracy does not mean living prices and living wages, throw it in the waste-basket of human hopes and errors.

ELECTRICAL INKLESS PRINTING.

[By request the following concerning the claims of the Electrical Inkless Printing Syndicate, of London, England, has been secured. Samples of the work done by the process have been submitted to THE INLAND PRINTER and are remarkable in their clearness of outline and solidity of color. There are variations of color in the sections of the pamphlet submitted, however, possibly due to the irregularity of the electrical current or the unevenness of the contact of the types. The following condensed statement is published as a matter of general information on a phase of the development of the printing trade with which this magazine has had as yet no experience of its own.—EDITOR of THE INLAND PRINTER.]

PRINTING without ink has been, more or less, "in the air" for the last three or four years, but the statements respecting it in the trade press have been so vague as not to appeal with any force to the practical printer whose past experience has taught him to look with indifference upon schemes to do printing without the printer and his types, inks and presses.

Mr. W. Friese-Greene, to whose researches into the action of electric currents in printing images under various circumstances the discovery is due, was for many years studying and experimenting before, in 1897, he felt justified in taking out his first patent. The first announcement of his important discovery was made at a meeting of the Croydon Camera Club, and its future was foreshadowed by an astonishing and certainly inexplicable series of experiments—astonishing because all there was to be seen in the way of apparatus was a wire connected with a small electric lamp and the chemically-prepared paper to be printed on. Its practical working was demonstrated by printing from uninked stereotypes and other metallic surfaces having a design in relief, the impression coming straight from the block with a clear, bright black.

In the initial experiment a sheet of plain white paper was damped with plain water; upon this was placed a stereotype block, and an electric current passed through the stereo and through the damp paper. On the latter being examined, no change was seen, nor does any ordinary test enable one to discover that there is any alteration from the normal condition of the paper. But the paper has, in some as yet inexplicable way, become impressed with a latent image such as light impresses upon a dry plate. The resemblance does not stop here, as this latent electrically formed image may be developed with reagents such as are applicable to photographic images.

When the latent image was brushed over with a solution of nitrate of silver (10-grain bath) the image flashed up on the paper in a pale brown color; and on brushing the brown image over with sulphate of iron it turned to an intense black. This experiment any one may repeat for himself, providing that a weak continuous electric current is available. This can not be obtained from an alternating current but may be obtained from any storage battery, or where the house current is "continuous."

Other novel experiments were shown by the inventor, including a peculiar and striking effect with a sheet of paper saturated with amidol; this being electrically impressed with a blue image by means of a metal block, the image was seen to pass through a long range of changes of colors, suggestive of the application of the process in due course to color printing.

These early experiments, though interesting enough in themselves, were soon found to be more or less impracticable from the point of view of the letterpress printer, who wanted to print on dry paper, as is the modern custom. The initial experiments depended (1) on the use of damp paper, because the water was required to overcome the electrical resist, and (2) it had to undergo a subsequent treatment to render it visible, neither of which suited the printer, and was certainly not commercially economic.

The most obvious, commercially or industrially, useful form of electric printing seemed to be where a suitably pre-

pared paper is used. In this case no after-development is requisite; the moment a contact is made between a block or form of type and the paper a vividly black image results.

Consequently investigations and experiments were commenced in another direction, with the purpose (1) of incorporating the chemicals into the pulp in the process of making the paper, so that (2) damping would be avoided, and (3) the paper could be used dry. It was recognized that the whole thing turned on the discovery of a new combination of sensitizing chemicals, and it was only after eight months of the most disappointing effort that, just after the first public demonstration in July last, this desideratum was finally achieved.

Like all new processes it brought with it a number of small difficulties of its own, which had to be considered and overcome; but these are being steadily cleared away, and almost every day something is done to make electrical inkless printing more immediately practicable.

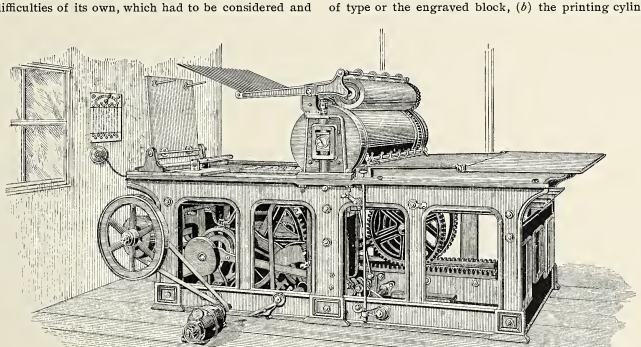
Before further considering the process of electrical inkless printing it may be as well to explain that for years past many photographers, studying the scientific side of the art, have thought it possible to utilize photographic methods to execute ordinary printing, but they have so far always been met with the serious difficulty—fatal from a commercially economic point of view—that all printing thus produced has to be subsequently washed, developed and fixed sheet by sheet, a time-wasting process not at all suited to the high-pressure times in which we live. Even the X-ray process, with its wonderful power of sending an image through every sheet of a ream of paper with a few seconds' exposure, is subject to the same limitations, the sheets having to be separately treated one by one, and washed, developed and fixed in the same way as an ordinary photograph. It is at once obvious that such slow methods can not supersede the modern newspaper printing-press with its enormous rates of production.

Another direction taken by the searchers after an "inkless" printing process abandons photography and relies solely on chemicals—a method the formula of which was among those tried in the earlier stage of experimenting, and soon abandoned as useless by the requirements of the modern printer. The reasons for its abandonment were (1) that no method could be found for incorporating ("fixing") the chemicals in the pulp, and the paper had to be run through a chemical bath, sheet by sheet at the instant of printing, obviously as time-wasting as the photographic method already mentioned; (2) that the only chemical it was possible to use was too expensive and added considerably to the cost of the paper, and (3) that the printed result was not permanent.

The new process now being perfected is simplicity itself. Briefly, the basis of the invention consists of:

(1) A chemically prepared paper, i. e., in which the chemicals are incorporated ("fixed") in the pulp in the process of manufacture, sensitive to the action of the electric current.

(2) The electric current, by means of the usual negative and positive poles, completes a circuit between (*a*) the form of type or the engraved block, (*b*) the printing cylinder (or platen, as the case may be), and (*c*) the sheet of chemically prepared paper.



A WHARFEDALE CYLINDER, PREPARED FOR ELECTRICAL INKLESS PRINTING.

(3) The result being the direct instantly visible permanent impression of the form of type, or the engraved design, on the prepared sensitive paper.

The operation of printing can be continuously carried on as rapidly as desired from the moderate speed of the ordinary cylinder or platen at from 1,000 to 1,500 or 2,000 per hour, up to that of the fastest rotary web machine in existence. The paper is printed dry, there is no previous or subsequent preparation involved in the operation, and the printed sheets may be at once distributed to the public; as there is absolutely no moisture, there is no set-off or smearing, as when ink is used.

Woodcuts, line blocks and half-tones can be printed by the electrical inkless process just as easily and satisfactorily as type. "Make-ready" has to be as carefully done as when printing with ink, and it is as necessary with the inkless process as with ink that every part of the printing surface should receive even and solid impression. There is at present no easy method or short cut to obviate the time spent in this direction, though even this is within measurable distance of accomplishment.

The question of the permanency of the results obtained by the electric process appears to be definitely assured, as sheets of black work—a pictorial calendar, demy size—printed a year ago, and, as a test, since constantly exposed

to a direct light, are as solid and deep in color and tone as the day they were printed.

The electrical inkless process thus demonstrates the fact that what was unsuccessfully sought for in the photographic field has been found in that of typographic printing, and in a combination of chemically prepared paper and electricity with the ordinary types and blocks, and on the ordinary printing machines now in use.

If the printer is using—say, for lighting purposes—electric current (1) produced on the premises by the motive power (gas or steam) driving his printing machines; (2) if he is already using the direct-driving electro-motor for the same purpose; or (3) if he is in a town or district where a public supply of the current is available, he can, without any difficulty, and at small expense compared to the immediate and prospective saving to be effected, make the desired change.

In the first case the current for printing would be obtained from the accumulator employed to store the light supply, and the cost would be comparatively small; in the second case the current would be obtained direct from the driving motor; and in the third case the public supply, introduced into the works in the usual way, would be tapped.

In all three cases the current would first be connected up with an electric governor, by which, in combination with the chemicals used in sensitizing the paper, the flow of current is controlled, and the depth or density, tone or tint of color is regulated.

As the public supply, in the majority of cases, is "alternating," it will, where such is the case, be necessary to change it to "continuous," for which purpose a special converting apparatus will have to be introduced between the public supply and the motor or accumulator conducting the current to the printing machine. This "converter" would, of, course, be part of the first charge, and is not a very expensive matter. The cost of maintenance is so small, if the current is produced on the premises by the motive power operating the machines, as to be scarcely noticeable. If the current is taken from a public supply the cost would average about 1d. to 1½d. per hour.

This statement has elicited inquiries as to the amount of current required for printing different sized sheets, the supposition being apparently that the consumption of current would be in proportion to the amount of printing surface. To some slight extent this assumption is correct, but in no case would the total consumption amount to more than four amperes, which is amply covered by the highest figures of cost mentioned, namely, 1½d. per hour. This small consumption of current is due to its being assisted by the magnetic-electric qualities of the sensitizing chemicals used in the manufacture of the paper.

An immediate and appreciable advantage is that all machines at present in use can be utilized without being in any way remodeled. All that is necessary is to leave off the rollers, discard the ink duct and distribution table, and remove such of the various working parts connected with the supply of ink as do not interfere with the working of the machine. Then the cylinder is covered with a thin sheet of zinc or other suitable substance to act as a conductor of the current, the negative and positive wires are conducted in the usual way from the source of electric supply to the machine, and it is ready for electrical inkless printing. The various portions of the machine thus discarded constitute nearly one-half of the working parts, and relieve the motive power of a very considerable weight which entails great and constant strain on the machine itself.

The cut on previous page is an ordinary Wharfedale cylinder machine divested of the usual inking arrangements, rollers, etc., and prepared for electrical inkless printing. In the illustration there will be noticed, fixed on the wall close to the machine, a small, grill-shaped diagram. This appliance, technically called a "resist," comes in between the motor or accumulator supplying the current and the machine, and acts as a "governor" in regulating the quantity of current necessary for the particular job in hand, the acting regulator being the small lever seen in the groove at the top of the governor, which slides backward and forward as required. With this governor or "resist" the density of any color can be graduated down to a tint. The electricity is conducted to the paper by what is known technically as a "make-and-break" contact, the negative and positive poles being so arranged that they make contact automatically every time the cylinder (or platen) and type-bed come together for impression. The whole arrangement is remarkably simple in action, and certain in effect. The current is absolutely under control, and entirely free from any risk of danger to the operator. Platen machines and rotary newspaper presses can also be equipped for electrical inkless printing, but space will not permit of the showing of cuts of these machines. The invention is certainly an ingenious one and its further development will be looked forward to with interest by all in the trade.



Photo by S. S. Wright, Corydon, Iowa.

THE BAREFOOT BOY.

Blessings on thee, little man,
Barefoot boy, with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes;
With thy red lip, redder still
Kissed by strawberries on the hill;
With the sunshine on thy face,
Through thy torn brim's jaunty grace;
From my heart I give you joy—
I was once a barefoot boy.
—*John Greenleaf Whittier.*

My last ad. in April issue of THE INLAND PRINTER was a surprise in the way of replies. We can hardly keep up with the business it brought.—*Henry B. Myers, New Orleans, Louisiana.*

NEW YORK'S PRINTING EXPOSITION.

THE Mammoth Printing Exposition to be held May 2 to June 2, 1900, at Grand Central Palace, will be one of the greatest exhibitions ever shown in New York city. Important concerns in all branches of the "art preservative" have applied for space, and the exhibitions will be varied in such a manner as to present everything connected with this art.

The historical and loan exhibit, which was at first intended as one of the many interesting incidents, has developed to such an extent that it now promises to be the star attraction. The magnitude it has attained has made it necessary to appoint a special committee to take the affair in charge. This committee embraces the names of Gov. Theodore Roosevelt, Hon. Seth Low, Hon. Amos J. Cummings, Hon. John W. Keller, Hon. Joseph J. Little, Theodore L. De Vinne, John E. Milholland, Angus F. Mackay, and Owen Kindelon. The contributions to this collection will include rare typographical works of art, archaic manuscripts, old books and documents, primitive presses, reflecting the gigantic strides made in perfecting these machines during the past half century, and in fact a multitude of typical curios handed down to these progressive days from antiquity.

The latest attraction secured through the efforts of the committee has been a Government exhibit loaned by joint resolution of the Senate and House of Representatives at Washington. This feature will embrace many priceless relics from the late war of the Rebellion, such as the venerated manuscripts written on stumps and in camp by the dead heroes of 1861, and other revered memorials of those stirring times. It will also include the famous picture of Gov. William Allen, of Ohio, on a sword blade; the copies of charts of Hell Gate and the Battery from the originals; a general exhibit of patents, and the old original Benjamin Franklin printing-press.

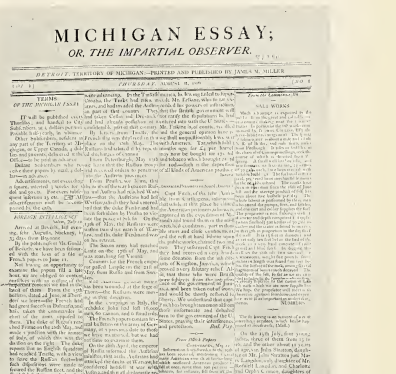
Among the exhibitors are the following:

Campbell Printing Press Co.	Presses New York
R. Hoe & Co.	Presses New York
Dexter Folder Co.	Folders Pearl River, N. Y.
P. F. Collier & Son	Publishers New York
J. M. Jones Co.	Job Presses Palmyra, N. Y.
D. Appleton & Co	Publishers New York
Tarbett-Phemister Co.	Job Presses Boston, Mass.
National Machine Co	Presses Hartford, Ct.
Morgenthaler Linotype Co.	Typesetting Machines New York
Geo. P. Hall & Son.	Photographers New York
F. Wesel Mfg. Co.	Machinery and Supplies .. New York
Sprague Electric Co.	Lundell Motors New York
Harris Automatic Press Co.	Presses Niles, Ohio
J. P. Burbank	Embossing Composition. Boston, Mass.
H. A. Gross	Lenses Philadelphia, Pa.
J. S. Hoerner	Paper Knife Sharpeners Highland, Ill.
National Photo Machine Co.	Photo Machines New York
The Unitype Co	Typesetting Machines Manchester, Ct.
J. L. Morrison Co	Wire-Stitching Machine. . New York
S. Ullman & Co	Inks New York
Funk & Wagnalls	Publishers New York
August Brehmer	Wire-Stitching Machines. Leipsic, Germany
T. A. Richards	Engravers' Ruling Machinery Jersey City, N. J.
Barnhart Bros. & Spindler.	Type Chicago, Ill.
O. C. Wurst	Photographer New York
Empire Machine Corporation	Typesetting Machines New York
American Printer.	Publishers New York
Boston Printing Press Co.	Job Presses Boston, Mass.
P. A. Ringler Co.	Electrotyping and Engraving New York
Inland Printer Co.	Publishers Chicago, Ill.
Seybold Machine Co	Bookbinding and Lithographing Machinery . New York
Clasp Envelope Co.	Envelopes New York
National Printer-Journalist .	Publishers Chicago, Ill.
Harper & Bros	Publishers New York
Esterbrook Steel Pen Co.	Pens New York
New York Tribune	Publishers New York
Stephen T. Smith Co.	Typewriter Supplies New York
Damon & Peets	Machinery and Supplies . New York
J. M. Huber	Inks New York
Walcutt Bros	Lithographic Embossing . New York
Pawley Publishing Co.	Publishers St. Louis, Mo.
Crocker-Wheeler Electric Co.	Motors New York
Printers' Club	 New York

The American Federation of Women, acting as an auxiliary to "Big 6," will conduct a general fair as a side issue to the Exposition, though not of less importance. The work is well in hand and the objects on sale will be of such variety and intrinsic worth as to be their own bid for purchasers.

MICHIGAN'S FIRST NEWSPAPER.

The *Michigan Essay*, or, the Impartial Observer, is the name of the first newspaper ever printed in what is now Michigan. The first number, which is also believed to be the last, was published at Detroit, Thursday, August 31, 1809, by James M. Miller. The number consists of four pages of four columns each. About one and one-half columns of the sixteen are in French. The number contains articles from the London *Morning Chronicle*, the Liverpool *Aurora*, the New York *Spectator*, the Pittsburg *Commonwealth*, and the Boston *Mirror*. The information from Europe is from four to five months old and that from the United States from four to six weeks old. The rates of subscription, advertising, etc., are given in the first column. The paper contains but one advertisement. It is that of St. Anne's school of Detroit. It is supposed that the paper was printed on a small hand press brought overland from Baltimore to Detroit


MICHIGAN ESSAY;

OR, THE IMPARTIAL OBSERVER.

DETROIT, TERRITORY OF MICHIGAN—PRINTED AND PUBLISHED BY JAMES M. MILLER.

THURSDAY, AUGUST 31, 1809.

by the Rev. Gabriel Richard. The copy of the paper from which the accompanying photograph was taken is among the treasures in the University of Michigan library. So far as is known there are but six copies of the paper in existence.

ANNOUNCEMENT

Through the courtesy of the Curtis Publishing Company, Philadelphia, publishers of "Ladies' Home Journal" and "The Saturday Evening Post," we are permitted to present in type the original Old Style Roman and Old Style Italic used for headings in their publications.

These letters are all being cut from designs drawn by the originator of this style of lettering. A complete series of the Post Old Style Roman, in two distinctive weights of face, and the Post Old Style Italics, also a number of original Ornaments of great artistic merit, are at present in process of completion.

No expense will be spared in making these productions the most complete and the most valuable of any ever placed before the printer. Notice of the completion of the series, together with a practical showing of the same, will be given in due time.

American Type Founders Co.

ANNOUNCEMENT

The following Letter explains itself:

BUSINESS DEPARTMENT

THE CURTIS PUBLISHING COMPANY

PHILADELPHIA

GEORGE H. LEWARS
BUSINESS MANAGER

January 26, 1900.

American Type Founders Company,
Mr. G. F. Jordan, Manager,
606 Sansom Street,
Philadelphia.

Gentlemen:--Acknowledging your favor of the sixteenth instant, asking permission to produce in type some faces similar in design to those used on the old style heading of the Post; I am directed by Mr. Curtis to say to you that we are glad to grant your request, and also to permit you to call the new type "Post Old Style Roman and Italic" Series.

We trust that the business your Company may procure in this direction will abundantly justify you in placing the design before the trade.

Very truly yours,

THE CURTIS PUBLISHING COMPANY

Geo. H. Lewars

Business Manager

See Showing on following pages

American Type Founders Co.

Ye "POST" OLD STYLES

A showing of Three Sizes of Roman

PATENT APPLIED FOR

30 POINT POST OLD STYLE ROMAN NO 1 4A 6a $4 25

AN ORIGINAL DESIGN made from the Drawings furnished by the Originator of this style of lettering

18 POINT POST OLD STYLE ROMAN NO 2 7A 10a $3 25

POST OLD STYLES

will comprise two distinctive Series of Romans and one of Italic, all of them ranging in sizes from 6 Point to 72 Point A more useful Series has never been offered to Printers

24 POINT POST OLD STYLE ROMAN NO 2 5A 8a $3 50

COMPARE this Type Style with the Headings used in "The Saturday Evening Post." Buy a "Post" for comparison

American Type Founders Co.

Maker of the Leading Type Styles

Ye "POST" OLD STYLES

A Showing of Two Sizes of Italic

PATENT APPLIED FOR

24 Point Post Old Style Italic 5 A 12 a $3 75

The "POST" OLD STYLE ITALIC is a fac-simile of the lettering used in 'The Saturday Evening Post' the oldest weekly paper published in the United States of America, founded A. D. 1728, by Benjamin Franklin

Post Ornament No. 74 (Solid Metal Electro) 35 cents. Per dozen, $3.00



18 Point Post Old Style Italic 9 A 20 a $3 00

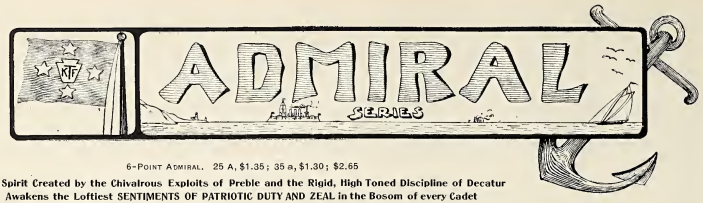
A COMMENDABLE AND USEFUL SERIES

The various sizes of "Post" Old Style Roman and Italic will be made to line, one series with the other, with the aid of point justification

"Post" Old Styles will become standard faces, they being well adapted to all classes of jobbing. No printer can go wrong by investing in them.

American Type Founders Co.

Order from Nearest Branch



6-Point Admiral. 25 A, $1.35; 35 a, $1.30; $2.65

The Spirit Created by the Chivalrous Exploits of Preble and the Rigid, High Toned Discipline of Decatur Awakens the Loftiest SENTIMENTS OF PATRIOTIC DUTY AND ZEAL in the Bosom of every Cadet

12-Point Admiral. 16 A, $1.70; 24 a, $1.70; $3.40

The REPRISAL was the first American Man-of-War that appeared in French Waters IN 1776, HAVING AS A PASSENGER DR. BENJAMIN FRANKLIN

72-Point Admiral. 3 A, $8.45; 4 a, $5.50; $13.95

Constitution

8-Point Admiral. 20 A, $1.40; 30 a, $1.35; $2.75

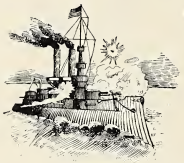
The Intrepid was Fitted as a Floating Mine and Sent into the Harbor of Tripoli to Destroy the Cruisers OF THE ENEMY, SEPTEMBER, 1804

10-Point Admiral. 18 A, $1.70; 26 a, $1.45; $3.15

Battle between the Hornet and Penguin Was the last Regular Naval Engagement of THE AMERICAN WAR OF 1812

24-Point Admiral. 7 A, $2.30; 10 a, $2.20; $4.50

Sailing in the Misty CHINA SEA



30-Point Admiral. 6 A, $3.10; 9 a, $2.70; $5.80

Roar of the Steel SHELL

14-Point Admiral. 12 A, $1.95; 18 a, $1.75; $3.70

Daring Intrepidity and Coolness of AMERICAN MARINES

36-Point Admiral. 5 A, $3.75; 8 a, $3.45; $7.20

Effective GUNS

18-Point Admiral. 10 A, $2.25; 15 a, $2.00; $4.25

Cruise Bon Homme Richard Capt. PAUL JONES

48-Point Admiral. 4 A, $4.85; 5 a, $3.40; $8.25

Forecastle

60-Point Admiral. 3 A, $6.00; 4 a, $4.00; $10.00

Splice Main Brace

Made Exclusively by the Keystone Type Foundry, 734-42 Sansom Street, Philadelphia, Pa. U.S.A.

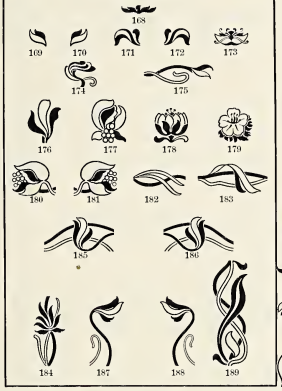
H. C. HANSEN,

Type Founder

24-26 HAWLEY STREET, BOSTON, MASS.

Studio Ornaments

$6.00 Per Font.



The Blanchard Series

Patent Applied For

4a 3A, $21.00 72-POINT BLANCHARD L. C. $8.20; C. $12.80

NEW

Series 2

4a 3A, $16.50 60-POINT BLANCHARD L. C. $6.70; C. $9.80

COST

Made 78

4a 3A, $10.00 48-POINT BLANCHARD L. C. $3.95; C. $6.05

MERIT

Praises $62

5a 3A, $5.75 36-POINT BLANCHARD L. C. $2.50; C. $3.25

WELCOME

Old Style Faces

5a 4A, $4.30 30-POINT BLANCHARD L. C. $1.75; C. $2.55

HANDSOME

Effects Executed 2

INLAND TYPE FOUNDRY, Saint Louis

The Blanchard Series

Patent Applied For

7a 4A. $3.50 — 24-Point Blanchard — L. C. $1.75; C. $1.75

ART PRINTING
Is Increasing Daily 123

10a 6A. $3.20 — 18-Point Blanchard — L. C. $1.60; C. $1.60

ARTISTIC PRINTERS
Are Always Setting the Pace

14a 9A. $3.00 — 14-Point Blanchard — L. C. $1.45; C. $1.55

ALL BEAUTIFUL FACES
Will Command Your Admiration! $36

18a 12A. $2.80 — 12-Point Blanchard — L. C. $1.35; C. $1.45

SPRINGTIME IS NOW HERE
Avoid ⌀ Delay ✈ in ⌀ Taking ✈ Vacation ⌀ 172

20a 12A. $2.50 — 10-Point Blanchard — L. C. $1.25; C. $1.25

SUMMER DAYS ARE DELIGHTFUL
The Best Season for Health-Seeking Printers 1762

24a 14A. $2.25 — 8-Point Blanchard — L. C. $1.15; C. $1.10

ALL PRINTERS ADMIRE FINE ART PRINTING
Now Being Supplied to Leaders of Fashion in Artistic Designs 8

26a 15A. $2.00 — 6-Point Blanchard — L. C. $1.00; C. $1.00

IMPORTANT DOCUMENTS HAVE BEEN STOLEN
Eminent Legislators Now Offering Extravagant Reward for their Return 137

The Regular "Lining" Figures are included in the fonts. We can however, furnish fonts of Old Style figures same as these:—**1234567890**, at the following prices: 6-Point, 25 cents; 8-Point, 25 cents; 10-Point, 25 cents; 12-Point, 25 cents; 14-Point, 25 cents; 18-Point, 25 cents; 24-Point, 40 cents; 30-Point, 75 cents; 36-Point, 75 cents; 48-Point, $1.20; 60-Point, $1.90; 72-Point, $2.75.
Either style of figures may be ordered with weight fonts without additional cost.

HHHHHHHHHHHHHHHHHH

HHHHHHHH

The Blanchard Italic Series is now being made and the principal sizes will be ready for delivery by June first. Specimens of the Italic are shown on page 275. ✈ ✈ ✈ ✈ ✈ ✈ ✈ ✈ ✈

INLAND TYPE FOUNDRY, Saint Louis



BY F. F. HELMER.

This department is intended for the discussion of how the printer may profitably put his business before the public, and all criticism of printed matter is therefore solely on the point of its advertising value. It is the effort of the editor to determine what it is in every given example that makes it good or bad, and nothing so helps to a right judgment of this as a knowledge of the advertiser's purpose and the advertisement's results. Furthermore, every man's experience is worthy of consideration. If we may all together take up, earnestly and without prejudice, the study of printers' advertising, the wide experience of The Inland Printer readers and the analysis and comparison of their many efforts will lead us to a scientific basis for planning future work.

Notice to Printers.—Will every man interested in the subject of his own advertising kindly mail to the editor of this department specimens of the various printed things he uses in his business? Send them to F. F. Helmer, 455 Locust street, Lockport, New York.

For convenience check this list:

Letter-heads,	Folders,
Bill-heads,	Novelties,
Cards,	Envelope slips,
Envelopes,	Blotters,
Labels for packages sent out,	Calendars,
Imprints,	Office publications,
Press name and design,	Anything else,

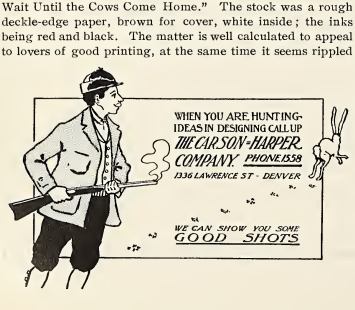
and at the same time anything he may wish to say about them, as to his own opinion of their value or what there may be of traceable returns, will be gladly received. From month to month we will take up these items for special consideration.

It certainly pays to take advantage of popular interest whenever you can. Hurlburt-Smith Printing Company, River Falls, Wisconsin, had a small fire in their office. Of course people knew about it, so they issued a blotter in blended blue-black and red ink from a ridiculously mixed display of type, saying (translated):

> Yes, we did have a fire and some things got mixed up a bit, but we won't always be mixed up. By the time you get that order in we will be in shape to do you a good job.

They were assured from comments heard that it was a good scheme.

That a great deal attractive and artistic can be done within the admitted bounds of printed work is forcefully argued by the work arranged by Mr. J. Harry Carson, of the Carson-Harper Company, of Denver. Here is a card of theirs presented originally in red, yellow and black. Here also is reproduced the inside page of a folder entitled "Don't Wait Until the Cows Come Home." The stock was a rough deckle-edge paper, brown for cover, white inside; the inks being red and black. The matter is well calculated to appeal to lovers of good printing, at the same time it seems rippled with the breezes of the West and probably "moves" business the right way. Mr. Carson has put a P. S. to most of the specimens in hand, adding such reminders as this: "When you notice a good piece of printing, look for the imprint—it's usually Carson-Harper Printing." The sign of the company is a Golden Griffin, in which there seems great possibilities.



Mr. Barbee, manager of a printing company in McDonald, Pennsylvania, writes this department about a blotter which he used some time ago, and "with results," he says, "which were surprising." I agree with him, for I do not think the work very attractive. But "what did the business," explains Mr. Barbee, "was the fact that we [advertised to] look after the printing from the writing of the copy to turning out of the finished article. Small business men comparatively, that is, those who could not afford an advertising man, bring their work with the understanding that we are to take charge of the whole thing." The printer who can do this has a good field.



G. T. Parkhurst, of Chelmsford, Massachusetts, prints attractive typographical blotters. He values white space, but there is constant variation between large and small type throughout the display. Don't make a person go through the motions of a slide-trombonist to read a thing.

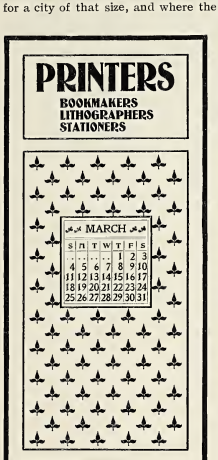
To help make a stir in the world, Mr. McMath has a "Kissing Bug" which must certainly have done him a good turn. I wonder that this sort of thing (contrived of cardboard and rubber) was not more prevalent last summer and fall. If the "Kissing Bug" returns, be prepared.

From Philadelphia comes an advertisement of "Litho-Prints," those things that spread scrolls, palms, clouds and sun rays all over a heading for shoe dealer, grocer, locksmith or whoever you like. The criticism of lithographic style is not for me to take up, neither perhaps the question whether or not printing that pretends to be something else is good printing. But I must say a greater generosity of paper would have given the samples a better showing.

A round hole cut in the lower part of envelopes to show a big ? printed on the matter enclosed is a feature of some good work in folders by Johnson & Peck, of Newburg, New York. Another idea is the title "Purple and Fine Linen" on their stationery card, printed in purple, of course.

Not many printers use posters to advertise their business, but the Capitol Printing Company, Montgomery, Alabama, must think it pays, for they have issued a three-sheet poster printed in brightest red, which ought to catch every eye in

town. It advertises their specialties attractively and invites customers to call. This plan I should say would be all right for a city of that size, and where the poster itself is a specimen of the work of the house, but for the printer who has no facilities for this class of work it would be expensive and of doubtful value.



Betz & Orr, of East Liverpool, Ohio, advise people to "Get up and Get" after business with good printing, and they illustrate with a yellow dog after a lurid and excited cat. This may be all right for the class of printing they want, for Messrs. Betz & Orr say they find the illustrated blotter advertising "quite desirable, and have received considerable business directly traceable to it." The blotter is not as refined as their letterhead, which is a very neat specimen of commercial style.

It is not always necessary to illustrate or make type display, or even try to be funny in order to succeed with an advertisement. The Endecott Press, in Danvers, Massachusetts, has a booklet which made business boom for them, yet it is a very modest affair of eight pages (only five printed), and a gray cover with the title "Trade Talk" in gold. The first inside page is reproduced, for this is fully representative of the style throughout, if you consider it to be in two colors:

In this little book we shall endeavor to tell you something about what we are doing in the printing business and what excuse we have for asking you to give us your trade. In the first place you are probably aware that there is style in printing as well as in everything else. Moreover, these styles are subject to change. It behooves every printer to study, to originate, to plan, and at least keep abreast of the times. That is just what we are doing every day, and we leave our customers to judge of our success in producing first-class work.

Trade Talk

As a June idea for larger blotters, or for circulars, suppose we say,

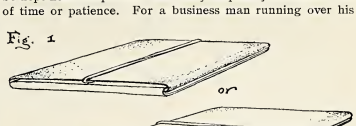
COMMENCEMENT.
Class of 1900.

Commencement Exercises will be held June, 1900, at 100 Main street, for such people as want to commence getting their printing done by Click & Rumble, Scientific Printers.

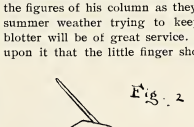
The Class of 1900 consists of graduates in the School of Experience with Poor Printers.

Class colors: Black and white.

The blotter cover suggested in these columns last month admits of a slight addition in the form of a rubber band, and it becomes a novelty adapted to a particular use that may keep it even longer in favor in various offices. Blotters and cover should be cut quite small, say to 2½ by 2½ inches, and after folding, but before they are put together, a light rubber band should be slipped around the cover (it does not matter which way). See Fig. 1. Then this little blotter pad can be used as a rest for the sliding fingers as one writes, and being held by the little finger caught under the rubber band, may be kept near the pen and used very frequently with little loss of time or patience. For a business man running over his

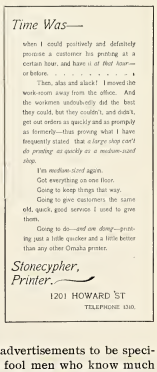


letters, correcting and signing, and using his blotter after each emendation or signature, or for an accountant blotting the figures of his column as they go down, or for a clerk in summer weather trying to keep his books neat, the little blotter will be of great service. Print the simple direction upon it that the little finger should go under the band, or illustrate with some such device as Fig. 2; then say as much as you like about its advantages.



Sometimes a little matter without either display, paragraphing or italics will attract attention. I have in hand a specimen from the Kehler-Donaldson Press, Chicago, the heading, "Announcement...." in the upper left-hand corner, balanced by the name and address in the lower right-hand corner, and the body, with a very simple initial, set in a compact block of Schoeffer Old-style. The paper and ink in both quality and color give a sense of refinement very consistent with the simplicity of form, and I take it that one would read the matter quite as respectfully as he would listen to as many words from a refined and gentlemanly stranger. It is not always necessary to knock a man down to make him attentive.

Mr. Stonecypher has a pleasant style, and his mail card is one that almost everybody would read and enjoy reading. Note how the paragraphing and the italics help along. I think the effect of a carefully studied arrangement which depends on these alone is often far greater than display. There is art, however, in getting it just right.


Time Was—

when I could positively and definitely promise a customer his printing at a certain hour, and have it *at that hour*—or before.

Then, alas and alack! I moved the work-room away from the office. And the workmen undoubtedly did the best they could, but they couldn't, and didn't, get out orders as quickly and as promptly as formerly—thus proving what I have frequently stated, that *a large shop can't do printing as quickly as a medium-sized shop.*

I'm *medium-sized* again.

Got everything on one floor.

Going to keep things that way.

Going to give customers the same old, quick, good service I used to give them.

Going to do—*and am doing*—printing just a little quicker and a little better than any other Omaha printer.

Stonecypher, Printer.

1201 HOWARD ST
TELEPHONE 1310.

There are such a lot of blotters that I despair of giving individual comment on them all. To cover a number of them I will offer three or four general criticisms.

To use a blotter with a three-color half-tone you have bought already printed, seems a bad policy. People expect your advertisements to be specimens of your work. You can not fool men who know much about printing, and those who know little about printing are those who have but little done. And when you use a picture

in colors, whether it is in half-tone, or line and tints, remember it is naturally the chief point of attraction in the job. Do not let it be smothered in fussy ornamentation that does not help it; and yet do not make the type display leave the cut severely alone. Make the whole thing harmonious. Study "Job Composition!"

Job composition is a department that every printer should consider before he ever takes up being sure you're right before yet. A man should test himself by every possible authority before he poses as an art-typographer, or even as a first-class printer; for when he advertises, he is bound to *drive* his business—one way or the other. He will either give it a good push onward, or he will drive it into the ground. Advertising is a power, be careful with it. Treat it with as much respect as you do a dynamo.

If a blotter (or any other sample of printing) you send out, offends the good taste of a possible customer, you have laid up trouble for yourself; your next advertisement has got to be strong enough to take upon its shoulders the bulk of the old mistake, retrace the down-hill steps, and carry conviction to the man of your real ability as a printer. So I say, none too strongly, study before you begin!

A number of blotters in hand are good specimens of all type-work. Some of them are reproduced. This style of work has the advantage of costing the printer least, and of suggesting to business men something of what the same office might do for them without extra charge for cuts. I would not disparage illustrated blotters and calendars, but all printers can not afford them. Any printer, however, has a few ornaments.

Jester's is true to its title. Easton & Masterman's is very dignified; in the original it was printed in dark red and green with florets of the middle panel in pale yellow.





McMath's is perhaps best of all, for its easy, interesting reading matter.

MUNROE & SOUTHWORTH, of Chicago, have a folder entitled "Expansion!" illustrated by the expanded skirts of a seated lady of the ballet. Some people would not like the idea, although the colors and decorative arrangement are undeniably excellent; the paper of both folder and envelope good, and the matter on the three inside panels, under Expansion, Electricity and Energy, interesting and to the point. It is a great deal better than their blotters. Their business card attractively done in three colors and embossed, is here reproduced in black.

THE NEW CENTURY INFLUENCES.

The newspaper and the book are to be a commanding influence in the new century. The book is a permanent influence in civilization. The newspaper is a new influence, but it is also to become permanent. In the new age we shall have newspapers of a great variety. Individualism in the daily literature will prevail, as it does in all life. We shall have great *newspapers*—publications which shall declare what are the great doings of the last twenty-four hours or of the last seven days. We shall also have great interpretative papers, which shall select and comment upon the significance of events, and which shall relate fact to fact. We shall also have newspapers in which the financial relation is less significant than at present. The financial relation is, and must be, a condition, but it should occupy a less prominent place as the final cause and purpose of the existence of a paper. Therefore in the new century we may look forward to the prevailing influence of the family, the church, the school, the newspaper and the book, and society. These five principles will be more influential in the enlightenment of the race than ever have been the five points of the Genevan scholar.—*C. F. Thwing, in Leslie's Weekly.*





CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages; $1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

METHODS AND MATERIALS IN "COLD" STEREOTYPING.

Nearly every one using a job stereotyping outfit has, at some time or other, expressed the wish that matrices could be made without heating the type.

As is well known, in the papier-maché process the matrix is dried on the form, the latter being heated. Now this heating may be, and occasionally is, overdone, which entails trouble, resulting possibly in ruined type. Overheating is usually caused by a desire to dry the matrix quickly; it may also be due to ignorance or carelessness. The proper course to pursue, therefore, is obvious enough.

A form is in danger of being injured, through overheating, when it is being stereotyped by one who has not been properly instructed. As every one knows, metals expand and contract under the influence of heat and cold—type metal like all the rest. Now, if a form to be stereotyped is locked up tightly in a chase, the same as for printing, and left in that condition during the time of drying the matrix, it can not readily expand under the action of the heat, excepting in one direction—upward. All lateral expansion is prevented by the tight lock-up. It would seem that the vertical expansion is increased by the sum of the normal lateral expansions; but when the form is cooling, the contraction does not compensate for the increased expansion in one direction only, and the consequence is that the type will be found to be appreciably higher than before, and will not work well with the rest of the same font.

This danger is avoided by loosening the form slightly when it is put into the drying press. This is easily done if the chase is provided with screws for locking up.

The danger that the type may be subject to in the hands of tyros in stereotyping is not serious when the cause is properly understood. The trouble is that in the past many dealers in small stereotyping outfits gave only meager instructions to purchasers, and the latter, if successful at all, became so through information obtained elsewhere, after much time and labor.

On considering the above, it may then not appear at all strange to the reader, even if there were no other reasons, why a stereotyping method in which the form need not be heated would be a desirable one.

There have been a number of so-called "cold" and "dry" stereotyping processes spoken and written of in past years. Now and then isolated cases, where such processes are successfully used, are heard of; but, generally speaking, the merits of most of these cold processes were not sufficient to keep them alive.

I speak of cold and dry processes. They are much the same; both are cold processes, with this difference: in a cold stereotyping process the matrix may be either a wet or a dry one. The name "dry process," of course, then means that the matrix is dry when it is being molded.

This latter method might seem to be the one to be preferred, as the time in drying is saved; but when it is learned that great pressure is required to mold a dry matrix, this method appears of doubtful utility.

A wet matrix, being soft, whether intended for the hot or the cold process, is naturally easier molded—needs less pressure to force it into the face of the form. But the wet matrix, when taken off the form and dried, shrinks and warps, and the face of the impression becomes rough and distorted. A plate cast from such a matrix would not answer for printing.

Here, then, we have the chief objections to both the dry and the wet matrix in the cold process of stereotyping. The dry matrix injures the form; the wet matrix, when dry, gives poor results. Nevertheless, the best results in cold stereotyping today are obtained from matrices that are molded while more or less wet. These results are obtained in some instances by the use of specially devised drying ovens; in others, by the peculiar nature of the matrix and its mode of preparation.

It may be laid down as a fact, drawn from years of observation and experiment, that the ideal matrix for the cold process is one possessing the softness and yielding quality of the wet matrix, with the absence of moisture of the dry one.

I have not yet heard of any one combining these two conditions perfectly in one matrix, but I have for some time been working a cold process of stereotyping, original with myself, which gives very fair results. The matrix in this process fulfils, in some degree, the requirements of the ideal cold matrix.

I use a sheet of dry matrix paper, upon which is spread a layer of cream-like composition, the moisture of which the paper speedily absorbs, leaving the surface dry enough to paste on one or two sheets of tissue. This finishes the matrix. It is molded with the beating brush, taken off the form, laid on a warm iron plate, covered with blankets, and allowed to dry, which takes less time than in the hot process.

As in all cold processes, the matrix made as I have briefly indicated does not produce so fine a plate as may be obtained if it is dried on the form in the usual way. The contraction of this matrix in drying, while reduced to a minimum, is not entirely eliminated. However, the results obtained and the low cost of operation—no special appliances being necessary—make this cold process valuable. Original woodcuts, wood type, etc., that would be injured if subjected to heat in the ordinary method of stereotyping, may be reproduced in metal, by this process, sufficiently well to answer most requirements.

My own judgment in the matter is that, for jobwork, the hot process is the one to use whenever possible; when the form is of such a nature that heat may injure it, then the cold method should be employed.—*Henry Kahrs, in Newspaperdom.*

DEFECTIVE SHELLS.—Referring to the communication from a Columbus (Ohio) correspondent in the March issue of this paper, an electrotyper suggests that the editor misunderstood the nature of the difficulty, and offers the following explanation: If the shells have the appearance of "being free from black lead" and are "red on the face" instead of black, as they naturally should be from contact with the black lead and wax, it is probably due to the fact that the shell had separated from the mold during the process of deposition, and was probably caused by working the solution

too cold. The same electrotyper, who is recognized as an authority, claims to have had a similar experience. In his case the molds were left in the solution over night, and it is his theory that the solution, becoming quite cold, caused the mold to shrink sufficiently to loosen the shell. This would account also for the "sinks and dents" in the shell.

ANCHORING ELECTROTYPES AND HALF-TONES.—O. E. G., Topeka, Kansas, inquires: "What is the best method of anchoring plates, half-tones and electrotypes to wood bases? That is, when plates are trimmed flush and have no shoulder to nail through. I have tried several schemes, but none of them are entirely satisfactory." *Answer.*—Bore several holes through the base and countersink both sides. If the plate has been finished long enough to have become oxidized, brighten the back by filing and then lay it on the block and secure it temporarily by hand clamps. Apply a small quantity of soldering fluid to the plate through the holes, and then pour in melted solder until the holes are full. It is important, of course, not to get the solder too hot, as in that case there would be danger of melting through the plate. There is always an element of uncertainty in securing plates by anchoring, but in some cases there is no other way to accomplish the object.

MAKING WAX CONDUCTIVE.—A Jackson (Tenn.) correspondent writes: "I am a reader of THE INLAND PRINTER. I also have a copy of your book on electrotyping. I enclose a composition eighty-five per cent wax, ten per cent Venice turpentine and five per cent graphite. It is not a conductor of electricity. I have brushed some of it with graphite and tried to deposit some copper on it by the sulphate of copper solution and iron filings method. Poor success. Please see if you can render composition conductive." *Answer.*—Your composition does not have the appearance of beeswax and is probably adulterated. However, the writer had no difficulty in precipitating a film of copper upon it by the method described. Possibly your graphite was of poor quality or you did not brush the object long enough. It is necessary not only to cover the wax with graphite but to continue the brushing until a high polish results. Then if the iron filings do not precipitate sufficient copper to cover the object the first time repeat the process two or three times, if necessary, and you will no doubt be successful.

HOT SOLUTION.—A correspondent writes as follows: "I see THE INLAND PRINTER every month and have obtained much valuable information from its columns, but there is one question I would like to ask which I have not seen answered. My employers have recently bought a new dynamo which the manufacturers claim will deposit good shells in an hour or less. I find that it will deposit the copper all right, but whenever I have a lot of work in the tubs the solution gets so hot that it softens the wax. Can you tell me what is the cause of the solution getting so hot and if there is any remedy for it?" *Answer.*—Your vats are too small. A current of sufficient strength to deposit good shells in one hour requires large conductors, and this applies not only to the copper rods but to the solution, which is also a conductor. Moreover the solution is a very poor conductor, and what it lacks in respect of quality must be made up so far as possible in quantity. The cross-sectional area of the solution should be from two to three times the area of the case. With vats of this size and a solution properly proportioned you would probably have no difficulty in keeping the liquid at a safe temperature.

ENGRAVING BY ELECTRICITY.—In a recent number of the *Zeitschrift fuer Elektrochemie* there is an interesting article by Doctor Langbein on the process of engraving dies by electrolytic etching, which was first mentioned in a preliminary note two years ago and has since been worked out carefully so that it is now ready to be used extensively by a recently formed German company. A negative cast of the original is made of plaster of paris or any other suitable porous material, and is saturated with the electrolyte; this cast is then connected as a whole with the negative pole of an electric source. It is then pressed slightly against the metal plate to be etched, which is connected with the positive pole. By this contact the circuit is closed, so that at the points where the negative cast touches the metal plate, the metal of the latter is dissolved, thus forming the exact counterpart of the negative cast. The contact should be made only for a moment, the cast being then removed and the metal plate brushed off in order to remove the insoluble materials contained in the metal; contact is then made again and the process repeated. As it is of the utmost importance that at the successive contacts exactly the same points are in contact with the metal, this part of the process is to be accomplished by an automatically operating machine; the brushing off is also done automatically by means of a quickly rotating brush. To etch a steel plate to a depth of 40 mils., it must be touched with the negative about six hundred to seven hundred times, each time for twelve seconds, four to five hours being required for the whole process. The best electrolyte for etching steel is a solution of ten per cent of chloride of ammonium, with some hydrochloric acid. The best current is 1.3 amperes per square inch, at 8 to 12 volts.—*Electrical Trade.*

COST OF ELECTROTYPING IN WASHINGTON.—A correspondent of the *Platemakers' Criterion* contributes to that paper the following article:

The stereotypers and electrotypers employed in the Government printing-office recently asked for an increase in pay of 10 cents per hour, the same increase that was given the printers and bookbinders last July, and gave as their reasons for asking it first, that they earned it, and second, because the stereotyper and electrotyper commanded a higher scale than does the printer or bookbinder.

The pressman and bookbinder now receive 50 cents per hour; their previous pay was 40 cents per hour. The stereotyper and electrotyper now receive 47 cents per hour.

In support of their assertion that they earned the desired increase they gave the following as the daily output of the foundry:

800 pages bookwork, at 40 cents	$320
6,000 square inches jobwork at 2 cents	120
1,000 pounds leads, slugs, furniture, etc., at 10 cents	100
600 square inches of half-tones, at 5 cents	30
Value of solid bodies, logotypes, etc	20
Value of corrections, etc	10
Total value of daily output	$600

The sizes of the pages given are what is known as "document" pages, 4½ by 8 inches, making 36 square inches to the page, which at 1½ cents per square inch would give 54 cents as the price per plate; but as the Government buys the metal, 14 cents (two pounds) is deducted for the cost of the metal.

In the cost of jobwork no allowance is made for the cost of the metal, as much of the work is curved plates of much more value than the cost of metal, and it is thought that a strict account would increase the figures given $25 or $30 per day.

The items of expense against that $600 is: Daily pay of men in shop, $245; cost of steam, electricity, gas and other incidentals, $40 per day, making a total of $285, leaving a net profit to the Government of $315 per day—that is, supposing the Government paid for the output what it would cost if done by contract.

There are eighty men on the pay-roll, whose average pay is $3.15 per day, but absentees reduce the actual pay to $2.45 per day.

The above figures show an earning for the Government of $7.79 per day on an investment of $315, giving a net profit on each man's labor of $4.60.

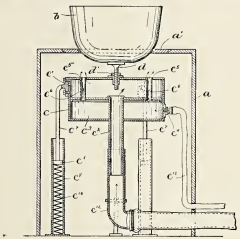
The actual cost to the Government of a stereotype page, 4½ by 8 inches, is about 12 or 15 cents, while the same size electrotype costs from 18 to 20 cents.

NOTE.—On Friday, March 9, there were over 1,700 book pages made, of which 1,016 were electrotype, the balance were stereotype pages; besides 250 electrotype jobs containing over 1,500 square inches, with the usual quantity of other work as given in the table, a part of the force, however, working twelve hours.

The above figures are interesting, but are open to criticism. Electrotypers will hardly believe that there is more than one hundred per cent profit in their business even when conducted by the Government. It is true that in a few respects, such as taxes and bad bills, the Government has

an advantage over the private manufacturer, but there are various items of expense not mentioned by the correspondent, which enter into the cost of electrotyping. For instance, the cost of material is not considered at all, although it is usually found to be a substantial item of expense. Under this head may be mentioned metal, copper, blocking wood, tin-foil, blue stone, acid, graphite, molding composition, etc. Under general expense the only items given are steam (including power ?) electricity and gas. No account is made of management, office help, rent (or interest on amount invested in building), insurance, interest on investment in plant, repairs, depreciation, fuel, etc. In the correspondent's estimate the cost of labor is shown to be forty per cent of the output, and the cost of all other items is less than seven per cent. As a matter of fact, if the cost of all items exclusive of labor were carefully estimated, the aggregate would probably closely approach the labor cost. Although it is a small matter, attention may be called to the fact that in estimating the value of the output, half-tones are figured at 5 cents per inch. This is more than double the price charged in New York, and about three times the scale price in Chicago. The other items are based on the New York scale.

PATENT.— B. F. Jackson, of Cambridge, Massachusetts, has taken out patent No. 645,296, on an electrotyper's furnace, and assigned it to the Hoes. The object of the invention is to produce a construction in which the burner may be maintained at a uniform distance from the bottoms of various-sized metal vessels; and also to produce a burner consuming air and gas, the former being under pressure, and in which the air shall be admitted to the burner in such a manner that even combustion may be maintained in all its



parts, with the result that the heat developed in all parts of the burner is substantially the same, whereby its efficiency is increased and its life lengthened. The melting pot *b* is supported on concentric rings, as a^1, so that it may be let into the top of the furnace the most desirable distance. Its height above the burner is also spaced by the screw *d* and nut d^1. The air is introduced from below instead of the side, in order that there may be no tendency for one part of the furnace to break down because of excessive heat that has been forced against that side.

LIBRARY OF THE PRESS CLUB OF CHICAGO.

The Press Club library, Chicago, has been recently enriched by a valuable contribution of some thirty volumes or more from the Open Court Publishing Company, including philosophical and oriental titles from the pen of Dr. Paul Carus, the "Philosophy of Lao Tze, the Confucian"; "Traveler in Thibet, Tartary and China," by Huc and Gabet; "Darwin and After Darwin," Romanes, etc., and the "Speeches and Addresses of Senator Depew," from the author. Harper's *Monthly* and *Weekly*, the *Century*, *Review of Reviews*, *Scribner's* and other leading magazines of last year have been bound and placed on the library shelves, and a large map of the seat of war in South Africa, from the War Department, has been placed in the reading-room, where it receives much attention from the war critics. Mr. John T. Bramhall, the energetic librarian, is to be congratulated on the very encouraging condition the library is now in.

DEATH OF ONE OF THE FIRST ELECTROTYPERS.

THE trade of electrotyping is so intimately connected with that of printing at the present day that the passing of one of the first to put it to practical use is deserving of more than a brief mention. William Filmer, who died in San Francisco on the morning of March 18, 1900, was born in Chatham, County Kent, England, December 20, 1825. When seventeen years old he came to America, and having served three years to the trade of a printer, he at once sought employment at that trade on arriving in Boston. He was fortunate in connecting himself with the late Samuel N. Dickinson, who was then conducting a printing business, to which he later added that of type founding. Mr. Filmer made rapid progress as a printer, but having an inventive mind, and associating with such mechanics as Seth Adams and S. P. Ruggles, press builders and inventors of that time, he early became interested in the process of electrotyping, which was then in its infancy. Although John W. Wilcox was regularly engaged in making electrotypes for printers early in 1847, his methods and apparatus were of a primitive kind. In 1850 Mr. Filmer turned his entire attention to electrotyping in Boston. Three years later he removed to New York, where he subsequently opened an electrotype foundry. Here he rapidly developed the business, and in conjunction with R. Hoe & Co. built several machines which have long since become part and parcel of the electrotyper's outfit. If not the inventor *in toto*, he at least suggested and aided in the construction of the molding-press, both the screw-and-toggle and hydraulic, the shaving machine, and some less important tools.



WILLIAM FILMER.

In 1865 Mr. Filmer went to San Francisco and took charge of an electrotype foundry put in by the late Charles E. Robbins, who was then representing George Bruce's Son & Co., of New York. This business was afterward taken over by Faulkner & Son, who were running the California Type Foundry, and Mr. Filmer continued in the capacity of superintendent until 1873. He had been experimenting with a new process for casting and shaving leads and slugs, and had invented some special machinery for that purpose; so in 1874 he went to New York for the purpose of opening a factory for the manufacture of shaved leads. The venture was not a financial success, and Mr. Filmer returned to San Francisco in 1876, when he resumed his connection with the California Type Foundry. Shortly after the business was sold to Painter & Co., and he continued as its foreman for several years.

In 1888 the Filmer & Stiller Electrotype Foundry was established, the principals being William Filmer, Paul Stiller and Al Rollins. To the ordinary business of electrotyping and stereotyping was added a complete composing-room for the manufacture of plates for publishers. This business grew to considerable magnitude, and eventually Mr. Filmer

became controller of it, first Mr. Stiller and later Mr. Rollins retiring. The last six years of his life he was the practical head of the business, and to his energy and tact its success is due.

William Filmer was not only a practical workman, but he had studied the details of his business until he was thoroughly conversant therewith and could write and talk about it intelligently. He contributed a series of articles under the title of "Electro-Metallurgy" to *The Printer*, published in New York in 1858-59. He also wrote a valuable and interesting article for the *Overland Monthly* in 1872, entitled "An American Art—the Electrotype—Its Application to Printing Purposes." These articles not only display a familiarity with the art of electrotyping, but an ability to discuss the subject intelligently.

He was an old and active member of the Masonic fraternity, having taken his thirty-third degree in 1861. He was a charter member of King Solomon's Lodge, No. 260, F. & A. M., of San Francisco, had been its treasurer for many years, served one year as its master, and for two years was chairman of the Masonic Board of Relief for San Francisco.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

DAMPING THE STONE IN LITHO HAND-PRESS PRINTING.—Sponges and woolen rags should not be used too frequently in printing editions on the hand press, as they wear out the work quickly. Linen or hemp does not have the same effect.

RUBBING-UP SOLUTION.—Take twenty parts crayon chips or waste and fifteen parts of litho touche, add turpentine in about equal quantity; shake frequently until all is thoroughly dissolved, making a paste-like ink; then strain through muslin or fine gauze. This will bring up most any work that is about to fade away if used on an inky rag and gently rubbed over the moist stone, then roll up with stiff ink.

DIFFERENCE BETWEEN "LITHO-PROCESS" AND "PROCESS LITHOGRAPHY."—Stipple Artist, A. L. Co., New York: "Would you kindly explain to a new subscriber what 'litho-process' is? I am interested in process-work on stone and perhaps it would give me a point to work upon." *Answer.*—"Litho-process" is synonymous with typo-process. It represents a drawing, stippling or engraving transferred to a metal (preferably zinc) plate, etched up so that it can be printed in the type press. In contradistinction to the above, "process lithography" is any work which is put on stone by photographic means. The same photo-process, if used on copper or zinc, becomes half-tone or line work.

PRICE OF LITHOGRAPHIC PRINTING.—F. K., Buffalo, New York, writes: "Referring to your article in January INLAND PRINTER, about the price for printing one hundred impressions from the steam press, would say that I think your advice is misleading, for the fact is that many firms are taking work at 50 cents per hundred and even lower." *Answer.* The fact that some people find the chance for existence here so narrow that they commit suicide does not say that all people take the same view. A firm which takes work below cost must suffer the consequences. Still, at 50 cents a fair profit can be made on certain work of long runs, when many jobs of small runs can certainly not be turned out for less than $1.50 or $2 per hundred sheets. He who would apply the same standard of measurement to all orders entering a lithographic establishment will soon get off the track. The figures we quote can only be taken at an average.

"TRANSFERINE."—A. S., Eastport, Maine: "Would like to know what transferine is made of." *Answer.*—Would say that it is the light sensitive extract of asphaltum. A full description of preparing this valuable process-etching solution is given in the October (1897) and subsequent issues of THE INLAND PRINTER. Would add that a certain chemist has advised gum turmeric as a substitute for asphaltum. The formula reads thus:

Take 100 parts alcohol, add
10 " gum turmeric,
2 " of a saturated solution of methyl violet (in alcohol),
5 " oil of lavender.

The difference is that the development is accomplished with alcohol. Turmeric is a great acid resist, contains a sort of palmitine oil. Sometimes black asphaltum, mixed with wax, pitch and mastic, used for rubbing up transfers on line or aluminum plates, is called "transferine."

"JEWELS OF THE PEN" AND THE INLAND PRINTER ABROAD.—F. G. Grasse, South of France, writes: "I have found the 'Jewels of the Pen,' published by the Milwaukee Litho. Company, really splendid, such as you have described them in the esteemed INLAND PRINTER. I was much pleased with them. The above company has acquired a real merit in publishing those masterpieces of litho-engraving. I have also received the seven numbers of THE INLAND PRINTER. It is a technical which is a treasure to every printer. I now have all the numbers since 1898. A little at a time, I will have sent me the other volumes published. If other publications of the kind of 'J. of the P.' are existing in America I would be much obliged to you if you would kindly point them out to me." *Answer.*—So far I know of no other publications of the kind. Regarding your proposition for exchange of samples, I shall send you what I can obtain and thank you for what you have sent. I observe that they can produce and print artistic half-tones in your locality as well as it can be done here under the best conditions.

HAND BRONZING VS. MACHINE BRONZING.—A. M., Havana, Cuba, writes: "Could you advise me where I could get a hand-bronzing apparatus? I have seen one advertised by a German manufacturer some years ago." *Answer.*—The only hand-bronzing apparatus I know of is one composed of a flat box a little larger than the sheet to be bronzed, closed on all sides except the front, where room enough is left to slip in the sheet and the hand of a boy, holding a fur dauber, charged with the bronze. On the opposite side another boy takes the bronzed sheet and dusts it off with a bunch of cotton wadding. It seems to me that this method could be somewhat improved upon, but the modern machines built for that purpose are certainly marvels of ingenuity in saving time, material and labor, and producing a brilliant effect by burnishing the work. The regular bronzing machine is constructed upon the principle of a steam printing-press, has a steel cylinder, grippers, velvet and cotton rollers, bronze fountain, speed and space regulation, and, in addition, has burnishers, which give the ordinary bronze a high gloss. The sheets come out of the machine cleaned, but must be fed into it by hand or bands.

A NEW ALUMINUM PROCESS FOR SURFACE PRINTING.—V. D., Rochester, New York, writes: "They have been introducing the aluminum printing machines at a lively rate into our establishments of late, and the work obtained is really good. I propose to introduce a new method, on which I have taken steps to procure patent rights, but desire to ask

what you thought about the matter before I go any further. My process is as follows: I take an aluminum plate, bite it with potash solution, then cause a deposit in an electrolytic bath composed of 65 grains of nickel-chloride and an equal amount of phosphate of soda, suspended in water and heated up to at least 150° Fahr. After the plate is evenly coated I place the transfer upon the same, gum and rub up with a mixture of asphalt, pitch and wax, in turpentine, then dust with powdered asphaltum, and when that is dry wash off the gum and etch with perchloride of iron 20 parts, gum 40 parts,

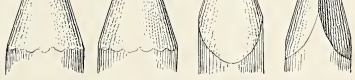


SPRING IS HERE.

water 80 parts. This destroys the electro deposit and gives me a plate from which I can print an unlimited number of impressions." *Answer.*— You are entitled to great credit for having evolved the above-described method, if you can make the deposit hold fast when the plate is bent upon the cylinder of the press. But the process is not exactly new, as Dr. Zachers has a patent upon a similar procedure. You better keep right on. I have no doubt you can accomplish something on that line and may secure a patent upon some essential difference in process to his, as such deposits made upon aluminum have not held fast to the metal, as far as I know.

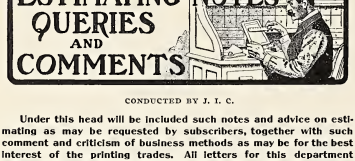
Fake Copperplate Engravings vs. Lithography.—L. K. T., Los Angeles, California, writes: "I enclose an old print from the year 1835. Careful examination shows that it is a lithograph, and yet the imprint states that 'in Kupfer gestochen,' which means that it was engraved on copper. Could you explain how this is?" *Answer.*— If you will refer back to the struggles which early lithography underwent against copperplate engraving, you will learn that lithography received many a set-back on account of the public not buying anything in those days which was not produced by standard or recognized methods of engraving. The above ruse was therefore often adopted on art plates so as to make them "sell," and indeed some of these early prints, drawn by artist lithographers, were far superior to many of those engraved plates, in artistic value, and were certainly much cheaper; and there is where the rub came. But today we have similar conditions. Etchings are imitated by lithographic methods. Bond and stock certificates are engraved partly on steel and copper and partly on stone, etc., and we have come to the point where lithographic commercial work is reproduced closely by type-printing means. But the person who has not advanced in detecting these innovations is not up to date, although the effect upon litho-engraving by process is a purifying one. And as long as the genuine article has any elements of usefulness, i. e., cheapness combined with beauty and merit, that article will survive, and such is the inheritance of lithography. We can no more think of selling the public lithographed work for steel or copperplate today, than we can sell them half-tone or line cuts for lithographic products. Each branch is adapted to its special sphere of use, bringing out its peculiar charms, so that we will soon find a general resolving and grouping of *methods* and *processes* as each is best fit for bringing out certain features of beauty, or adaptation to cost, as the work in question may demand.

Lithographic Vignette Engraving.—S. D., London, Ohio.—Would say in answer to your query about books on vignette engraving, that I fear there is little literature on the subject. The directions may be grouped in a few sentences thus: 1. Get a medium-hard blue stone, well polished, and spread your blackground very thin and even upon it. 2. Get an exact tracing of a well-engraved copy, giving yourself full direction, of some of the heavy lines on gelatin, then fill in with red chalk or milori blue. 3. After rubbing the tracing down, upon the stone, outline everything with a fine round steel needle or diamond A, making fine cross lines wherever necessary, so that when the heavy lines are cut, these fine lines are already in their places and will be smooth and even. 4. After all the lines are laid in in this way (what may properly be called "monotone"), then a scraper is used, which will deepen or rather widen these lines so as to produce the shading, rounding, modeling or *color* of the vignette; here even more care than at first is necessary. The scraper is best made by taking a perfectly ground, round needle A and holding the point down on the oilstone obliquely, taking off one side as in B. The side marked *a* is held toward yourself and will, if carefully sharpened and skilfully guided, remain in the fine line and broaden the same, according to the number of times it is passed through it— which may amount to five or six times. The further you grind your needle down at *a* the broader will the line be. To make these lines broad at once will result in raw-looking work. When finished, tap over with finger dipped in boiled linseed oil, leave on a minute, wipe off with a dry cloth, and force ink in to the work with dauber. Then moisten the surface of stone and pass the dauber briskly over it, which will show the work as it should print. You will always find, in beginning, that lines which have been scraped out wide so as to represent a dark, almost black tint, will appear lighter than intended, for the white spaces between will show broader than it was thought. A very serviceable scraper is



also made by shaving the wood of engraving point flat on each side; then, by laying the tool on an oilstone and turning it half way around at each stroke, the steel point will assume the shape of the wood, and have a knife-like edge on each side, as shown in D. It can readily be observed that the more you turn the tool while polishing, the sharper the point will get. This is an excellent scraper for very flat work, or broad and shallow lines.

Richard K. Fox, of the *Police Gazette*, who for some years conducted one of the largest theatrical and show printing houses in New York city, has closed up that branch of his business, deeming it undesirable, though his trade had been much improved within the past two years.



CONDUCTED BY J. I. C.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be marked "J. I. C.," care The Inland Printer, and addressed to 212 Monroe street, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. P. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

THE following letter has been received from one of our subscribers in a small Eastern city:

"*J. I. C.,*" *Chicago:*

DEAR SIR,—We read your department with great interest always, and we have a curiosity to know what you would consider the proper price for 1,000 circulars like enclosed sample. The job went from our town to a neighboring city where it was printed for $3. We figure that the paper alone will cost $1 at present prices if cut from 25 by 38, 50 pounds, which seems to be the quality used. This would give six to sheet, allowing a third of a ream for the job, which is a scant estimate. Our price would have been $4.75: but we could not have got it at that figure. Do not see how it could be done for $3 unless at a loss.

Please give itemized estimate in reply: Stock, composition, press-work, etc. Very truly yours,

W. S.

Answer.—It is quite evident that the firm doing above job for $3 would not get cost out of it. The job is a 7½ by 19 inch handbill, set in 10-point old style and display, with a portion of the body displayed with caps and italic. Six hours I should consider would be a low estimate for composition, reading, correcting and lock-up, and one hour and a half for distribution. I would figure the job about as follows:

Composition, etc., at 50 cents	$3.75
3-10 ream 25 by 38, 50 pounds, S. & S. C. at 5½ cents and cutting	1.00
Make-ready and printing, two hours, at $1	2.00
	$6.75

If you can do the job for $4.75 and make a profit I should like very much to have you explain how you do it.

THE following inquiry comes from a Massachusetts printer, and his detailed estimate gave me a chance to point out wherein he could save a form of presswork and also where he had measured too short:

"*J. I. C.,*" *Chicago, Ill.:*

DEAR SIR,—I am one of thousands of subscribers to your most valuable journal, and your estimating department receives my first attention every month. All my knowledge of estimating—which is very limited—was learned from your notes and criticisms, which are worth more to me than many times the subscription price. I am foreman—such as it is—of this office and have an opportunity to handle stock quite a little and also estimate on small jobs, but have not advanced far enough to estimate on books, hence this note to you. The enclosed pamphlet came in today, and as the proprietor will be away the rest of the month I must send in bid by the 28th. Will you please send me a detailed estimate? Hope you will go into details as far as your time will permit, as I will always keep it as a guide, and it may be a stepping-stone to me. Thanking you in advance for the courtesy of reply and hoping that you will continue to make your department the greatest of the greatest journal devoted to the printing business, I am, Yours truly, E. F. C.

ESTIMATE.

2,000 Pamphlets, 4⅝ by 6½ inches—one color; 27 pages and cover—set in 8-point solid. Size of type page, 3½ by 5 inches.

Composition:

3½ inches—30 ems 8-point—width of page.
Depth of page 41 lines. 30 by 41 = 1230 ems in page.
27 pages in book.

8610
2460

33210 ems in book.
.50 price per 1,000 ems, including distribution.

$16.60500

Make-up and lock-up @ 10 cents page 2.70

$19.30

Presswork:

One 16—2,000 impressions and make-ready						3	hours.
" 8— "	"	"	"			2½	"
" 4— "	"	"	"			2½	"
						8	hours @ .75 $6.00
Cover—lock-up and presswork						2½	" " .50 1.25
							$7.25

Stock:

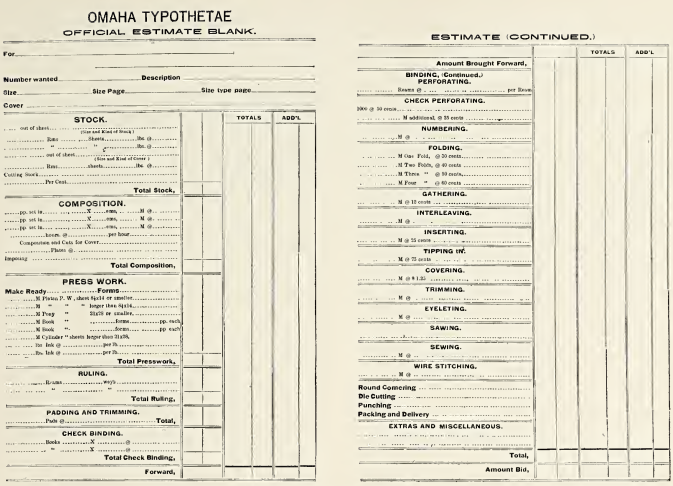
4½ by 6⅜—23 by 28, 28-pound, @ 5 cents	$1.40 a ream.
One 16—2 out of sheet = 2 reams @ $1.40	$2.80
" 8—4 " " " = 1 ream " "	1.40
" 4—8 " " " = ½ " " "	.70
	$4.90
Cover 6⅜ by 9¼ open, out of 23 by 28, 40-pound @ 8 cents pound. 8 out of sheet = 250 sheets = ⅛ ream, @ $3.20	1.60
	$6.50
Binding 2,000, about	5.00
	$11.50

Total:

Composition	$19.30
Presswork	7.25
Stock and binding	11.50
	$38.05
Add 10 per cent	3.80
	$41.85
Price to customer	$42.00

Answer.—I measure the page 32 by 46 ems, including running head and slug top and bottom of page. The book trims to 4⅝ by 6⅜ and contains 28 pages and cover. The last page contains nothing but the imprint. By above estimate you will notice he has figured to print the body in three forms, using 23 by 28 paper, which is an off size. The book can just as easily be printed in two forms, using 28 by 42 paper, or better still, in one 32-page form, cutting out four pages before binding. I would figure the job about as follows:

27 pages, 39,744 ems, at 50 cents	$19.87
Composition and lock-up cover, 1½ hours, at 50 cents	.75
Make-up and lock-up, 28 pages, at 10 cents	2.80
2⅛ reams 28 by 42, 70-pound M. F. Book, at 5½ cents	7.83
½ ream 20 by 25, 50-pound Com. Cover, at 6 cents	2.25
Presswork: one 32, cut out 4	6.50
" cover	2.00
Binding, wire saddle	4.50
	$46.50



OMAHA TYPOTHETAE

OFFICIAL ESTIMATE BLANK.

For.....

Number wanted..... Description

Size..... Size Page..... Size type page.....

Cover

STOCK. — TOTALS — ADD'L

..... out of sheet..... (Size and Kind of Stock.)

..... Extra Sheets..... lbs. @.....

..... " " lbs. @.....

..... out of sheet..... (Size and Kind of Cover.)

..... Extra sheets..... lbs. @.....

Cutting Stock.....

.....Per Cent.....

Total Stock.

COMPOSITION.

.....pp. set in..... X ems, ... M @.....

.....pp. set in..... X ems, ... M @.....

.....pp. set in..... X ems, ... M @.....

..... hours @ per hour.....

Compositors and Cuts for Cover.....

..... Floors @

Imposing

Total Composition.

PRESS WORK.

Make Ready..... Forms

.....M Press P. W., sheet 64x84 or smaller.....

..... M " " larger than 64x84.....

.....M Proof " 32x44 or smaller.....

..... M Book " forms..... pp. each

..... M Book " forms..... pp. each

..... M Cylinder " sheets larger than 32x46.....

..... lbs. Ink @ per lb.....

..... lbs. Ink @ per lb.....

Total Presswork.

RULING.

.....Reams ways.....

..... " "

Total Ruling.

PADDING AND TRIMMING.

.....Pads @.....

Total.

CHECK BINDING.

..... Books X @.....

..... " X @.....

Total Check Binding.

Forward.

ESTIMATE (CONTINUED.) — TOTALS — ADD'L

Amount Brought Forward.

BINDING, (Continued.)

PERFORATING.

..... Reams @ per Ream.....

CHECK PERFORATING.

1000 @ 50 cents.....

M additional @ 25 cents

NUMBERING.

..... M @

FOLDING.

..... M One Fold, @ 20 cents.....

..... M Two Folds, @ 40 cents.....

..... M Three " @ 60 cents.....

..... M Four " @ 80 cents

GATHERING.

..... M @ 15 cents

INTERLEAVING.

..... M @

INSERTING.

..... M @ 25 cents

TIPPING IN.

M @ 75 cents

COVERING.

..... M @ $1.25

TRIMMING.

..... M @

EYELETING.

..... M @

SAWING.

..... M @

SEWING.

..... M @

WIRE STITCHING.

..... M @

Round Cornering

Die Cutting

Punching

Packing and Delivery

EXTRAS AND MISCELLANEOUS.

.....

.....

Total.

Amount Bid.

OFFICIAL ESTIMATE BLANK OF THE OMAHA TYPOTHETÆ.

HINTS FROM THE "HELL BOX"
Number One.

WHERE WILL THEY GET OFF?

RECENT statistics compiled by the Master Printers' Association show that it costs $1.20 per hour, on the average, in every printing-office in Chicago, to run a cylinder press; that is, of course, every office which does business on a commercial scale. (If you are your own pressman, and are satisfied with pressman's wages, you can show a somewhat smaller cost.)

Another thing: These same statistics have clearly disproved that old fallacy which has for so long warped the printer's judgment, *that the small office can do business at a less cost than the large one.* The proprietor of the small office looks at his larger competitor and sees several clerks and solicitors about, and throws up his hands in horror at the terrible expenses of his neighbor. But think a minute. Suppose you have five cylinder presses and your neighbor has fifteen. Roughly speaking, on a fair basis, each of those presses must earn $4,000.00 per year. Now, if the larger office has the business to employ its presses, its pressroom should earn $40,500.00 more than yours. It is plain that in a well-conducted concern the expenses do not begin to increase in proportion to the gross earnings.

But to get back to the subject. It costs $1.20 per hour to run a cylinder press. You depend upon your pressroom to earn your money. You must get $1.80 per hour for the use of each press if you hope to earn a reasonable profit.

Suppose, now, you are asked to figure on a run of 100,000, on a sheet 32 x 44 or larger, *the commonest kind of work.* If you listen to the fairy tales of some of these press-builders, you will expect to produce 18,000 impressions in nine hours. But if you sit down calmly and consult your press records, and commune with your experience, you will arrive at some such result as this:

Speed of press (average), 1,600 per hour. Net product, 9 hours, 11,000 impressions.

Ink consumed, 10 lbs. at 12c.,	$ 1.20
Value of press time, 9 hours at $1.50,	13.50
Press should earn per day on this class of work,	$14.70

Now, to earn $14.70 per day by producing 11,000 impressions, you will have to charge $1.35 per 1,000 impressions—*after charging by the hour for the make-ready.*

If you are candid, you will admit that the above is a very liberal estimate of production—no allowance for electricity in the paper or other contingencies—just plain sailing at maximum speed.

Recently we heard of a job of ten forms of 10,000 each—common work, about 36 x 48—on which two printers bid:

No. 1—Ten forms at	$12.50 per form.
No. 2—Ten forms at	8.75 per form.

There were ten make-readies on the job.

WHERE WILL THOSE PRINTERS GET OFF?

The Master Printers' Association invites comparison of costs from all Chicago printers, and will gladly furnish its blanks upon application to
W. S. BURNHAM, SECRETARY, 305 Rand-McNally Building.

W. S. BURNHAM, the secretary of the Master Printers' Association, of Chicago, has sent out a circular letter which appears to be the first of a series, entitled "Hints from the Hell Box." The heading is "Where will they get off?" It contains some food for thought for the man who makes estimates, and we therefore reproduce it. Look it over; you will find points in it worth considering. See page 257.

PRINTED SHIRT-BANDS.—A Michigan printer makes the following inquiry:

"*J. I. C., Chicago:*

DEAR SIR,—Attached you will find a sample of shirt-band, on which please give estimate in THE INLAND PRINTER. The "band" is to be in red and gold ink. Also gummed, as you see this one. Estimate on 50,000 run. The party says that I am exorbitant. I told him that I would abide by your prices and nothing else. Yours truly, H. S.

Answer.—As the shirt-band question will interest many of our readers I have investigated it quite thoroughly, and find that it is useless for a job printer to attempt to compete with the Troy Laundry Machinery Company, of Chicago, on one-color shirt-bands. They have a machine, built especially for this work, it being the only one in existence. It prints from a roll ten shirt-bands side by side and gums and cuts them in 19-inch lengths at a speed far in excess of what could be done on a cylinder press. Their prices range from 60 to 72 cents per 1,000 in single thousand lots, down to 34 to 46 cents in lots of 100,000. This machine, however, can not be used where two or more colors are wanted. The average printer, therefore, stands on an equal footing, except, possibly, in case of a very large order where a double-ender might be used. The band on which above inquiry was made is 19 inches long and 2⅜ inches wide, printed in red and gold ink (not bronze). I figured it as follows:

	50,000
6 reams 25 by 38, 40-pound M. F. Book, at 5½ cents	$19.80
Nine sets of electros for two colors	5.80
Presswork: nine on half-sheet, gold ink	15.00
" " " red "	12.50
Gumming in sheets, nine-on	13.50
Cutting and packing	5.00
Total	$71.30

The regular standard shirt-band is 1½ inches wide and 18½ to 20 inches long.

NOTES ON BOOKS AND THEIR MAKERS.

BY W. IRVING WAY.

SINCE the sale of the late Mr. Carl Edelheim's books in March, the owners of the Kelmscott Press publications have been busy figuring up their profits. How typical it is of Americans to gloat over their successful ventures. Our losses are buried deep in forgetfulness, but our profits may be read in the most guarded expression. One can almost single out in a crowded book-store the owner of a Kelmscott Press book, as one can read regret in the faces of those who are less fortunate. One authority tells us that the original cost of Mr. Edelheim's Kelmscotts was, roughly, $700, and at the sale these realized upward of $4,300. The set was nearly complete, and complete it embraces several items which were slow to go out of print. A close buyer who was obliged to limit his purchases, tells me that his thirteen items, originally costing approximately $75, have risen to the fanciful figure of $875. Are prices likely to go still higher? One can hardly see any other way out. Many book-lovers are still without a single example of Mr. Morris's press, and a goodly portion of these are likely to strain a point in order to comprehend at least a single specimen. It should be observed that many of the books sold at the Edelheim auction passed into the hands of booksellers.

Mr. Edwin Davis French, the distinguished engraver, has been spending the winter in San Antonio, Texas, where the mild climate has had a very beneficial effect on his health. Early in April Mr. French returned to his summer home at Saranac, where he purposed taking up his work with renewed energy. On the other hand, Mr. J. Winfred Spenceley, of Boston, whose book-plate work is closely related to that done by Mr. French, is spending the spring months in Mexico. One fancies Mr. Spenceley is not in Mexico for his health, however, but rather on an important mission in connection with his art.

Mr. W. Carew Hazlitt some time ago compiled a lot of autograph inscriptions which included one by Robert Burns, written in a copy of Adam Smith's "Theory of Moral Sentiments." It reads, "To Robert Riddell, Esq., of Glenriddell, this book is presented by Robert Burns.

"Had I another Friend more truly mine,
More lov'd, more trusted, this had ne'er been thine.
— R. B."

A PROGRESSIVE PHOTO-ENGRAVING MANAGER.

F. H. Clarke, the president and general manager of the Standard Engraving Company, Philadelphia, is a thoroughly Americanized Englishman, having been in this country for the greater part of his life. Over a year ago, he severed his connection with a prominent engraving concern of the Quaker City and with others purchased the plant of the Pioneer Engraving concern of Philadelphia—the old Levy-type business. Mr. Clarke immediately proceeded to put new vim and ideas into the business. The way the dry bones of old Philadelphia rattled was a sound to gladden the heart of a Gothamite. Mr. Clarke believed that a good design can be made only by a first-class artist; that a first-class cut can be made only by a first-class workman with first-class materials and first-class machinery. He has equipped his plant with the best machinery and his force is the envy of the trade. After conquering the commercial



F. H. CLARKE.

lines, Mr. Clarke turned his attention to the newspaper half-tone field. He has won the golden endorsements of such papers as the *North American*, the *Evening Bulletin*, the *Evening Telegraph*, the Philadelphia *Item* and the *Sunday Transcript*, for which he either makes all the illustrative cuts or most of them. To do this, two forces of men are employed—one during the day and one at night. Mr. Clarke's

record in a space of little over a year is a most flattering endorsement of his methods. Besides a busy day, Mr. Clarke finds time to be a prominent member of the Philadelphia Sketch Club and the Belmont Cricket Club. The accompanying half-tone is a good likeness of him.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

THE Pine Plains (N. Y.) *Register* has a new dress.

THE Grand Island (Neb.) *Independent* has donned a becoming new dress.

A GERMAN edition has just been started by the Berne (Ind.) *Witness*. It is a neat six-column folio.

WILLIAM GURNSEY, formerly of the editorial staff of the *News-Press*, Poughkeepsie, New York, is now employed by the Government at Washington.

HARRY P. RISING, proprietor of the Faribault (Minn.) *Journal*, took unto himself a wife on March 14. The fortunate lady was Miss Ethel N. Nutting.

THE *Midget*, a "Spasmodic Sheet, Small but Spicy," issued from the Midget Printery, New Orleans, Louisiana, is filled with carefully selected witticisms.

THE office of the *Examiner*, published at Catskill, New York, by Fred E. Craigie, was totally destroyed in a fire which included several buildings, on March 5.

SOMETHING new in the line of class periodicals, the *Southern Café and Bar*, devoted to the interests of the retail liquor trade, has made its appearance at Baltimore, Maryland.

SINCE 1870 the number of newspapers and periodicals published in the United States has increased nearly fourfold, from 5,871 to 21,178. Will 1930 show 80,000 publications?

THE City Council of Visalia, Texas, has passed an ordinance requiring proprietors of weekly papers to pay a license of $10 per year, and proprietors of daily papers $20 per year.

E. A. HALL, for thirty years editor and proprietor of the Greenfield (Mass.) *Gazette and Courier*, died at New Orleans in March, where he had attended the National Editorial Convention.

A GOOD move has been made in Kalamazoo, Michigan, by the consolidation of the *Gazette* and *News*, the latter being purchased by the owners of the former. The paper will hereafter be known as the *Gazette-News*.

ON the occasion of the annual carnival at New Orleans, the *Picayune* published some striking carnival editions. Each issue had the usual appearance, so far as the outer pages were concerned, of a six-column quarto, except that a calendered paper was used, but upon the inner pages were shown illustrations of from sixteen to twenty floats in all the gorgeous colors of the brilliant pageant.

THE *Morning Herald*, Lexington, Kentucky, issued a magazine supplement with its issue of Sunday, April 8. It was a sixteen-page sheet with pages half the size of the regular paper, and contained a number of half-tones.

DANIEL S. FORD, late chief proprietor of the *Youth's Companion*, bequeathed nearly $2,500,000 to charitable objects, the Boston Baptist Social Union being the medium through which the bulk of the amount is to be distributed.

FAIR HAVEN (Vt.) *Era*.—The greatest need of the *Era* is a new dress. A few of the ads. and display heads are a little crowded, but aside from these there is nothing to criticise. It has a good advertising patronage and covers its field well.

BUCKHANNON (W. Va.) *Delta*.—Neat ads. and good presswork are prominent features. Larger display heads, on the first page at least, are advisable. The consolidation of the *Delta* and *Knight-Errant* has resulted in a very satisfactory paper.

I SHOULD greatly appreciate it if those of my friends who are regularly sending me copies of their publications would note the change of address at the head of this department and act accordingly, as their papers are being forwarded at my expense.

A NATIONAL independent newspaper for the deaf, *Once-a-Week*, has been started at Evansville, Indiana, with Charles Kerney as manager. It enjoys the distinction of being the only newspaper for the deaf to be set on Linotypes and by union labor.

THE Utica *Herald*, one of the oldest papers in New York State, which has been financially embarrassed, was sold on March 6, after some spirited bidding, to the *Dispatch*, of the same city, for $26,700. It is said both papers will continue publication as heretofore.

THE New York *Times* has secured the exclusive privilege of publishing a daily paper on the grounds of the Paris Exposition. This is a decided stroke of enterprise on the part of Publisher Adolph S. Ochs, and the exhibition of newspaper publishing will be done in a manner that will reflect credit on the American press.

CHARLES W. HENKE, New Paynesville (Minn.) *Press*.—I note that the recommendation made in THE INLAND PRINTER for October has been adopted, and the *Press*, aside from a few of the ads., which are a little crowded, is a very satisfactory paper. I consider box heads preferable to the electros you are running.

BERNE (Ind.) *Witness*.—Ads. are well displayed, presswork good, and the paper has a neat appearance. There is too much space on either side of the date-line; parallel rules to separate reading matter and advertising is advisable, and a lead or two more should be used between lines of Ionic when run as body letter in the ads.

ONE hundred and seventy-five members attended the annual meeting of the Nebraska Press Association, seventy-five of whom were accompanied by their wives. It was a very helpful session. A novelty was introduced in the shape of prizes for those who found the most typographical errors in the official program—a neat way to let the printer out.

EDMORE (Mich.) *Journal*.—There are several commendable points about the *Journal* and a few minor defects. It has an excellent supply of news, carefully made up, ads. are neatly displayed, and it is well printed. The line "From our Regular Correspondent" should be centered when used within the box-heads—it is too long to run at one side effectively; and avoid running the last line of a paragraph

at the top of a column, and also the use of the headline, "Additional Locals," on the first page. "Business Locals" is a good feature.

TOWANDA (Pa.) *Reporter Journal.*—An exceptionally neat appearing and newsy paper, attractively made up and neatly printed. There is not sufficient room for the "ears" on either side of the head-line and the title would look much better without them. In some instances another lead is advisable between head-lines and division rules. Ads. are all commendable.

CENTERVILLE (Ind.) *News Record.*—Commendable care is shown in the grading of short news items, of which there is a good quantity. In the ads. there is a tendency toward using too many faces of type, and too much display, giving them a crowded appearance in some instances. Don't use the 18-point Celtic so freely unless you can get more space between the lines. The paper would stand a little more impression to advantage.

G. L. DRUMMOND, Enid (Okla.) *Sun-Eagle.*—Competition and low prices are not peculiar to the Southwest—they are prevalent in even the most artistic centers. The *Sun-Eagle* ad. is good, and that of Parker's Book Store would be all right if the border scheme had been carried out with more care. In the main portion of this ad. "Bibles and Testaments" should have been in the same type; also "Popular Goods at Popular Prices."

IN an edition of forty-two pages, crowded with carefully edited information and admirable pictures, the Minneapolis *Times* has set forth the commercial, political and social interests of the great Northwest in the new program of expansion. This "Northwest-Orient" edition, so-called, is a veritable encyclopedia of facts just now vital to American development and represents one of the most ambitious and successful ventures in the history of American journalistic enterprise.

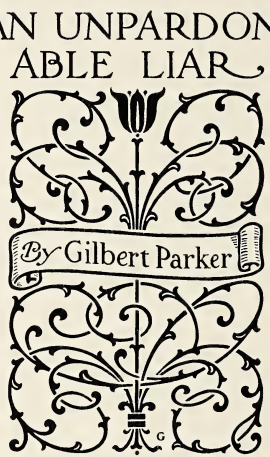
J. F. SPENCE, Beatrice (Neb.) *Weekly Times.*—Your paper is nicely printed, well filled with news, and the ads. are particularly neat. Both the lines underneath the title need more spaces, and where such heavy rules are used between short paragraphs of editorial, at least one more lead on either side is advisable. Instead of splitting "Biggest Weekly Newspaper in Nebraska," it would be better to put this wording on one side of the head, and "12 pages, 84 columns," on the other.

ELMER E. SCHOOLEY, St. Paul, Minnesota.—To make such an ad. as the one upon which you request criticism effective, prices should have been used, but this is no fault of yours. As it now appears, "Open evenings till Christmas" should have been at the bottom and the hyphens at either end of "Suitable Holiday Gifts" omitted. "The Most Complete Stock in the City" was a good phrase to have been given prominence, but this could not be done to advantage without rearranging the whole ad.

A. O. MURPHY, president, and S. K. Strother, secretary, of the Courier Printing Company, Taylorville, Illinois, have purchased the business, material, good will, etc., of the Taylorville *Democrat*, the oldest paper published in that city, and have consolidated the publication with their own, the *Courier*. Mr. Murphy advises THE INLAND PRINTER that he has been connected with the printing business since April, 1872, a period of twenty-eight years. The *Courier* is the leading Democratic paper of the county.

ASHLAND (Wis.) *Press.*—The appearance of the advertising columns would indicate that the time was ripe for an increase in rates or in the size of the paper, as thirty-two columns of ads. to sixteen of reading matter is hardly a fair deal to the subscriber. The ads. are nicely displayed, and the news columns are attractively arranged, although the first page would appear better if double heads were alternated with the display, and parallel rules used on either side of the date line. A charge of at least 500 per cent above rates should be made for the ad. in the middle of the first page.

MEDIAPOLIS (Iowa) *News.*—It is only in a few details that there is any occasion for criticism of the *News*. The presswork is nicely done, a good quality of ink being evident, and make-up and ad. display are both carefully and creditably done. One ad.—that of J. B. McCray & Sons—shows too many large display lines. The top of the first page would look better if at least two of the heads were



COVER-DESIGN.
By F. W. Goudy, Chicago.

smaller, to afford contrast—the third dash should be as long as the others. The wording, "Price, $1 a year," etc., is too crowded; it would look better this way—"Price, $1 a Year. Vol. IV. No. 1"—with em quads after "Year" and "IV."

TRADE papers are devoting a large amount of space to communications and discourses on trade propositions, and ridiculously low offers for advertising, apropos of which is the letter of a bicycle manufacturer which for the nerve of its request discounts them all. He asks the publisher to suggest some person in his employ who might be willing to buy a wheel at cost ($17.50—probably its retail value). The manufacturer makes this munificent offer to the person whom the publisher suggests, relying for further remuneration upon future sales brought about through the advertising the recipient of the wheel will unconsciously give in the course of daily conversation. He frankly admits he is adopting this course in lieu of spending money for advertising. And to think that any man would have the audacity to make such an offer to a newspaper publisher!

THE *Tribune*, South Bend, Indiana, has arranged to give an exhibition of amateur photographs, May 12 to 19. Amateur photographers in that city and in adjoining towns in Northern Indiana and Southern Michigan, have been invited to contribute, and an interesting collection is looked for. The proposed exhibition is in no sense to be a contest. It is

arranged to create interest in the preservation by amateur photography of objects of historical and general concern, and to arouse more interest in amateur photography as an instructive and intelligent pastime. The publishers state they believe the result will be a novel display, and that it will attract much attention to South Bend as the home of some of the best amateurs in the country.

COLUMNS of comment and opinion have appeared in the newspapers anent the effort of Rev. Charles M. Sheldon to conduct a daily paper as "Christ would conduct it." As a *news*paper the Topeka *Capital*, during the week Mr. Sheldon was in charge, was a failure; as a religious magazine in newspaper form it was instructive. To fill the first page of a paper, purporting to chronicle the happenings of the twenty-four hours just elapsed, with articles that would be exactly as timely and more appropriate in a Sunday magazine or the vacation number of a religious monthly, seems a highly inconsistent act for any man in his sober senses. Even the clergy, in many instances, have looked upon Mr. Sheldon's effort as ill advised. Rev. Dr. Lorimer, of Boston, preached a sermon on a text suggested by the Topeka incident, in the course of which he said: "When I consider the shortcomings of the church, I say we are in no position to tell the people how to run a newspaper or politics. It is our business first to show the world how to run a church."

THE New York *Times* will have a novel and unique exhibit at the Paris Exposition, from May to November, 1900. It will be the United States exhibit of a representative American newspaper. Arrangements have been made with the directors of the exposition to print the publication daily on the exposition grounds. The paper will be a complete one in all the details of a daily metropolitan newspaper, and will consist of from eight to thirty-two pages, as may be necessary. The latest news of the United States and Canada will be given, together with the current cable news of the world, and such local news of the city of Paris as will interest exposition visitors. The process of making the newspaper will be carried on in plain view of the millions of visitors during the exposition. The paper will be printed on a four-deck, patented, straightline perfected newspaper press, capable of printing, folding and counting 50,000 eight-page papers per hour. The composition, typesetting by machinery, stereotyping, etc., will also form a part of the exhibit. The paper will be distributed gratuitously to all callers at the exhibit.

C. H. BRONAUGH, Fair Haven, Vermont, writes: "I have been thinking for some time that it would be practical to print a newspaper along the lines of the magazine. I mean I believe that if the people were educated up to it, a weekly of say eight pages, with a cover and of about the size of THE INLAND PRINTER, would catch right on. Now I want you to give reasons, if any you have, why such a paper would not be preferable to many of the unwieldy publications with which the people are afflicted. I have no doubt that one of the excuses you will offer for the non-practicability of such a size would be the lack of room for advertising. Why not add to and take from the number of pages as the demands of the advertisers encroached upon the news features? This could be done much easier than adding to the number of pages of an eight or even a six column paper. What press would be best adapted for such a paper? Could a jobber not be used for such a purpose? What size type would you use? Should it be leaded or solid? How many ems wide would you set it? What style headings would you use, and would you ever use larger than a double head? I believe these questions are all pertinent and I am thinking of making such a venture. Any advice you can give me will be gratefully received. I would appreciate it very much if publishers of small-page papers would send me copies of their sheets." *Answer.*—I have only one objection to a magazine form for a newspaper, and that is a belief that the public would look upon it as a magazine and not as a newspaper. You may be able to make your paper so readable that this prejudice will be overcome and educate the people to believe that it is "the best thing that ever happened." A fair quality of paper should be used, 7 or 8 point type, three columns to the page, thirteen ems to the column. An occasional three or four line display head would be all right. I should lead the matter, 1-point leads preferred. Instead of objecting to this size on account of lack of room for advertising, I think the smaller the page the better it is adapted to give good positions. Certainly the number of pages can be increased as the occasion demands. I should use a cylinder press for the work, running at least four pages at a time; eight would be better. Of course a jobber could be used, but it would be poor economy.



ANTHONY O. RUSSELL, president of the United States Printing Company, died at his home in Norwood, near Cincinnati, Ohio, on April 8, at the age of seventy-four. The entire force of the United States Printing Company's local factories, numbering eleven hundred men and women, attended the funeral. With that kindness and consideration which has always characterized the treatment of their employes by the company, they were dismissed from work as soon as the announcement of the death of Major Russell, and paid in full for the time of their enforced idleness, an example that stands without a parallel among the great concerns of the country. At an informal meeting of the Board of Directors of the United States Printing Company, which had come together to attend the funeral of President Russell, Messrs. Joseph E. Hinds and John Hoge were appointed a committee to prepare suitable resolutions, and reported as follows:

WHEREAS, Conforming to the decree of nature, and answering the summons of the Great Ruler of the Universe, Anthony Octavus Russell has departed this life, and

WHEREAS, We desire to express the feelings of this Board of Directors over the sad event; now, therefore, be it

Resolved, That by the death of our late associate we have lost a wise counselor, full of years and sound judgment, a personal friend, a natural leader among men, a man with a warm heart and a generous nature, a man whom we had learned to honor and respect for his sterling integrity of character and tenacity of purpose. He was the founder of the firm of Russell, Morgan & Co., which was merged into "The Russell-Morgan Printing Company," and later into "The United States Printing Company," an organization of which any citizen might feel proud of being the head. He was the first and only president of the Russell-Morgan Printing Company, and the president of the United States Printing Company from its formation up to the time of his death; and be it further

Resolved, That while offering our most sincere and heartfelt sympathy and condolence to his bereaved widow and family, we feel that we should at the same time congratulate them on having enjoyed for so many years the association of so worthy and devoted a husband and father; and be it further

Resolved, That this board does by this resolution express its grief and regret at the loss of its fellow-member who has so long presided over its deliberations; and be it further

Resolved, That these preambles and resolutions be spread in full upon the minutes, and that a copy thereof, suitably inscribed, be forwarded to the family.

HON. MATT PARROTT, of Waterloo, Iowa, ex-lieutenant governor of that State, and widely known in newspaper circles, died at Battle Creek, Michigan, April 21, of Bright's disease. He had been ill since September 1, 1899. In January he was ordered South by his physicians, and went to Eureka Springs, Arkansas, where he remained about six

weeks. He then went to New Orleans to attend the convention of the National Editorial Association, of which he was elected president. After this he was compelled to abandon a trip to Europe. This was a great disappointment to him, as he had been appointed by Secretary of Agriculture Wilson an honorary representative to France to investigate agricultural conditions. Mr. Parrott was born in Schoharie, New York, May 11, 1837. He learned the printing trade at the age of thirteen, and all his life was a printer and publisher. He established the *Iowa State Reporter* in Waterloo, in February, 1869. He was elected State Senator in 1885, and lieutenant-governor in 1895. He leaves a widow and three sons.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The latest paper-feeding machine patent, No. 645,162, is by William Bridgewater, of Leicester, England. The principle of its operation is shown in the drawings. In the upper figure the roller A rests on the paper, while B rotates and buckles the sheet. Then, as shown in the second figure, the bar *o* descends and holds the sheet, while A rises and allows the front end to project from the pile.

George P. Fenner, of New London, Connecticut, has made an improvement in paper-folding machinery, patent No. 646,273, involving a combination of two sets of longitudinal traveling tapes and two transverse sets, for folding superimposed web-sections between the two.

A novel printing-bar or Linotype has been patented by Earl V. Beals, of Boston, as No. 645,658. He proposes to provide blanks of the form shown in Fig. 2, into which are to be cast a type-metal portion, as in Fig. 3, the whole forming a composite slug, as Fig. 1. By making these blanks of hard metal, and providing them in quantities for a Linotype or similar machine, he expects to save time in casting, and to produce a more accurate slug.

The Aluminum Plate & Press Company controls patent No. 644,223, by John Brooks and W. S. Huson. This is designed to insure the accurate taking of the sheet by the cylinder. The gap in the cylinder is provided with supporting fingers, as H, which extend clear across the gap, and the cylinder has small grooves *j*, in which the ends of the guides drop, to make sure that the sheet shall not go under the guides. The whole arrangement tends to keep the sheet exactly true and flat at the time it is grasped by the grippers, *c*.

Robert C. Annand, of South Shields, England, has patented (No. 646,341) combinations covering a large newspaper web-printing and folding machine.

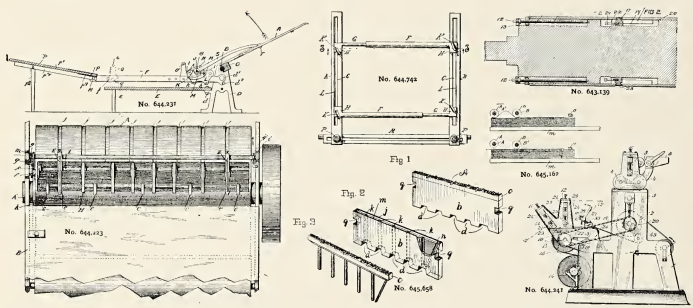
A novel printing-press patent is No. 644,241, by John E. Caps, of Kansas City, Missouri. It is designed for applying variously colored stripes or patterns in water colors to wrapping paper, bags, etc. The material to be printed passes along the tape 19, under the color-fountain 27.

A sheet-perforator has been patented by H. S. King, of Philadelphia, as No. 645,264, and assigned to the Chambers Brothers Company. It provides a counter-plate on a tape that may be pasted to the tympan.

A simple form of platen-press grippers, arranged to pull the sheet on all four sides, is shown as No. 644,742, by T. G. Jenkins and J. B. Wills, of Wheeling, West Virginia.

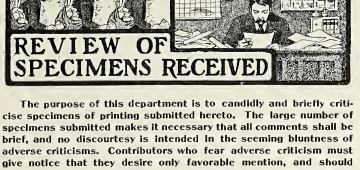
An arrangement of a printing-press cylinder to allow of two-page stereotypes for newspapers is the subject of patent No. 643,139, by B. H. Jordan, of Sharpsburg, Pennsylvania. Where the double pages meet he inserts an adjustable dovetail 17 on the cylinder, and so clamps the two that they will print flush.

Alfred Johnson, of New York, and A. J. Stone, of London, England, have patented, as No. 644,231, an arrangement for delivering slip-sheets between the printed sheets that are thrown down by the fly of a cylinder press. As the fly A descends, it pushes the carriage *o* to the table P, whence it takes a slip-sheet by means of grippers, and carries it back over the freshly printed sheet, on the table E, as the fly returns.



A TESTIMONIAL.

THE INLAND PRINTER and I are old friends. Indeed, I can claim his acquaintance for a period dating back to the time of his birth. Although some years younger than I, and notwithstanding his occasional indulgence in grotesque and giddy garb, he has ever been able to give me good and wholesome advice, and he should have the intimate acquaintance of all progressive devotees of the "art preservative." I greatly enjoy his visits.—*Charles L. Glass, Oswego, New York.*



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

"Advertising Hints and Helps," a small pamphlet, has been issued by H. L. Goodwin, Farmington, Maine. It is intended solely as an advertisement.

Loring Coes & Co., Worcester, Massachusetts, sent out a portrait of the head of their concern as a souvenir of his eighty-eighth anniversary, which occurred April 22, 1900.

Corday & Gross, St. Clair street, Cleveland, Ohio.— Your blotter is striking in its individuality, and should accomplish the purpose of bringing you good returns in business.

A booklet entitled "A Brief History of Osteopathy," printed by Frank Shoop, St. Paul, Minnesota, is a very good specimen of neat composition and fine presswork.

W. K. Deem, Knightstown, Indiana, sends two samples of printing — one a blotter, the other a card, in olive and red. The composition is neat, presswork good and colors harmonious.

The Chicago office of Charles Hellmuth sends out a blotter for April with a three-color half-tone picture printed in inks of their make. Two attractive folders also accompany the blotter.

A cover-design by George W. O'Neal, with Joseph J. Stone, Greensboro, North Carolina, is a neat piece of type, rule and border composition. Printed in gold on a deep green stock it looks very artistic.

J. Jackson, London, Ontario.— The samples you submit are all good with the exception of the card marked No. 2, which is a very ordinary piece of composition. The Announcement, No. 5, in two colors, is very good.

From Harry A. Odell, San Francisco, we have received two copies of *Our Flag*, published on board United States Flagship Philadelphia, in the interest of United States sailors and soldiers. The paper is well designed for the purpose for which it is intended.

O. E. Harvie, Mount Pleasant, Michigan.— Your composition is very neat and artistic, and presswork fine. Program of Farewell Banquet is neat in design, harmonious in arrangement of colors, and shows care in every detail. Other samples equally good.

The Franklin Engraving & Electrotyping Company, of Chicago, is sending out a wall calendar, 10½ by 18 inches in size, on which a most artistic design is printed in colors and gold. Those of our readers who love beauty in design should send for a copy, not forgetting to enclose postage.

"Don't Let the Cat Out of the Bag" is printed in red ink on both sides of a small cotton bag and mailed with tag attached by the Buckie Printers' Roller Company, Chicago. The card enclosed in the bag advises printers that "now is the time to send in rollers to be cast for summer use." The advertisement is a good one.

"Something Good" is a folder sent out by the Plaindealer Company, McHenry, Illinois, and is a good specimen of rulework — plain and neat. The design on front page is different from the usual character of such work, and shows originality on the part of C. D. Schoonmaker, who is responsible for its production.

J. P. Fahrlender, Grand Forks, North Dakota, sends a few samples of commercial work set in Engraver's Roman, which are very neat. Printed in blue ink on blue stock, they have a very attractive appearance. The color on envelope corner card in two shades of blue is the most artistic of the three submitted.

A package of printing from Richardson, Owen Sound, Canada, consists of circulars, cards, programs, folders, etc., on which the composition is fairly up to the average, but the presswork on some of the samples might be improved. The best piece of work is the program of the Ladies' Musical Club, which is very neatly gotten up.

The Raphael Fassett Litbograph Company, 76-82 Sherman street, Chicago, has issued a unique art calendar. Each month shows the title-page of some popular sheet music in the colors of the sheet published, and some sample pages of music are attached, making a musical as well as artistic calendar of it. The work is artistically designed and excellently printed.

Vander Liles, foreman, Cole Steam Printing Company, Sanford, North Carolina, sends samples of commercial work, blotters, etc., the composition on which is tasteful and presswork generally good. The half-tones in the catalogue of the North Carolina Military Academy could be improved somewhat; otherwise the work is well done.

Wolf & Benton, Alton, Iowa.— Your "Practical Specimens" are somewhat antiquated in style, though the composition and presswork are good. When you claim to be "up to date" you should substantiate your claim. The borders you are using went out of fashion in modern print shops some time ago. Your style would not do for metropolitan patrons.

The George A. Miller Printing Company, Des Moines, Iowa.— The booklet, "About Clothes," which you printed for "The Utica," is a neat piece of composition and presswork. We agree with you about the half-tones not being as good as they might be. You should have turned the cut on inside front cover to read toward the title-page, not away from it.

Three cover-designs from the office of the Scranton (Pa.) *Tribune* are good samples of what can be done with type and rule in the hands of a compositor who can use his brains as well as his fingers. Each is attractive in appearance and ornate in design. No ornaments or border have been used. The work shows care in execution from commencement to finish.

A series of souvenir postal cards have been issued for Houston, Texas, by Henry B. Myers, New Orleans, Louisiana, showing views of the State capitol at Austin, the Houston High School, Cotton Exchange, etc., printed in half-tone. The ten cards make an interesting collection that will no doubt be prized by recipients thereof from their friends in the Lone Star State.

Conner, Fendler & Co have sent in one of their business cards, which is a tasty piece of composition and presswork. It is set in the new Camelot series, and run in brown, olive and gold on a yellow-tinted stock, making a harmonious combination. We understand the job was designed and executed by John McGee, with the Globe Printing Company, 7 Dutch street, New York.

Munson's Money Saver is a four-page advertising sheet, 9 by 12 inches, printed by J. E. Tonkin, East Hamilton, New York, for a local advertiser. The composition is well displayed in the advertisements, the make-up of the paper is good, and the presswork of excellent quality. A plain initial letter instead of the delicate fancy ones used at the beginning of articles would be more in keeping with the character of the paper.

Edwards, Deutsch & Heitmann, the Chicago lithographers, have just turned out an excellent lithograph for the Peoples' Tobacco Company, Limited, of New Orleans. It shows two blacksmiths at the forge and is made with an intensely black background and highly colored effects in the high lights. The design, which is an exceedingly strong one, is enclosed in a green mat border, and makes a striking hanger.

Henry Lindenmeyr & Sons, New York, have issued a new sample book of their cover papers, Imperial, Belgrade, Oriental, Manhattan and Santiago. All the papers are shown in a number of very attractive shades, and the printing on each color is in harmony with it, and is of use to printers when making selections of a color of ink or design to go on a certain color of stock. A price list is sent out with this very attractive book.

The *Training School Advocate* is a 32-page and cover periodical published monthly at the Battle Creek College, Michigan. The work is done by students in the printing department of the college under the care of John D. Bradley, and is a neat and clean appearing paper, well filled with good reading. The office is evidently filled up with a stock of good, serviceable material. The ads. are well set, and the general appearance of the publication is attractive.

A catalogue for the Jewett Typewriter Company has been recently gotten out by the George A. Miller Printing Company, of Des Moines, Iowa, which is a very fine piece of letterpress printing. It is of sixteen pages and cover — the size of page being 6 by 6½ inches, on heavy enameled paper, typographically excellent, and presswork artistic. It is printed in red and black, with cover in gold bronze on very dark green stock, which overlaps about half an inch. The work on it is first-class in every particular.

L. G. Dynes Printing Company, Indianapolis, Indiana.— The few specimens submitted by you show a vast amount of work and patience expended to produce a very indifferent result. The use of so many types and borders and colors defeats the object in view of producing a good specimen of printing — and results in something nearly approaching a circus poster in appearance. Neat composition, few borders and quiet colors give dignity and refinement to commercial work.

H. J. Holness, with Ballston *Journal*, Ballston Spa, New York, is a genius, for with "but about five job letters in the office that are usable," with no borders, no miter machine — nothing but a file to make corners with — he is able to turn out as neat looking work as many who have every appliance at their command and unlimited quantities of material at their disposal. His work is nicely balanced, well displayed and neatly set, and no doubt in a well-equipped office he would rank as an "artist compositor."

R. L. Payne, South Haven, Michigan.— The two copies of catalogue you send are the best evidence that you have made progress in the interval between getting out the first and the second. All traces of the crudity of style shown in the one have disappeared in the other, thus proving that

you have taken advantage of your opportunities to improve in composition. The ads. in the 1900 edition are up to date, and such as a good printer need not be ashamed of. You are in the right road. Keep at it and you will attain success.

THE Fuchs & Lang Manufacturing Company, New York and Chicago, has sent out a hanger advertising its photo-colortype inks — yellow, red and blue. The subject is a rather striking and realistic one, and printers on the list will not fail to notice it. The printing of the three-color halftone is by the American Three-Color Company. "Have you seen it?" is what many users of inks are asking each other, which indicates that the hanger is creating comment. That is what is wanted when one is endeavoring to sell goods.

Two excellently printed specimen books come to us from the typefoundry of Otto Weisert, Stuttgart, Germany. One shows a number of new type faces and borders, together with an assortment of cuts and ornaments intended for menu use; the other, some excellent body faces and a few job fonts and borders. In the latter book is a folding sheet on which is presented several excellent border-designs, running into large sizes, well drawn and strong in character. Both books are well printed with the blackest of ink, with border in red.

BY courtesy of J. M. Barnes, who is president and chairman, we are in receipt of a program of the banquet of the Seventh Night Club on March 17. This club is evidently composed of printers employed by the Brandow Printing Company, Albany, New York, and we have no doubt a very enjoyable evening was spent. The program is a tasteful affair, printed in chocolate and blue on pale blue deckle-edge stock. The composition is extremely neat and the presswork good. The club deserves to be complimented on its taste in getting out such attractive printing.

THE Tympalyn Company, Boston, Massachusetts, has bad printed a booklet in colors, exploiting its invention as a great time-saver in the make-ready of forms. The forms of the pamphlet were made ready with Tympalyn and the printed book is first-class in appearance, the impression being remarkably even throughout. The claim is made that a saving of fifty per cent in time was effected by the use of its process. The work is from the press of the Oxford Print, Boston, and is of first-class quality throughout, being printed from ten forms in nine colors, and perfect register being maintained.

H. L. KRAMER, treasurer and general manager of the Sterling Remedy Company, has issued to the friends of his company a unique souvenir of the Spanish-American war, in the form of a Spanish silver peseta coin mounted in a gold band. The coin is one of a number recovered from the wreck of the Infanta Maria Theresa. It is Mr. Kramer's custom about the holidays to send to representatives on the road of wholesale drug concerns, a little token of remembrance and appreciation, and this year he procured a number of these coins from a broker, had them mounted and sent out to the traveling men with his compliments. Needless to say, the coins were greatly appreciated by every one who received them.

A NUMBER of well-printed trade publications reach THE INLAND PRINTER, and it is the intention of the management to notice these from time to time, but in some way the convention number of the *Canner and Dried Fruit Packer* has been overlooked. The issue was dated February 15, and is enclosed in a handsomely designed, engraved and embossed cover by the United States Printing Company, of Cincinnati. The paper contains a full report of the annual convention of the Packers' Association held in Detroit, fully illustrated. A number of colors of ink have been used in printing the illustrations and borders, and while the paper is open to criticism in some respects, it can be considered generally as a successful number.

IN the April number of THE INLAND PRINTER a review was given of an excellent publication named the *Black Diamond Express*. By an unfortunate error the issuance of this periodical was credited to the Delaware, Lackawanna & Western Railroad, when it should have been said it was issued by Charles S. Lee, the general passenger agent of the *Lehigh Valley Railroad*, whose literary tastes have been devoted for some years to the continuous publication of this periodical. It takes its name from the crack train run over the tracks of the Lehigh Valley Railroad. An apology, which is cheerfully made, is due to Mr. Lee for the inadvertent statement, with the hope that our readers will send in many applications for this excellent specimen of neat typography and artistic presswork. Mr. Lee's official address is Room 318, 26 Cortlandt street, New York city.

ENGLAND and America have already contributed excellent volumes in the way of "specimen exchanges," and now Japan has added her contribution to the books now before printers. Through the courtesy of the Tokyo Tsukiji Type Foundry, Tokyo, Japan, THE INLAND PRINTER has received a copy of the "National Printers' Specimen Exchange" conducted by that enterprising concern. If the publishers of this book could have seen the interest manifested in the office of THE INLAND PRINTER when the work arrived, they would have felt in a great measure repaid for the amount of work they have put upon it. The book is on exhibition in THE INLAND PRINTER office, and callers can examine it at any time. It will not be possible to describe the work in a notice of this kind, but it is a revelation to some of the printers on this side of the world. The specimens seem to be by a number of different processes, such as letterpress, lithography, photogravure, steel and copper plate, etc., and show an amount of originality in design and delicacy of coloring seldom seen anywhere. The book is substantially bound in drab cloth and neatly stamped in gold. The manner of making the cover hinges and the unique silk cords front and back at once attract the binder.

"THE WATCH OF THE WORLD" is the appropriate title of a calendar printed and issued by W. Williamson, 1 and 3 North Clark street, Chicago. In the center is a disk on which is a map of the world in colors, from which radiate the names of all the towns of importance in the two hemispheres. Outside of this is another circle on which the hours and minutes for twenty-four hours are printed. The center disk revolves, and by setting the star, which is Chicago, at, say, twelve noon, the time at any other place on the globe is instantly discernible. Apart from the fact that it is a well-printed card, it is an educational piece of work, and Mr. Williamson is to be congratulated on his enterprise in sending out what will no doubt prove a valuable piece of advertising. On the back of the card is printed a perpetual calendar for 310 years, with explanation in five languages.

THE American Three-Color Company, 163-169 South Canal street, Chicago, whose work in the three-color half-tone line is so well known, has prepared for the 1901 calendar trade a fine line of three-color calendars. These include a large variety of subjects, such as landscapes, marine views, fruit, animals and general illustrations. The calendars are made in a number of different sizes, and some have tinted backgrounds and gold borders. The company is also putting on the market an excellent line of blotter designs ready for the printer to add whatever printing is necessary. They also issue small colored pictures for advertising purposes intended to have an advertisement printed upon the back. Full particulars about any of these goods can be had by addressing the company. Particular attention is directed to the insert shown in another part of this issue.

EVERY business man uses blotters, and for that reason blotters are a very popular advertising medium among advertisers who appeal to business men. A brightly illustrated, cleverly worded blotter is a big help in the modern struggle for the consideration of the busy business man. Of the scores of blotters that come to our desk few are such thoroughly good advertisers as the series that The Standard Engraving Company, 630 Chestnut street, Philadelphia, is sending to advertisers and catalogue-users throughout the country. The Standard people are mailing a new blotter every week, in a sort of continued story about their business. Each blotter is printed in two colors, illustrated by a clever design, and with a bright, catchy bit of wording. The Standard Engraving Company will send this series of blotters to any business man who will write on his business letter-head.

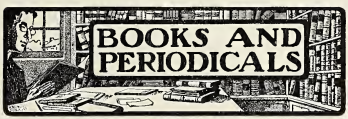
THE INLAND PRINTER has received from the advertising department of Armour & Co., Chicago, its calendar for 1900. There are twelve separate leaves, one for each month, and an extra title design, tied together with silk cord. The designs have been reproduced by lithography, the work being done by the American Lithographic Company, New York. The designs are by John Dee Wareham and William P. McDonald, and were the accepted designs in the recent $1,000 competition instituted by the advertising department of Armour & Co. It is difficult to give any conception of the beauty of the calendar in a printed description. Each design is different, but the general idea of a mounted knight in armor, with a decorative floral border, and symbol of each month, runs through all. The designs are excellently drawn and harmoniously tinted. The calendar is without doubt one of the handsomest of the year.

A UNIQUE pamphlet has been issued by Charles S. Lee, general passenger agent of the Lehigh Valley Railroad, 26 Cortlandt street, New York, entitled "Lehigh Valley as Seen From the Train." It is what might be called a combination booklet and folder of forty-eight pages, illustrated with beautiful half-tones, and well printed in old style type. The cover is of white cardboard with artistic colored picture on the flap, which extends partly across the first page when folded. The work is by the Chasmar-Winchell press, New York, and is well done in every particular. From the same railroad company we have another booklet printed by John A. Lowell & Co., Boston, describing the "Land o' Lakes." It is printed in brown and green, and very interestingly describes and illustrates the route of this picturesque railway. A copy of the pamphlet entitled "The Land o' Lakes" will be sent free by mail to Mr. Lee, but the one first referred to, called "Seen From the Train" will only be sent on receipt of 6 cents in stamps.

A COPY of "King's Views of New York's Rapid Transit Tunnel," published by Moses King, New York, has been received by THE INLAND PRINTER. Besides being a good piece of work, it is deserving of special mention for the reason that the job was done so quickly. The publication consisted of sixteen large pages, 10 by 15 inches in size, with sixty half-tone and line engraved plates, including four full pages of illustrations, and was printed upon enameled stock. Mr. King writes that the job was taken to the Blanchard press of Isaac H. Blanchard & Co., whose foreman is Charles H. West, at 9 o'clock on Thursday morning. Although Mr. West did not get the last of the copy until late Thursday night, on Friday night Mr. King had copies of the paper complete. On Saturday the entire edition of 10,000 copies was folded, wire-stitched and ready for delivery. The job is certainly a creditable one when the amount of work on it is considered, and even under ordinary conditions, with a good deal more time at the disposal of the printers, we doubt whether it could have been turned out in much better shape. Mr. King has also favored THE INLAND PRINTER with a copy of "New York Views," giving one hundred and forty excellently printed half-tones of

buildings in New York city. This is a thirty-two page paper, with cover, about the same size as the other work, and was printed by Bartlett & Co., of the Orr press. We understand that 800,000 copies of this paper have already been issued.

A BOOKLET of sixteen pages and cover, 3½ by 5 inches, entitled "½ of a Century," has been gotten out by the Wagoner Printing Company, Galesburg, Illinois, for a local grocery house. It is a peculiar work, yet somewhat fascinating. A tint-block 1⅞ by 3½ inches is printed ¼-inch from the back and ⅜-inch from the head in a strong, red color. Over this is printed the type page, 1⅜ by 2¾, in Jenson type in black. In the wide white margin at sides and bottom are printed cuts of groceries — pickles, fruits, preserves, hams, etc.— somewhat crude in design and execution, but in keeping with the oddity of the general plan. Except the making of the zinc etchings all the work was done in the shop of Wagoner Printing Company. Not knowing to the contrary, and overlooking the cleanly appearance of the booklet, it might be imagined it was printed in the early part of the seventeenth century. The Wagoner Company makes a specialty of getting out this kind of printing.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE article on long-distance photography in *Pearson's Magazine* for May will prove of great interest to amateurs as well as professionals. Some remarkable specimens of photographic work are shown in connection with the article.

E. C. PEIXOTTO, the artist, has been spending the winter in Paris, and has made a brilliant series of illustrations showing the Exposition buildings. They will appear in the May *Scribner's*, with a brief article by Mr. Peixotto, giving his personal impressions.

THE *Hotel Monthly*, Chicago, has issued in very neat form a 55-page booklet called "Appleton's Barkeepers' Guide By Which to Mix Drinks." It is printed on buff bond paper, bound in flexible leather, round cornered, and makes a very convenient vest-pocket reference book for the class of people for whom intended.

Advertising Experience for April is as well printed and as interesting as ever. In the leading article advertising men discuss "The Craze for Replies." The department of "Helps for the Catalogue Maker" contains a number of attractive half-tones, and the other departments are helpful. The cover-design in three printings is suggestive of the season.

THE February issue of the *China Decorator*, a monthly journal devoted to the art of painting on glass and china, has been received. It is full of hints, suggestions and practical articles in that particular branch of art and also contains a number of excellent cuts. The magazine is published by the China Decorator Publishing Company, of New York.

A DIRECTOR of the Standard Oil Company has recently published in *The Independent* an article declaring trusts to be good for the workingman. To the May *Century*, Andrew Carnegie, of the Carnegie Company, which rivals the Standard Oil for first place among the world's great corporations, will contribute an essay taking the same ground. In this article, which bears the title "Popular Illusions About Trusts," the great steel manufacturer argues that the evils of trusts are generally self-corrective; that no trust can live long unless it secures a virtual monopoly of the commodity it deals in; and that "the only people who have reason to fear trusts are those who trust them." In the same magazine "The Real Danger of Trusts"— their menace to the independence of the individual and the state — will be pointed out in a vigorous editorial.

THE *Show Window*, edited by L. Frank Baum, Chicago, is growing in interest from month to month. It is the official organ of the National Association of Window Trimmers of America, and contains an amount of information in this line to be had through no other source. Its half-tone illustrations of window display are worth more than the price of the publication. No storekeeper can afford to be without such a magazine. Its suggestions for Easter window decorations in the special Easter number are a treat to even the uninitiated.

THE *Journal of Printing and Kindred Trades of the British Empire*, published by Eden Fisher & Co., London, England, comes enclosed in an advertising booklet 1½ by 9 inches in size. This booklet extends across the center of the paper like a band, and can not fail to attract the attention of every recipient of the paper. It is intended to advertise the publication and undoubtedly does it in an effective manner. A booklet of this kind could not be mailed with publications entered as second-class matter in the United States, without subjecting them to third-class rates. Foreign publications are showing an unusual amount of activity and business enterprise, and the amount of advertising they carry leads one to believe their efforts are being crowned with success. The *Journal* contains a number of interesting articles pertaining to the trade, with several excellent half-tones, but the setting of the advertisements is not what would be called tasty in this country, and the scattering of these through the reading pages and printing the various forms in different colors of ink are anything but pleasing to printers on this side of the pond.

"PAROXYSMS" by R. F. Wilson, Chicago, has recently been placed on all the news stands, and seems to be taking well, as the first edition of 5,000 is nearly exhausted. It is a



36-page pamphlet, 6 by 9 inches, of jokes, funny stories, etc., and aside from its literary merit is interesting because the entire work — text, illustrations, ads. and the cover — are

printed from zinc etchings made from pen drawings by the author. The paper sells for 10 cents, and is "published spasmodically" by Mr. Wilson, who uses the editorial "we" and "our" quite frequently and amusingly on the first page of his unique production. The cover is reproduced herewith.



THE Merchants' Sample-Card Company is now located at 33-35 Sullivan street, near Grand, New York.

MARQUAM & WILDER have purchased the printing plant and business of Pennington Brothers, Decatur, Illinois.

THE firm of Donohue, Henneberry & Co., 407 Dearborn street, Chicago, has been changed to Donohue Brothers.

NEWARK, New Jersey, has a new printing firm called the Groebe-McGovern Company, located at 75-77 Clinton street.

W. M. LINN & SONS, printers, Columbus, Ohio, have removed their office from the Chittenden Hotel block to the Clinton building, where they have better quarters.

THE Suffolk Engraving Company, of Boston, now has its plant in full running order again, and has entirely recovered from the effects of the fire at 275 Washington street.

THE Des Jardins Type Justifier Company, of Hartford, is making arrangements to place a number of machines in actual use, attached to Thorne typesetting machines.

WILLIAM B. SCOTT, who has been identified for some years past with the type and printers' supply business, is now connected with the Keystone Typefoundry of Philadelphia.

W. S. PARKER, of the Chicago Ad.-Setting Company, has removed his printing-office to Grossdale, Illinois, where the work will be continued the same as in Chicago. Mr. Parker retains his city office.

E. W. GREENE, formerly with the Suffolk Engraving Company, of Boston, is now connected with the Standard Engraving Company, of Philadelphia, and will look after their outside business.

LYON & ARMOR, printers, Philadelphia, have moved into larger quarters at 27 North Sixth street. They have been located for seven years at 44 North Fourth street, but their growing business compelled the removal.

W. S. WILSON, of the *Herald*, Auckland, New Zealand, was in Chicago recently, and favored THE INLAND PRINTER with a call. N. Sapsford, of Brisbane, Queensland, Australia, has also visited Chicago, on his way to Europe.

OSCAR BINNER, president of the Binner Engraving Company, Chicago, has left Chicago, and established a branch office in New York city, where he will look after the Eastern end of the business with the additional title of resident manager.

THE Morris Press succeeds the Morris-Umpehent Printing Company, at 915 Sansom street, Philadelphia. An attractive circular announces the reëstablishment of the office and the change in the firm name. Valentine Morris is president and manager.

H. J. DIDDAMS & Co., printers, Brisbane, Australia, are now located at 219 to 223 Adelaide street, having moved from their old quarters in Harper's buildings, Elizabeth street. A tasty notice announcing the change has been received by THE INLAND PRINTER.

FLEMING & CARNRICK, engravers and printers, New York, have removed their business office from the Steeple building in West Thirteenth street, to room 312 Cable building, 621 Broadway. The printing department is at 520 West Broadway, corner Bleecker street.

THE Ætna Engraving Company has been consolidated with the Barnes-Crosby Company, Chicago, and the entire equipment and staff transferred to the Times building. Mr. Eugene C. Miller, president of the Ætna Engraving Company, becomes a stockholder in the Barnes-Crosby Company.

THE third annual convention of the Allied Printing Trades Council of New York State will meet in New York city, May 23, at 10 A.M. The sessions will be held in Grand Central Palace, Lexington avenue, Forty-third and Forty-fourth streets, where the Printing Exposition will be in progress.

THE Miehle Printing Press and Manufacturing Company of Chicago has opened an office at 210 Sansome street, San Francisco, for the sale of their presses on the coast. The office is in charge of Ernest H. Palmer, who has been for many years associated with the printing fraternity on the Pacific coast.

PAUL NATHAN'S book, "How to Make Money in the Printing Business," is announced as coming out in May. It will comprise 400 pages, and will be looked forward to with interest by the large body of printers in the country who have become familiar with Mr. Nathan's writings through the trade press.

RICHARD J. MURPHY, who for years was actively engaged in newspaper work in Chicago and who was especially well known as press secretary of the World's Columbian Exposition, has become proprietor of Grand Boulevard hall, recently erected at the corner of Forty-seventh street and Grand Boulevard, in that city.

ROBERT L. TATEM, a prominent member of Philadelphia Typographical Union, No. 2, and the successor of James J. Dailey on the Board of Trustees of the Childs-Drexel Home, is a candidate for reëlection. Mr. Tatem has been endorsed by sixty-one of the most prominent local unions, and therefore has a fair chance of election.

THE Harris Automatic Press Company, Niles, Ohio, has arranged for a half section at the mammoth printing exposition and fair to be held in the Grand Central Palace in New York, May 2 to June 2, and will show three presses, two "Little Wonders" and one "Big Brother." They extend an invitation to the printing fraternity to call and examine their wonderful presses.

THOMAS H. BELL, president of the Bell Chalk Plate Company, Cleveland, Ohio, was elected school director of the city of Cleveland, on April 2. He has been a member of the school council for two years and president of that body, and his promotion by the will of the large majority of the voters of the city to the highest office, save that of mayor, is a fitting tribute to his integrity in discharging a public trust.

CHARLES E. HAWKES, formerly of San Francisco, is now located in Chicago. Mr. Hawkes is well known in Typographical Union circles, has always been active in the cause, and was a member of the historic "shorter work-day committee." A friend of Mr. Hawkes, when asked why the former resident of the coast had moved to Chicago, remarked, with a smile: "So as to be nearer Indianapolis." There may be something in this.

CAPT. HENRY DRISLER, for twenty-two years with Harper & Brothers, has purchased an interest in *Frank Leslie's Popular Monthly*, and been elected a director and treasurer of the Leslie house. He will, in conjunction with Frederick L. Colver, the president, manage the company's affairs. Mrs. Frank Leslie remains as editor, with Henry Tyrrell as managing editor, H. M. Eaton art manager, and Charles Schweinler as mechanical superintendent. F. C. Jappe, the

secretary, and Charles D. Spalding, Robert C. Wilson and Robert Frothingham, the advertising representatives, have each acquired an interest in the stock of the company.

In 1868 Thomas R. and D. R. Harper founded the firm of Harper & Brother, printers, Philadelphia. The business has grown steadily and in 1894 they erected the Harper building, 200 South Tenth street. They have just incorporated their business under the name Harper & Brother Company, with the original members as president and treasurer and Mr. J. B. Minton (who has been identified with them for the past twenty years) secretary.

The Report Publishing Company has been incorporated at Lebanon, Pennsylvania, with a capital of $50,000, the incorporators being Joseph A. Sowers, E. U. Sowers, J. L. Lemberger, J. P. S. Gobin, James Lord and Ira M. Rutter. The new concern succeeds the Report Publishing Company, Limited, which was started eighteen years ago in a small way by the two gentlemen first named as incorporators. The firm employs about sixty hands.

Mr. E. H. Wimpfheimer, one of the best-known gentlemen connected with the ink trade in the United States, has resigned his position with the Jaenecke Printing Ink Company, of Newark, New Jersey, and informs The Inland Printer that he has left Newark for good. He has interested himself with the well-known ink firm of Sigmund Ullman Company, One Hundred and Forty-sixth street and Park avenue, New York, and will look after his trade with this firm back of him. He intends to visit all of his old friends at the earliest opportunity, and his genial presence may be looked for in many of his old-time printing-office haunts before long.

A. D. Sheridan, formerly Chicago manager for T. W. & C. B. Sheridan, has bought an interest in the Osborne Company, manufacturers of calendars, 253 Broadway, New York, and assumed the position of secretary. Mr. Sheridan writes that, believing the field opening up in that line to be so much greater than in the machinery business, he decided to identify himself with that concern. The Osborne Company is one of the oldest manufacturers of calendars in the United States, and in addition to this business does a full line of commercial three-color work of high grade. The company has an up-to-date factory in Newark, all the machinery being run by individual motors.

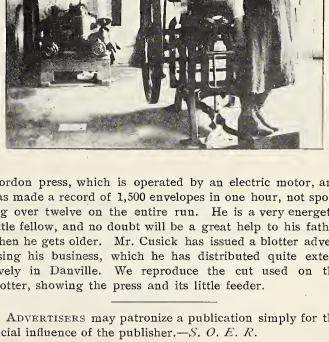
Work at the envelope factory in Hartford, Connecticut, which makes stamped envelopes for the Postoffice Department, has been remarkably active since the beginning of the year. In February an aggregate of 90,000,000 of envelopes was produced, making the month one of the leading periods of four weeks in the history of the works. Recently a day's order was for 3,000,000, and it is not an uncommon occurrence at the present time for an order of that magnitude to be received in a day. The capacity of the works is a daily product of 3,000,000, with the three hours' running at night. The demand for envelopes is thus in its way a pretty fair barometer of business. With the increasing production there is every reason to believe that the business of the country is growing in activity and importance.

Close upon the failure of Harper Brothers, another long-established publishing house suspends. It is that of D. Appleton & Co., whose circular, issued last month, announces "the suspension of our personal operation of the business which three generations of our family have uninterruptedly and successfully pursued." The necessity for the suspension arises largely through the extension of their business on the instalment contract basis (which contracts amount to fully $900,000, now outstanding). An idea of the lock-up of capital involved in carrying on such a business as this is given in the single fact that out of $3,604,028 of assets, there is $830,000 in plates and stock in process, besides $360,000 in the plates of special books. The trouble is that their capital (their surplus is shown at $446,398) is inadequate to the carrying of a business that involves so long waiting for instalment sales to mature. As the matter is put by one paper, there is "no such interior decay as caused the Harper troubles, but rather an unwise use of some of the less legitimate commercial methods which are resorted to by furniture, sewing-machine and piano dealers."

An examination of the English trade publications convinces one that makers of American machines are getting quite a foothold in the British Empire. In the advertising pages can be seen pictures of the Goss three-deck straight-line newspaper press; the "Dispatch" and "Standard" presses of the Babcocks; a number of the Scott rotary web machines, as well as their two-revolution letterpress machines and lithographic presses; the "Century" press of the Campbell Company; the Miehle press; the Cox "Duplex"; the Alumographic rotary; the electrotype and stereotype machinery of Wesel; the Royle routing machinery; the wood goods of the Hamilton Company; the Perfected Prouty press; the Golding jobbers; the "Colt's Armory" and the "Universal" presses; Cottrell presses; Whitlock presses; the Dexter and the Brown folders; the Harris Automatic press; and all of the machinery and specialties of the firm of R. Hoe & Co. These are only a few of the American machines taken at random from the advertising pages of some of the British journals, and by no means complete the list. In addition to machinery, it will be noticed that many of the standard type faces of America are being adopted by printers abroad, and the advertising pages of many of the foreign trade magazines contain the well-known faces and borders so common on this side.

THE YOUNGEST PRESSFEEDER IN THE WORLD.

D. E. Cusick, printer, Danville, Illinois, claims to have the youngest pressfeeder in the world. The feeder is his son Lesle, a lad of seven years. The boy feeds an 8 by 12



Gordon press, which is operated by an electric motor, and has made a record of 1,500 envelopes in one hour, not spoiling over twelve on the entire run. He is a very energetic little fellow, and no doubt will be a great help to his father when he gets older. Mr. Cusick has issued a blotter advertising his business, which he has distributed quite extensively in Danville. We reproduce the cut used on the blotter, showing the press and its little feeder.

Advertisers may patronize a publication simply for the social influence of the publisher.—*S. O. E. R.*



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

No 12345 This is a facsimile impression of the Model No. 27, Type-High Numbering Machine without which no printing outfit is complete. The price is only $12.60. It is a stock machine for instant shipment and is made by The Bates Machine Company, 346 Broadway, New York.

THOSE NEW CARD WALLETS.

Just the right size for holding business cards. Progressive printers sell them like hot cakes to merchants with advertising matter printed on three sides. Every one is carefully preserved; they do not wear out; needs no talk to sell them. Get sample and prices. Myers' Printing House, 617 and 619 Camp street, New Orleans, Louisiana.

FAMOUS WISCONSIN FISHING RESORTS.

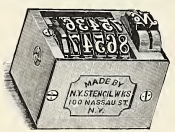
Waupaca, Fifield, Butternut, Ashland and many others are easily reached via Wisconsin Central Railway. Fast trains leave Central Station, Twelfth street and Park Row (Lake Front), Chicago, every day. Illustrated summer pamphlet is yours for the asking. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

SOCIETY ADDRESS CARDS.

This is the month in which conventions and grand bodies of the secret societies begin to meet, and the members are looking for address cards for use on these occasions. Printers will find it to their interest to cater to this demand. The Milton H. Smith Company, Rochester, New York, carry the largest and most attractive line in the world. If you have not their catalogue write for it, enclosing 5-cent stamp for postage.

THE APEX NUMBERING MACHINE.

The accompanying cut illustrates the new Apex Numbering Machine, for which a patent has just been granted to the New York Stencil Works, 100 Nassau street, New York city, who are the manufacturers of the machine. While this company has recently entered the field as manufacturers of typographical machines, they have been making numbering machines for a great many years, and the experience gained in this field has enabled them to produce the "Apex," which they claim represents all that is best in this line.



THE DEXTER FEEDERS.

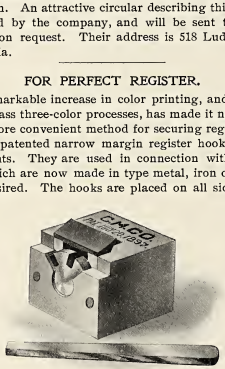
The readers of The Inland Printer will be glad to learn that the Dexter Folder Company is placing upon the market its printing-press feeding machines. In New York city, where a number of these machines are being supplied, good results are being secured and the very best of satisfaction given. There are many points of interest and essential value found on these machines which will warrant investigation. The Dexter Company also reports several orders for their large combined folding and wire-stitching machines, as well as a good number for their automatic pointing and standard machines.

MAKING QUADS ON THE LINOTYPE MACHINE.

Patterson & White, of Philadelphia, have patented a quad mold to be attached to Linotype machines, by which quads can be cast by the barrelful at only the price of the metal. It is an attachment which users of the Linotype will appreciate, especially those who do jobwork in connection with Linotype composition. An attractive circular describing this mold has been issued by the company, and will be sent to any one interested on request. Their address is 518 Ludlow street, Philadelphia.

FOR PERFECT REGISTER.

The remarkable increase in color printing, and especially the high-class three-color processes, has made it necessary to devise a more convenient method for securing register. The Challenge patented narrow margin register hooks meet the requirements. They are used in connection with sectional blocks, which are now made in type metal, iron or brass, as may be desired. The hooks are placed on all sides of each



plate, and by the use of the small key, as shown, the hook on one side is released, the one opposite is tightened and the plate moved the smallest fraction of an inch. As each plate is registered independently a whole form of plates is easily and quickly brought into perfect register. Parties using these hooks claim a saving of one-half the time and more accurate work than possible by any other method. Circulars may be obtained of typefounders or the Challenge Machinery Company, Chicago.

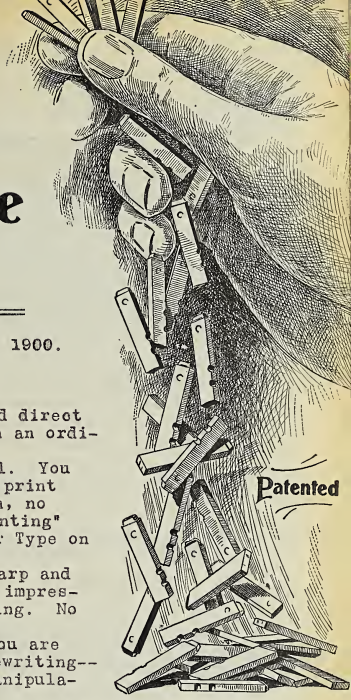
NEW YORK, ONTARIO & WESTERN RAILWAY.

Passengers from Chicago and the West by way of Suspension Bridge and Niagara Falls should travel from Suspension Bridge to New York city by the New York, Ontario & Western Railway. This line traverses one of the most picturesque portions of New York State, the scenery along the line from one end of the road to the other being a continual panorama of delightful views. The road reaches a number of important towns in New York State, such as Oswego, Oneida, Randallsville, Rome, Utica, Delhi and others, and traverses a section of the State not covered by other lines. Trains are equipped with reclining cars (seats free), Wagner's buffet sleeping cars, and day coaches, in both directions. Passengers from Chicago leave via the Wabash Railway from the Dearborn station, and are carried without change of cars to New York city. All trains run by way of Niagara Falls, giving passengers ample time to view the world's greatest wonder. Lowest rates of fare can be obtained to all points West, the prices being from $1 to $3 cheaper than other lines. Folders fully

Sample

PRINTED DIRECT FROM THE

New Ribbon-Face Type



Boston, May, 1900.

Up-to-date Printers,
Everywhere, U. S.

Dear Sirs:

This is a sample of circular work printed direct from the face of the new Typewriter Type, on an ordinary printing press.

Please remember that the type does it all. You simply set up the type in the usual way and print your circulars. No process, no manipulation, no royalties, "no nothing." Just "straight printing" from the patented face of the new Typewriter Type on your press.

The old-style Typewriter Type printed sharp and smooth, giving results very unlike the dull impression and "ribbon effect" of actual typewriting. No one is today satisfied with such work.

In the new patent-face Typewriter Type you are offered that which will exactly imitate typewriting--"ribbon effect" and all; and this without manipulation or any extra "process" whatsoever.

Neither is there any "royalty" to pay. You buy the type outright and go ahead, making the profit which certainly lies in this class of work.

The more this type wears, the better it imitates. It does not fill up with ordinary printing.

The price of such a special type must be somewhat higher than for a face which gives none of its advantages, the matrices being expensive and the manufacture of the type being slow and difficult. But, compared with the cost of any other method with like results, the price to the printer is very low.

Circular fonts (for full letter sheet composition) of 20-A, 100-a, $12.00. Weight, 12 lbs.

Please examine this printing, and let us hear from you at once. We have a money-maker for printers in this new Typewriter Type, and want you to profit by its purchase and use.

MADE AND SOLD BY

The Typewriter-Type Company

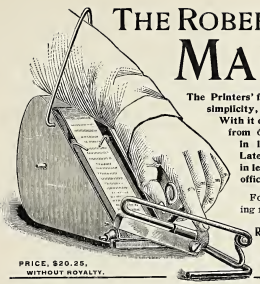
C. S. WADY, Manager.

146 Franklin Street, BOSTON, MASS.

Sample

New Ribbon-Face Type

The Typewriter-Type Company



THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 300 papers in less than a minute. No office complete without it.

For information concerning mailer, address

Rev. Robert Dick Estate
139 W. TUPPER ST.
BUFFALO, N.Y.

PRICE, $20.25, WITHOUT ROYALTY.

Spring Wedding Invitations.

Engraving as a side line is profitable and brings you in touch with the best trade. Allow us to interest you.

Commencement Invitations, Programs, Cards, etc.



OUR LEADER:

We furnish the trade a five-quire box of *Monogrammed* paper of the latest size, finest quality, with envelopes to match, at $1.75 complete, *prepaid* to any city in the United States. Also put up in two-quire boxes at 75 cents.

It must be seen to be appreciated. Circular and samples for the asking, or sample outfit for soliciting orders free with trial order.

Headquarters for { *Engraved Invitations* / *Embossed Stationery* } At prices consistent with superior workmanship.

WM. FREUND & SONS,
174-176 State Street, ... CHICAGO.

The Blanchard Italic

The Blanchard Italic in which this advertisement is set is now well under way. Being cast on Standard Line it is needless to say it will line with the Blanchard and all our other type faces. The principal sizes will be ready for delivery by June first. Particular attention is called to the fact that few of the letters over-hang on the side and therefore there is no liability of their breaking off, a fault which condemns many sloping letters recently produced by other concerns.

Inland Type Foundry

INLAND PRINTER BROCHURES

(REPRINTED FROM THE INLAND PRINTER)

Valuable and Profitable Pamphlets which should be in the hands of Printers and others. Price, 10 Cents Each, Postpaid, or THE FOUR MAILED TO ONE ADDRESS FOR 30 CENTS.

Estimating By Percentage.

A 20-page pamphlet treating of the subject of proper estimating in job offices. A system that has been in use successfully for several years. No problem offers greater difficulties than that of estimating, and any work that will assist in making every job profitable is certainly to be desired. Such a pamphlet is this one. Every owner of a print shop and every man who estimates should read this valuable work. Price, 10 cents.

Proper Fingering of the Linotype Keyboard.

A 20-page pamphlet giving the scientific analyses of the movements leading to the greatest possible rapidity in the manipulation of typesetting machines. Gives diagram of a linotype keyboard showing average number of times each key is struck in the production of 1000 ems. The system set forth is based on the number of times a given letter or character appears in actual use, together with the position of the most frequently used keys on the linotype in their relation to the fingers. A great help to operators. Every one should possess one. Price, 10 cents.

The Theory of Overlays.

An 18-page pamphlet dealing with the subject of proper make-ready of forms on cylinder presses, with more especial reference to the overlaying and underlaying of half-tones. Illustrated with six half-tone cuts showing the importance of perfection in register of the overlay and the half-tone block. A treatise full of suggestions and help to the pressman having half-tones to print. Price, 10 cents.

Making Ready On Job Presses.

A 28-page pamphlet giving full instruction as to make-ready on platen presses. It covers in clear and concise manner the question of impression, kind of tympan, overlay and underlay, register, inking and distribution, and contains many valuable hints. Illustrated with several diagrams. Those having job presses to look after can obtain much valuable information from this work. Price, 10 cents.

ORDER AT ONCE. THE SUPPLY IS LIMITED. YOU WILL BE GLAD TO HAVE THEM.

THE INLAND PRINTER CO.

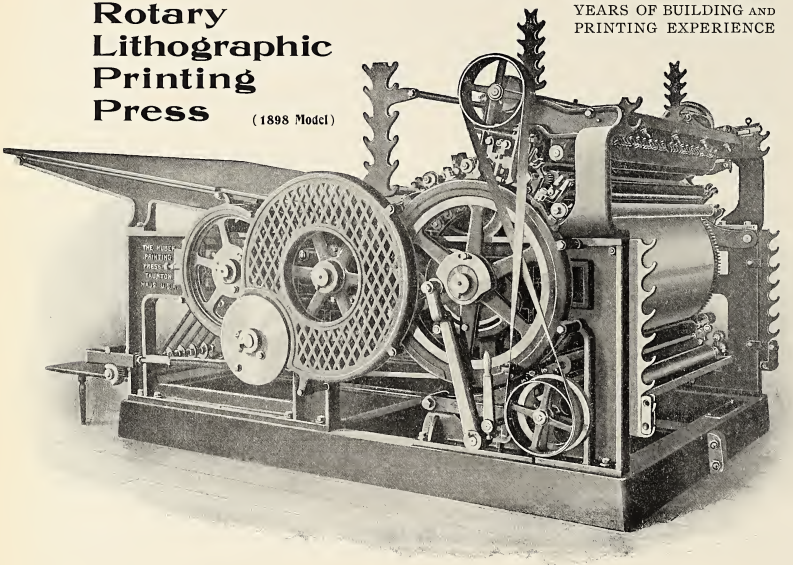
NEW YORK: 116 Nassau Street. CHICAGO: 212-214 Monroe Street.

THE HUBER

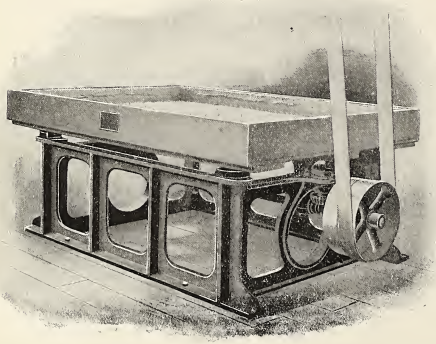
FOR PRINTING FROM ALUMINUM

THE RESULT OF ELEVEN YEARS OF BUILDING AND PRINTING EXPERIENCE

Rotary Lithographic Printing Press (1898 Model)



THE SMITH GRAINING AND POLISHING MACHINE.



We manufacture this machine under the following U. S. Patents:

No. 392,556—Method of Graining Plates for Surface Printing.

No. 406,398—Apparatus for Graining Printing Plates.

No. 662,554—Use of Elastic Material and Rotary or Gyrating Motion in Graining Plates for Surface Printing.

These patents cover the whole field of mechanical graining for surface printing, **and are basic patents. Infringements will be prosecuted.**

HARRIS & JONES

AGENTS : : : PROVIDENCE, R. I.



CALENDARS FOR 1901

SWELL GOODS—NOT MADE FOR US—ALL OUR OWN MAKE

1901	January					1901
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		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

SPECIAL BIG DISCOUNTS ON PADS

THE progressive hustler who is ambitious to double his working capital this season, should see our Samples and 12-page Book of "HINTS TO THE TRADE," telling how Advertising goods are sold by others. OUR LINE of Calendars and Advertising Goods, consisting of 112 Samples, is worth $2.00. We cannot afford to furnish the outfit free, but will send same on receipt of $1.00, or forward C. O. D.

SUPPLY YOUR HOME TRADE AND MAKE MONEY.

Those who have never sold our goods should hear what we have to say. Calendar men are on the road now, so get your samples at once before some one else sees your trade. Write now. Drop us a postal. If you do not want samples write us anyway.

NOVELTY DEPARTMENT.

Eastern Office and Plant:
382-384 Second Ave.
New York.

AMERICAN 3 COLOR CO.

161-169 S. Canal St.
CHICAGO

SPECIAL ATTENTION TO FOREIGN TRADE.

CANADIAN REPRESENTATIVES J. L. NICHOLS & CO., TORONTO.



Fans

WE wish also to call particular attention to a fine line of Artistic Fans and the profits therein. Pictures by our 3 Color Process, with gray tint and with or without gold borders. We quote them with or without handles attached.

Let us show you the profits in our goods—Write us.

Blotters

WE have four series, six Pictures (by our 3 Color Process) in each series. Our envelope size combines Blotter and Picture Card and makes a rapid selling advertising medium for good trade at good profits (in which they are much more interesting than the ordinary cheap Blotters). It will be to your interest to have samples in your line.

Picture Cards

SIX SERIES: War, Juvenile, Puzzle, Comic, Landscape and Art Pictures; twenty-two subjects by our 3 Color Process. Something out of the ordinary and far superior to lithographed goods.

SAMPLES of Fans, Blotters and Picture Cards on receipt of 20 cents (ten 2 cent stamps), to cover half of expense. For complete line, see previous page.

Eastern Office and Plant
382 - 384 Second Avenue
NEW YORK

Write Soon

American 3 Color Co.

161-169 South Canal Street
CHICAGO

IF YOU have never sold Calendars, Fans, Blotters and Picture Cards DROP US A LINE

See previous page

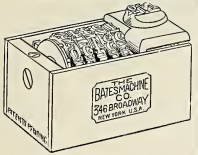
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CANADIAN REPRESENTATIVES J. L. NICHOLS & CO., TORONTO.

YOUR PLANT IS INCOMPLETE WITHOUT A

Model No. 27

Type-high Numbering Machine



No 12345

(Facsimile Impression)

Price, $12.60 net

Why?

BECAUSE at present rates for numbering, the machine will return the investment in a few days and will wear for years.

BECAUSE when preparing an estimate, the numbering—which *costs* you *nothing*—will frequently *secure* the job and make a *customer*.

BECAUSE you would *save* the *express charges*, *waste* and *delays*, unavoidable when sending jobs away to the Numberer.

BECAUSE the *quality* of the numbering is limited only to the excellence of your presswork—*far superior* to the work of any Numberer.

BECAUSE it is the most successful machine on the market and possesses all the latest improvements.

All Wearing Parts Steel. Fully Guaranteed.

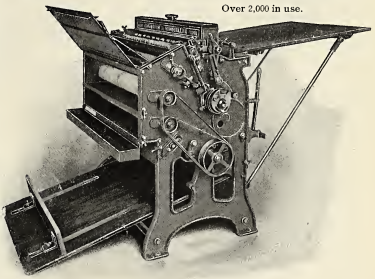
MODEL No. 29.—For Numbering *Cash Sale Books.*
MODEL No. 31.—For Numbering *Baggage and Bicycle Tags.*
MODEL No. 33.—For *Dating Church Envelopes* (type-high).
HAND MACHINES.—For Numbering of all kinds.

Samples submitted at your request. Write now.

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THE **EMMERICH** IMPROVED **Bronzing and Dusting Machine**

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Sizes:
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SPECIAL BRONZING MACHINES are made for bronzing heavy paper stock, such as Photograph Mounts, Mats, etc.

We also manufacture an excellent Roughing Machine, for embossing tablet covers, etc.

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Write for prices and particulars.

YOU OFTEN HEAR
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AS ECLIPSE CUTS"
A FULL ACKNOWLEDGMENT
OF SUPERIORITY.

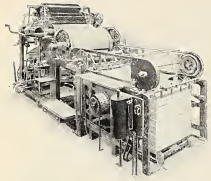
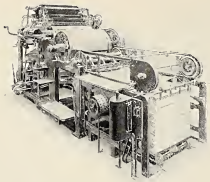
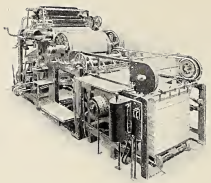
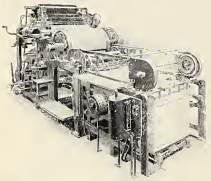


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Buffalo Printing Ink Works,
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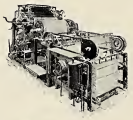
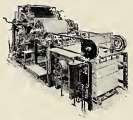
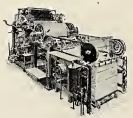
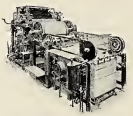
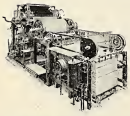
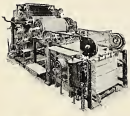
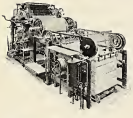
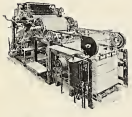
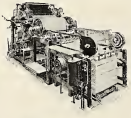
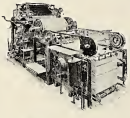
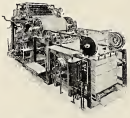
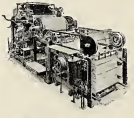
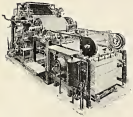
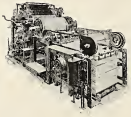
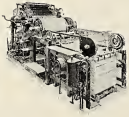
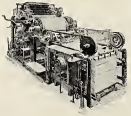
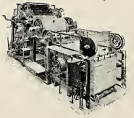
THE capacity of our four Cottrell Web Presses is about 200,000 copies of THE SATURDAY EVENING POST per week.

Our circulation is now beyond the 230,000 mark, increasing on an average of 8000 subscribers every week.

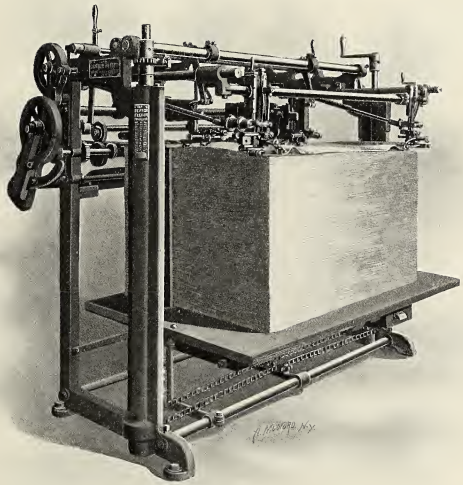
We have a force of night pressmen and will run the above four presses night and day until our new annex building is ready—probably May 1—when six new presses, now building, will be installed.

We will then have, with the presses now in use on THE LADIES' HOME JOURNAL, the largest periodical printing plant in the world—17 Cottrell Rotary Web Presses and 24 Flat Bed Machines.

The Curtis Publishing Company Philadelphia

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FOR PRINTING PRESSES, FOLDING MACHINES, RULING MACHINES.

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Our machines have many points of superiority that can not be claimed for other machines.
You will find in the DEXTER FEEDER just what you have been looking for—"A PROFITABLE INVESTMENT."

We invite the most careful investigation and COMPARISON.

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NEW YORK, 127 Duane Street
BOSTON, 12 Pearl Street
TORONTO, 28 Front Street, West
LONDON, 46 Farringdon Street

DEXTER FOLDER CO.

Main Office and Factory, PEARL RIVER, N. Y.



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THAT is what all printers endeavor to do

THE BEST INK is that Ink best suited for the particular job for which it is required.

INK, LIKE MEDICINE, should be used to bring about certain results.

THE QUEEN CITY PRINTING INK COMPANY, Cincinnati, Ohio, has had so many of the printers' troubles explained to them during the past forty years that they manufacture Inks known to possess qualities that give the required results.

Make Use of Your Competitor.

He has had his troubles, and the experience gained by The Queen City Printing Ink Company in helping him enables them to give you that Ink which will give you the result desired.

The Queen City Printing Ink Company knows that to make friends of their customers, it is necessary to sell the best goods for the purpose at bottom prices, make prompt shipments, and give reasonable terms and cash discounts. They are ready to do this FOR YOU. Who can do more?

Their **H. D. Book Ink** has a better reputation than any Book Ink on the market.

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EGYPTIAN ANTIQUE LINEN



A clear beautiful sheet

The texture, finish and tone of this paper cannot be justly described.

You must see it—
A sample will convince you that for *letter heads* and similar work it will appeal to your *hard-to-please* customer at once.

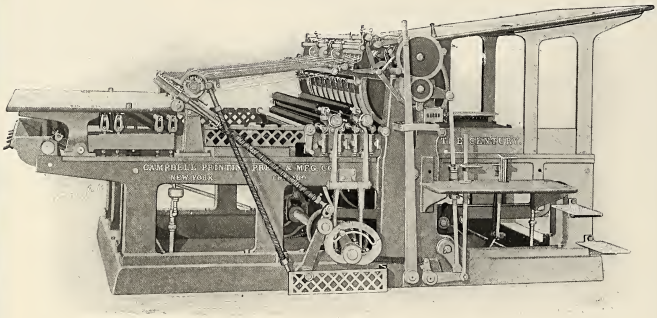
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Cream and Azure.

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A HIGHLY organized mechanism of the first order. Ingeniously designed to print the various jobs that come to the better class of shops, and to do its work with precision and uniformity. Built well of good materials. The fruit of much thought and long experience, it is well equipped to yield in commercial use an influence toward nicer things done with dispatch. And by reason of many automatic devices entirely its own, the thought of those who work it is eliminated from the machine, and has only to regard the prime considerations of

Quality and Quantity.

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Were introduced in the United States of America in 1870. The superiority of these inks was quickly recognized by the printing fraternity, and as a natural consequence, a large and ever increasing trade was built up, so that it became necessary to transplant the knowledge, the ability and the experience of over half a century, and erect a large factory in this country, with all modern appliances for the manufacture of Printing and Lithographic Inks, Dry Colors and Varnishes

Jaenecke Printing Inks

Cannot be duplicated by any other printing ink firm

Jaenecke Printing Inks

Are known on both sides of the Atlantic, and in every place in the world where good printing is done.

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In Newark, N. J., Hanover, Germany, and Moscow, Russia, are the largest and most complete of the kind in the world, with branches in all the largest cities of the different countries Manufacturing under skilled workmanship **Our Own Dry Colors** *which we make a specialty, and all the varnishes and other ingredients which enter our various inks, we are naturally in a position to give the very best to our customers.*

The Jaenecke Printing Ink Company

PRINTED WITH LUSTRE BLUE NO. 7437 AND PERSIAN ORANGE NO. 7438.

THE JAENECKE PRINTING INK COMPANY

INCORPORATED

Formerly Jaenecke Bros. & Fr. Schneeman

NEWARK, N. J.
and **NEW YORK**

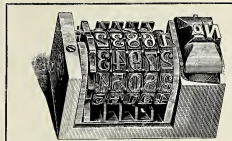
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Beware of Imitations of Jaenecke's INKS

Factories at Newark, N. J.; Hanover, Germany; Moscow, Russia

PRINTED WITH THE ORIGINAL NUBIAN BLACK

THE IMPROVED WETTER NUMBERING MACHINE



Patented May 26, 1885. Patented October 16, 1888. Other Patents pending.

Read what a few users have to say about the Improved Wetter

"The Improved Wetter Machines work perfectly, and we are very well satisfied with them."
C. W. LAWRENCE, Saratoga, N. Y.

"The eight six-wheel 'J' Improved Wetter Numbering Machines, received April 6, were put into immediate use in the Miehle press, running off 400,000 numbers on one job and 100,000 on another with comparative perfection, and at a speed of 1,800 impressions per hour. Dividing the merits of the performance between a careful pressman and a good numbering machine, it was, to say the least, very satisfactory. Judging from our experience so far, I should pronounce the Improved Wetter Numbering Machine a positive success."
RAILWAY MANIFOLDING CO., Chicago.

Price, $13.50

TYPE-HIGH automatic numbering machine. Simple and solid. Entirely automatic. Built of finest tool steel. Small in size and compact. Made of few parts. Figures sharply cut. Prints numbers as clean and smooth as copperplate. "Plunger" operated by a large and powerful spiral spring. Non-breaking comb spring. Finest workmanship. All parts interchangeable. Made to stand blows, not mere gradual pressure. Strong, tough, long-lived machines. Each part made strong enough to resist the severest strains, incident to full-speed presswork. Will never visit the repair shop if rightly used.

Printers are cautioned not to buy experimental and untried machines. A few hours' test is not a fair test of a numbering machine.

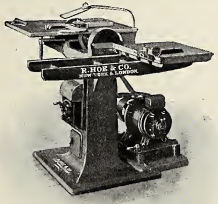
We build numbering machines for a printer as carefully and conscientiously as we would want them made were we ourselves in the printing business.

See that the machines you buy bear Wetter's name.

Each machine fully guaranteed or money back without a murmur.

REMEMBER, this is positively the BEST machine of its kind in existence. Send in your orders now. Type foundries sell them.

JOSEPH WETTER & CO.
515 to 521 Kent Avenue, BROOKLYN, N. Y.



LUNDELL MOTORS

were awarded the prize in a contest in which ten different makes of motors were competing for the printing and allied trades. The Lundell Motors are the best adapted to the printing machinery, and can be used to advantage by the small printer as well as by the big one. They save money. They reduce the cost and increase the production. They are so perfect in construction that they can be used to operate the most delicate mechanism or run the heaviest machinery. Each press and machine is under absolute control of the operator.

The many advantages of the Lundell Motor are shown in our Catalogue No. 351. It will be sent free.

Have you a Lundell Fan in your shop? They are the favorites with those who desire real comfort at small expense and no trouble. You will not suffer with the heat if you have a Lundell Fan.

SPRAGUE ELECTRIC COMPANY

General Offices: 527-531 West 34th St., New York.

CHICAGO—Fisher Building. BOSTON—275 Devonshire Street.


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LONG DISTANCE PHONE
"HARRISON 1224"
WHEN YOU
PLACE AN ORDER FOR DESIGNING, ILLUSTRATING OR ENGRAVING, IS IT NOT PLEASANT TO AWAIT WITH PERFECT COMPLACENCY, A RESULT THAT WILL GRATIFY THE MOST FASTIDIOUS IN EVERY DETAIL?
THIS FEELING IS IMPARTED TO ALL WHO SEND THEIR ORDERS
"FRANKLINWARD"

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SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ½ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ½ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

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Correctly Built Machinery

Is quite as important to the photo-engraver as to any one else. Experience has shown that the Royle machines are correctly built, and that is why most successful engravers use them. We have nothing flimsy and unreliable to offer—only first-class tools—some larger than others, but all good. It is the quality that tells.

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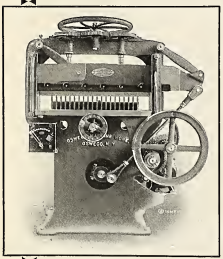
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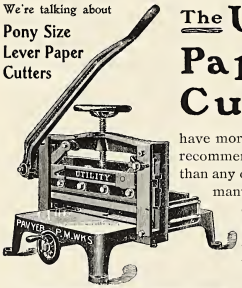
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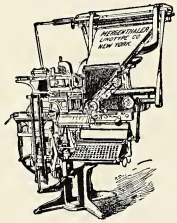
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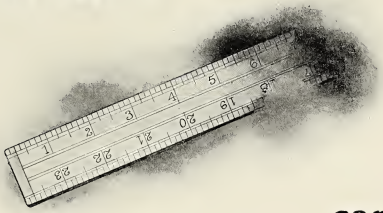
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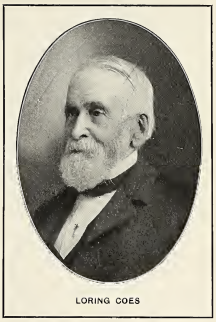
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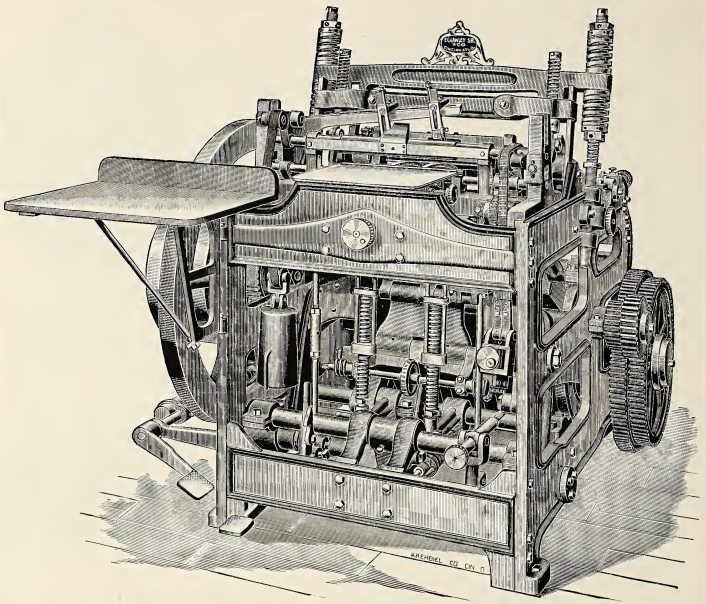
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THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXV. NO. 3. CHICAGO, JUNE, 1900. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

"ON RECENT STYLES OF TYPE."

BY W. IRVING WAY.

IN his communication to the Grolier Club upon the subject of old and new printing-types, Mr. De Vinne seems to have taken as his text an observation of the late Mr. Ruskin that "The eye is not in the least offended by quantity of white, but is, or should be, greatly saddened and offended by quantity of black." This observation antedates the Kelmscott Press books, whose present popularity must have greatly displeased the old reformer could he have foreseen it. Mr. Morris's inspiration came partly from the Venetian types of the fifteenth century — the roman characters designed by Nicholas Jenson; Mr. De Vinne's inspiration comes from a Venetian contemporary of Jenson, Franz Renner. Mr. Morris is reported as saying, in 1890, "that a well-printed book has not been made since 1550." Modern ink, paper, type, presswork, all were bad. About fifteen years earlier Mr. Ruskin had found the same fault, and became his own publisher in order to correct the evil, but his efforts were not far-reaching. A thorough revolution must begin with heroic measures. It is not sufficient to overturn a principle, a nation must be thrown into convulsions. Mr. Morris knew this, and within seven years his efforts convulsed several nations. They were heroic and courageous, and he began almost at the beginning. In the Note on his Aims in Founding the Kelmscott Press he tells us that his paper should be handmade, wholly of linen, thoroughly well sized, and laid, as was the practice of fifteenth-century papermakers. He did not believe that quantity of black "saddened and offended," if it was the right kind of black, and properly disposed on the page. To quote again from his Note: "What I wanted was letter pure in form; severe, without needless excrescences; solid, without the thickening and thinning of the line, which is the essential fault of the ordinary modern type, and which makes it difficult to read; and not compressed laterally, as all later type has grown to be owing to commercial exigencies. There was only one source from which to take examples of this perfected roman type, to wit: the works of the great Venetian printers of the fifteenth century, of which Nicholas Jenson produced the completest and most roman characters from 1470 to 1476." This type he studied until he "mastered the essence of it," though he "did not copy it servilely." But Mr. De Vinne tells us that "Morris was not

VM IN AFRICAM VENISSEM A MANlio conſule ad quartam legionem tribunus (ut ſcitis) militum: nihil mihi fuit potius: q̄ ut Maſſiniſſam conuenirem regem familiæ noſtræ iuſtis de cauſis amiciſſimum. Ad quem ut ueni: complexus me ſenex collachrymauit aliquãto. Poſt ſuſpexit ad cælũ: & grates inquit tibi ſũme ſol ago: uobiſq; reliquis cælites: q̄ ante q̄ ex hac meo regno & in his tectis Pub. Cornelium Scipione ipſe recreor: ita nũq̄ ex animo meo diſceſſiſſimi uiri memoria. Deinde ego illũ de regno ou. percũtatus eſt. Multiſq; uerbis ultro citroq; ›tus eſt dies. Poſt autem regio apparatu accepti

FACSIMILE OF THE TYPES OF JENSON'S PLINY, 1472.
(Slightly reduced.)

entirely content with his Golden type." As to Mr. Morris's deviations from the model, Mr. De Vinne points out that "the round letters, like *m*, *n*, *o*, are not in the center as to height. Ascending letters, like *d*, *b*, *f*, are longer than the descending letters, like *y* and *p*, and both are projected flush to the edge of the body, so that they occasionally meet in contiguous lines. The white space between the lines of

the Golden is relatively narrower than that of the old Jenson. These may seem slight deviations, but they are enough to change the general effect. The old Jenson type is the manuscript roman letter; the Golden type of Morris is really an antique lapidary character." Mr. De Vinne thinks the "more white space between the lines" of Jenson "contributes to its greater legibility." Mr. Morris's books were

FRANZ RENNER, of Hailbrun, Germany, was the sixth printer of Venice, in which city he practised his art with success between the years 1470 and 1494. In John and Windelin de Speyer and in Nicolas Jenson, who had preceded him, he found rivals of great ability, who were trying to please Italian readers with new faces. Franz Renner was moved to emulation. The model of roman which he selected had marked grace of form, but it was of much lighter face than the types of his predecessors. This preference of the first Italian printers for large roman characters proved a mistake.

THE RENNER TYPE (SLIGHTLY REDUCED).

received with astonishment. They were welcomed by lovers of old books, while readers not bookishly inclined "denounced them as an affectation." As the unbookish are in the majority, the Golden type has not come to be popular in America, where the copy of it is mostly used by "advertisers and pamphleteers who strive to attract attention by the oddity of the letters."

Certain crude and erratic imitations of the Kelmscott Press books Mr. De Vinne does not deign to notice. The Kelmscott books are epoch-making, but his comments on them are mainly confined to such as are printed in the Golden type. The roman character is too firmly planted to be rooted out by the Gothic or any other form so archaic. Hence Mr. De Vinne's choice of a fifteenth-century roman for the new book issued by the Grolier Club, Boccaccio's "Life of Dante." And it is surmised that his article, which is printed in Part III of the Grolier Club Transactions, "is sure to engage the attention of every reader . . . and no doubt provoke controversy by its fearless criticism of some of the modern fads in type-founding." It is to be hoped that the article may be given a broader distribution than it is likely to have in the limited circulation of the club's transactions. Mr. De Vinne says of his new type that "it is a fair copy of the general effect, but not a servile imitation, of a type made at Venice in 1472 by Franz Renner. It differs from prevailing forms of Old Style in a slightly increased thickness given to the hair-line, and in the widening of letters like *a* and *s* that were usually pinched. Every stroke in every letter is thick enough to be visible at first glance. It is the instant visibility of the hair-line more than the thickening of the thick stroke that produces the desired effect of greater legibility. The round letters are in the center of the body, and ascenders and descenders are of unusual length, a treatment which increases the relief of white space between the lines. Openness and clearness are also aided by giving more white within letters like *a*, *e*, *d*, *s*. A few of the Gothic mannerisms of fifteenth-century printers, as in *h*, *v*, have been retained, for they do not interfere with perspicuity, and do aid in producing the generally desired appearance of medieval quaintness. It is confidently submitted . . . as a more restful and readable type than recent novelties of

New York, February 10, 1900.

THE Committee on Publications announces the issue, on or before March 10, 1900, of a translation of Boccaccio's "Life of Dante," made expressly for the Grolier Club by Professor George R. Carpenter, of Columbia University, and accompanied by an introduction and a note on the portraits of Dante.

The illustrations will consist of a portrait of Dante, drawn by George Varian from a photograph of the miniature in the Codex Riccardianus, 1040, and a view of Florence, before 1490

FIRST PAGE OF PROSPECTUS, SET IN THE RENNER TYPE. (Slightly reduced.)

similar size and of greater blackness." The concluding paragraph of Mr. De Vinne's paper is quoted, almost at length, for obvious reasons. He gives Renner's name to his new type, while other authorities have looked upon Renner as a counterfeiter of Ratdolt. But we may let this pass — we have the type, the use of which is as appropriate to the Grolier Club's Italian book as is the Troy type

to the Kelmscott Press edition of the "Histoyres of Troye," so much commended by Mr. De Vinne.

The champions of modern typefounding and the lovers of quaintness both have their opinions. Perhaps Mr. Morris had this fact in mind when he designed the Golden type, though he said it was to please his own fancy. Whatever may have been his motives he seems to have fallen a little short of the "happy mean," as he was not content, and his oppo-

HERE endeth Poems by the Way, written by William Morris, and printed by him at the Kelmscott Press, Upper Mall, Hammersmith, in the County of Middlesex; and finished on the 24th day of September of the year 1891. Sold by Reeves & Turner, 196, Strand, London.



THE GOLDEN TYPE (SLIGHTLY REDUCED).

nents are still active. No one before his time has spoken more authoritatively "against the increasing effeminacy of typography" than Mr. Morris. But Mr. Morris's masculinity was a little too robust, hence his type has "not been accepted by any publisher as a good type for new books." It is to be hoped that Mr. De Vinne's adaptation of the Renner type, which is without the demerits found in the Golden, may lead to the desired result. It is a sort of composite of the too masculine Golden and the too effeminate modern, which may prove to be the "happy mean" that will meet all requirements of a satisfactory book type. The letters are graceful, dignified and strong, and those with the extra daylight in them, as well as those touched with Gothic quaintness, are, as to the effect on the eye, in admirable harmony with the others.



A JUNE OUTING.

Written for THE INLAND PRINTER.

BETTER ORGANIZATION.

BY F. W. THOMAS, TOLEDO, OHIO.

THE tendency toward combination and coöperation is increasing with such rapidity, in all lines of effort, that without doubt it will soon reach a point which would have been thought impossible even a very few years since. This tendency is manifesting itself, on the part of business men and employers, in the formation of trusts, and, on the part of workingmen, in the still further extension of the trades-unions. The trusts seek to strengthen their position by a still more complete control of the commodities in which they deal and by still further eliminating competition. The labor unions, which are still trusts, are aiming to make their own control of the wages and conditions of labor more complete by strong efforts for the still further recognition of their unions and by eliminating non-union competition by means of increasing their own membership. Both employer and employe are struggling for better conditions and greater profit.

It is to be admitted, of course, that some trusts are grasping and even unprincipled, and will take advantage of the powers which complete consolidation places in their hands. On the other hand, even the warmest admirers of the unions can scarcely contend that they have made no mistakes or unjust demands. These instances in either case, however, should not condemn the system. Until the privileges and limitations of the trusts have been accurately marked out by the lawmakers and the courts, and until the rights of the unions have been similarly defined, and most of all, until the people themselves come to a better understanding of the whole question, we may expect constant friction in adjusting differences.

There is one feature in the present evolution in business methods, however, which is proper subject for congratulation by both employers and employes. That is the tendency for organized labor and organized capital to get together, and agree on a just remuneration for the workman. For several years this tendency has been most marked in the steel industry and in glassmaking. The first premonitory symptoms of it are just being felt in the printing business. The first suggestion of such a plan comes from Mr. De Vinne and Mr. Little who advise the settlement of wages and conditions by a joint conference of the unions and the typothetæ.

In asking ourselves what will come of this suggestion, and in studying as to how to further that desirable condition of affairs, it may be well to ask why it is that the printing industry, confessedly composed of able men — in fact, educated men — both among the employers and employes, has been slower than other trades to reach this consideration of the subject. The cause is not far to seek. It has lain in the utter lack of effective organization

among the employing printers. While some concerns, exceptionally situated, might be able to view with complacency the demand for a nine-hour day, or for increased pay, still the great bulk of employing printers throughout the country have been working on such narrow margins of profit, and, through lack of organization, have been so powerless to increase their prices that the average employer has shuddered at the mere thought of any increase in his expenses. No employer can survive if he pays more for his work than he gets for it. Most of the printers of the country are not now making an amount of money which permits of shorter hours or better pay. If they are to give their workmen better hours and better wages they must get better prices, and the only hope for these better prices is in a more effective organization of the employers. The Union and the Typothetæ can not get together where there is no Typothetæ. The union men, believing as they do in organized effort, should favor further Typothetæ organization.

That the condition of both employers and employes would be vastly improved with successful coöperation substituted for unlimited competition is easy to believe. If the typographical and pressmen's unions absolutely controlled the supply of labor so that all employers were forced to pay the same price for their labor and accord it the same conditions — in short, if they constituted an absolute trust — there are few employers who would complain, because they would be positive that every other employer had precisely the same conditions to meet. Then if the employers were so thoroughly organized as to be able to control the price at which the finished printing would be sold, that price could be made sufficient to allow more liberal wages and conditions to the workers, and at the same time allow the employer to have a reasonable profit.

Failure to realize these conditions apparently comes almost altogether from the incompleteness of organization of both employers and employes. The fact that the union only contains part of the printers, makes it difficult for them to be at all absolute in the fixing of hours and wages. And it results greatly to the disadvantage of the employer of union labor, for, because of the union's failure to control the entire labor market, he is forced to suffer the competition of many non-union shops. It is perfectly manifest that every proprietor of a union printing-office would be greatly benefited if all other offices were strictly union.



Photo by T. H. Lindsey, Asheville, N. C.

THE SWANNANOA RIVER, NEAR ASHEVILLE, NORTH CAROLINA.

It seems to the writer that a complete, controlling organization of employers would be quite as advantageous to the union workmen, as it is only through such organization that conditions in the business can ever be put on that plane which will bring about the shorter hours and more liberal wages they desire. If both employers and employes were well organized, it is hardly to be doubted but that equitable wages and hours could be agreed on and maintained, and differences could be settled by a joint board of arbitration, which, if both sides were strongly organized, would have the power to enforce its decisions.

If conditions such as are outlined above could be brought about, it would be a happy event for all concerned. That it is possible, is shown to be within reason by the practical accomplishment of the same thing in some other lines of business. That the tendency of the times would warrant the hope and belief that some such plan will be evolved from the present unsettled condition, is also manifest. In Germany, the Guilds are uniting the interests of the workmen and employers, and adopting measures for the common good. Practical coöperation between the unions and the typothetæs could do

the same in this country. The complete consummation of the idea is perhaps considerably in the future. But if it were realized as a goal to be striven for, and every effort of both employers and employes directed toward achieving that end, it might be brought into the very near future.

There are many things which can be done by both employers and employes, each in their own field, to assist in making this possibility a practicality. The typographical and pressmen's unions should execute a few reforms in their methods if they expect to cultivate that spirit of friendliness and respect on the part of employers which must be had before coöperation can be a reality. A union card should mean something. It should mean that the holder is a competent journeyman printer who has served a proper apprenticeship, and is capable of earning at least the minimum rate of wages. In this matter, they can learn much from the Germans. Thoroughness is bred into a German mechanic as it is into the German student. Their apprentices must not only serve the necessary time, but must pass an examination and show that they are proficient before they can become journeymen. The printing business is a progressive business. Ideas as to composition and methods of work are changing rapidly.



Photo by T. H. Lindsey, Asheville, N. C.

FRENCH BROAD RIVER, NEAR HOT SPRINGS, NORTH CAROLINA.

If the unions would make an effort for the improvement of their members in their chosen calling by having talks and lectures given at their union meetings, they would cause their employer's heart to warm with the idea that they were endeavoring to help him instead of hindering him. It is well known among employers that many journeymen do their utmost to prevent even those apprentices authorized by the union from acquiring a proper knowledge of the trade. This effort even extends in many cases to downright misrepresentation as to methods of doing work. All this should be stopped. The assistance of the union label should not be extended to offices consisting of the proprietor and one boy, the proprietor holding a card and having the label. To what extent this is done in other cities the writer is not aware, but here there are a number of such offices, and their competition is unfair to every real union shop, as the proprietor does not hire any union help, and he may even be doing work at prices which do not net him union wages. These are some of the things which antagonize employers to the unions, and if they can be remedied, a long step will have been taken toward that conciliation which might lead to hearty coöperation.

The employers must quit thinking that all other printers are rascals, and substitute a better feeling in the trade. Don't always believe what a customer tells you about a competitor. Call him up, and ask him if it is so. Drop in and see him once in a while. He will not bite. Don't run your legs off trying to get one of his best customers away from him. He'll probably retaliate, and then you will both be worse off, and the customer will once more have gained by your mutual animosity. When you have more than you can do, send some of your extra work over to him. He may reciprocate in kind some day when you are not very busy. Talk over prices with him once in awhile. Maybe you will both learn something. In other words, do everything you can to cultivate friendly relations among the printers in your city. If you have a Typothetæ, go to the meetings. Take an interest in it and work for it. If you have none, get one. Organize.

Better organization means more power for the unions and better conditions for the union man. Better organization means better prices and more profit to the employers. The working together of these two organizations means better conditions, for both, than the printing business has ever known before.



TAKING TEA.

An Illustrative Pose from Life.

GATCHEL & MANNING,
Illustrators and Engravers,
Philadelphia, Pa.

THE INLAND PRINTER

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A. H. McQUILKIN, Editor.

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The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through The Inland Printer should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

Subscriptions may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

The Inland Printer may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. Horne & Sons (Limited), 5 Torrens street, City Road, London, E. C., England.
John Haddon & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
Raithby, Lawrence & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
Herbert Baillie & Co., 39 Cuba street, Wellington, New Zealand.
G. Hedeler, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. Penrose & Co., 44 Rue Notre Dame des Champs, Paris, France.
James G. Mosson, 12 Neustrasse, Riga, Russia.
John Dickinson & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

THERE is a feeling in the trade that an advance in the price of book cloth is imminent. Cotton has gone up and the only thing that keeps the price down is the competition between the trust and its rivals.

THE latest addition to the expensive list of bookbinders' machinery is the casing-in machine. It will case in from the largest to the smallest book at the rate of about 7,000 per day. At the lowest figuring this is the equivalent of $21 in hand-work.

SEVERAL of the leading printing firms in St. Petersburg have decided to give some of their best workmen a free trip to the Paris Exposition, in order that they may there make themselves acquainted with all the latest improvements in appliances and processes connected with the graphic arts.

AT the World's Fair at Chicago, there were among the visitors a number of delegates from England and elsewhere sent by the labor organizations and other societies. So far we have not heard of preparation for a similar representation by the American workmen at the great Paris Exposition.

AN exhibition of handicraft began at Liverpool, England, on May 10 and continued until the 16th. Wood, leather and metal work, embroidery, water-color drawings, photographs and book-plates were the articles exhibited. Prizes were offered and only amateurs allowed to compete. We presume that the amateur printers, if any, were given a section by themselves.

THE article concerning the Paris Exposition, which appears in this issue, is the first of a series that will be presented to Inland Printer readers during the time the Exposition is open. The writer, Mr. V. Gribayédoff, is well known as an artist and a correspondent, and the matter and pictures which he furnishes each month will clearly and interestingly depict the various phases of this international exhibition. The graphic arts will be more particularly touched upon in the succeeding papers.

THE very high price of binders' board has led to the substitution of very poor grades for the stock usually employed. The result is that we see with greater frequency, on the stalls, books with their covers warped out of shape. There is also a tendency to use a thinner board than the book requires. The binders are not to blame, as their prices have not been raised in proportion to the increased cost of material. It is simply the fault of the publishers who will not allow their prices to advance.

TRADE WITH FOREIGN COUNTRIES.

ONE of the first difficulties which confront the American merchant in entering into trade with foreign countries is the diversity of weights and measures used by them. To assist the merchant who is reaching out for foreign trade an exceedingly valuable pamphlet has been prepared by the Philadelphia Commercial Museum covering the conversion of United States weights and measures and moneys into foreign weights and measures and moneys. This information has been arranged especially for the American manufacturer seeking export trade. As the metric system in exporting to most countries is absolutely necessary, the importance of an authentic work of this kind can be readily appreciated. It is being distributed to American manufacturers without cost, and in furtherance of the work of the institution, which is solely that of fostering American export trade. The work will undoubtedly meet with a cordial reception.

TRUTHFULNESS OF ADVERTISING SOLICITORS.

THE average advertising solicitor is noted for his easy conscience, especially so far as statements regarding the circulation of his publication are concerned. The man who represents a paper with a circulation of 1,000 or 1,500 does not hesitate to declare the circulation to be at least 5,000; and the one with 3,000 circulation would not consider his chances for the future jeopardized if he should place the figure at least one hundred per cent higher than that. The man who places advertising nowadays usually expects this, and circulation claims have become so proverbially unreliable that even when true statements are made by honest solicitors they are taken with a grain of salt. But circulations can be very easily verified, and the prospective advertiser need not take the word of the man who is endeavoring to get his ad. He should ascertain through reliable sources exactly what he may expect in the way of publicity if he goes into the paper which the solicitor travels for. The day has come when advertisers should insist upon knowing exactly what they may expect.

There is a subject, however, which advertisers are unable to obtain definite information about, and that is the class of readers to which a journal goes. Where the field covered by a certain publication is a broad one, and those in different lines of trade are reached by it, the solicitor is apt to stretch the truth considerably when asked to give the correct number of papers going to a particular class. In the line of printers' publications this is especially noticeable. Advertising solicitors of some papers not only make extravagant claims for their own publication, but go out of their way to besmirch the good name of others in their own line.

The attention of THE INLAND PRINTER has recently been drawn to the fact that certain solicitors, not satisfied with making outrageously large claims for their own papers, have been endeavoring to belittle THE INLAND PRINTER in the eyes of prospective advertisers. One of the methods adopted is to declare that THE INLAND PRINTER goes only to employes, and that the typefounder or the machinery or supply dealer who inserts an ad. in the paper can not expect to reach the man who orders the goods and pays for them. This statement is false on the face of it, and is made without any knowledge of the facts. That THE INLAND PRINTER is read by three times as many employing printers as any other publication in its line now in the field is very generally allowed, but the subscription list and books of the paper are open to interested advertisers for a verification of this statement.

About seven and a half per cent of the names on the subscription list go to employes; but numbers of this class may receive the paper through the news agencies. Acknowledging this to be a fact, the typefounder and pressbuilder and the machinery man will admit without question that the employe of today may be the employer of tomorrow, and besides this that the man in the workroom is often consulted in the purchase of material. Copies of papers going to this class of readers are by no means wasted. Their power for good is more than is appreciated by many. Statements that the bulk of the copies of THE INLAND PRINTER go to readers of this class is not true, however, and the man who places ads. is warned against them.

THE PRINTING INDUSTRY IN RUSSIA.

DURING recent years rapid progress has been made in the development of the printer's art in Russia, due to the increased freedom of the press allowed by the Government, and as this Government censorship seems to be growing even less rigid there is every prospect for the further development of the trade.

At the present time there are about two thousand printing-offices and ten typefoundries in Russia, the largest of which are, of course, in St. Petersburg, Moscow and Warsaw.

The last census of the newspaper trade of Russia (taken in 1894) shows that at that time there were in the Empire (excluding Finland), 779 daily papers, of which 623 were published in Russian and 156 in other languages, mostly German and French. Every one of these papers was printed in its own printing-office. Since this census was taken newspapers have sprung up in all parts of the Empire, and it is estimated that at present there are about 1,100, of which probably 250 to 300 are printed in other languages than Russian.

The latest statistics available showing the total importation of printing-presses and other machinery into Russia are those for 1896, which give the total as having been to the value of $205,000, to which

the United States contributed to the value of but $300.

In the fiscal year ending in June, 1898, however, this country exported to Russia printing machinery to the value of $1,920.

By far the greater portion of the trade in presses, printers' supplies and other machinery is supplied by Germany, France and Austria in the order named, but type is largely supplied by Italy.

In order for American typefounders to compete in the large type trade of the country, it will be necessary to make a thorough study of the type necessary for the Russian language, the type being, as is well known, quite dissimilar to our own. The Russian alphabet contains thirty-six letters and the type for it is of entirely different shape and size.

Owing to the extraordinarily high import duty imposed by Russia on printing paper, it is almost entirely excluded from competition with the Russian product. The duties are as follows: Printing paper, not sized, 2.40 roubles gold ($1.236) per pood (36.112 pounds). Printing paper, sized, 4 roubles gold (2.06) per pood (36.112 pounds).

News paper of Russian manufacture can be bought for from 3.20 roubles to 3.60 roubles ($1.65 to $1.85) per pood (36.112 pounds), so that an American manufacturer must produce this paper at a very low figure indeed to compete with the native product.

The management of each newspaper has different ideas as to the quality and dimensions of the paper to be employed by them, and therefore manufacturers in Russia never venture to make paper for stock unless they are sure of their trade. They also have different ideas as to the method in which paper should be packed; whether in sheets packed in bales of 10, 25 or 50 reams, or in rolls (endless paper) for rotary steam presses.

Printing paper ordinarily is sold on six months' credit, although as high as twelve months is often demanded and obtained. It can therefore be plainly seen that in addition to producing an exceedingly cheap paper it would be necessary for American manufacturers to have regular customers and know their exact requirements in order to enter the Russian markets.

Circulars and catalogues of printing machinery, type, etc., in French, German or Russian, should be sent to all the leading printing establishments in order to direct attention to the American products, and these should be followed up by competent traveling salesmen who would also be authorized to appoint native agents in the large cities.

A list of Russian houses who are interested in the importing of printing-presses, machinery, type, etc., is given below:

It might also be well to add that the freight rates from New York to Reval, the nearest port to St. Petersburg, are not excessive, being about 22/6 ($5.47) and five per cent primage per ton of 2,240 pounds, or 40 cubic feet, ship's option. Particulars, however, can be obtained from the New York agents of the companies, Messrs. Funch, Edye & Co., and Messrs. Furness, Withy & Co., with offices in the Produce Exchange Annex; Sanderson & Son, of 29 Broadway, and the Hamburg-American Line, of 37 Broadway.

IMPORTERS IN RUSSIA.

James Anderson, Kamenoostrowsky 14-21	St. Petersburg.
H. Berends, Tolmasov per 2-22	"
Bernitz & Schulte, Troitzkaja	"
G. Berthold, Vassiljeffsky Ostroff 10, Linija 57	"
G. Block, B. Morskaja 21	"
D. Boisson, Grande Morskaja 28	"
T. F. Churi, Gontscharnaja 20	"
Erlenbach Freres, Ism. p. 4 rota 16	"
Arthur Hesse, Grande Rue des Ecuries 25	"
John Flor, B. Nikitskaja, Hans Richter	"
I. N. Kuschnerev & Co., Pimenovskaja	"
K. A. Schulte, Statoustinsky Peraulock, Hans Zyganow	"
Emil Skiwski, Chmielna 26	Warsaw.

WOOD-PULP AND FORESTRY.

THE serious attention of the lumber trade is being directed to the rapid depletion of the American forests, and the application of scientific forestry in place of the present wasteful and destructive methods is being inculcated by the forestry section of the Department of Agriculture. Some indication of the immense consumption of timber in the manufacture of news paper in this country is given in an excerpt from an exchange which claims that while it is a well-known fact that the newspapers of the world are using up the forests for their supplies of paper, there are probably few people who will not be startled at the announcement made by one of the chief New York papers that its Sunday Easter number would take all the wood of forty acres of virgin forest. This journal claims to use in its morning and evening editions some eleven acres of woodland, producing about 7,000 feet to the acre. Something like 280,000 feet of timber was used for the supply of reading matter to New York by this one paper alone.

Forestry, as has been pointed out by an authority on the subject, has been too generally regarded as an esthetic fad, and its scientific application merely an agreeable avocation of the very wealthy. It is, however, an importance to our natural well-being far beyond mere esthetic considerations — powerful though these may be. It means the utility of vast areas of non-agricultural lands in every part of this country. By its application we are assured of the permanency of our lumber supply and the stability of the lumber trade.

The regulation and conservation of the water supply of our principal rivers is largely dependent on the timbered lands, and the favorable influence of

tree culture upon climate has been well set forth by our forestry experts.

The application of scientific forestry, however, owing to the slowness of growth of the trees, is not within the means of any single person or organization without the control of great wealth. The work is for state or federal governments, unless the taxation upon forest lands shall be abolished or reduced to a minimum.

One of the methods advocated for the introduction of scientific forestry where the destruction of the timbered and non-agricultural lands has been most marked, is the establishing of national parks. An association has been formed in Chicago to urge the parking of a large area in Minnesota, and in Asheville, North Carolina, the Appalachian National Park Association has been organized for the protection of the magnificent forests of the Southern Appalachian mountains by placing them under the regulation of Government as a national park.

These efforts are strictly in accord with the teachings of the forestry section of the Department of Agriculture for the support of which the nation makes a liberal appropriation. That Congress will take suitable measures to give to the country the parks petitioned for, with the vast economic reforms which they represent, may reasonably be expected.

WHAT IS TECHNICAL TRAINING?

TRUE technical training aims at the development of those faculties of the soul which are active in the pursuit of the mechanical arts. And good trade schools do not confine themselves to exercises in the skilful use of the hands, but they try to discipline the minds of young people in order to facilitate the work of their hands. It may, therefore, be in place to precede the answer of the question: What is technical training? with a short study of those powers of the soul on which the skill of handicraftsmen depends.

We often speak in our every-day life of the mind's eye, and we mean thereby the faculty of seeing external things even when our bodily eyes are closed, or when the objects which we hold in view are far away from us in time and space. Our spiritual vision often seems to work with miraculous power in the evenings when we lie down to rest and nothing disturbs our bodily senses. Events of the past appear at certain quiet moments more vividly than they did at the day of their actual occurrence, and the faces and figures of absent or long-departed friends and relatives surround us as if they were present in reality.

The faculty which performs this wonderful work within our minds is the power of imagination. It forms mental pictures sometimes incoherently, as in a dream; but also systematically, when we read and study. The spiritual eye which calmly stands behind the imaginative powers and watches the mind-pictures that come and go, in order to increase its knowledge, is the power of intuition. Through intuition we learn almost unconsciously the principles of all external knowledge, and upon its activity depend the mechanical and liberal arts. But this wonderful power to call up mind-pictures of external things, and to understand them at once, is given to men in different degrees. "There are diversities of gifts and operations; to one is given the word of wisdom, to another the gift of healing, to another diverse tongues," says St. Paul, I Cor., 12. One person can at a glance see through the mysteries of electricity or machinery; another knows, almost without being taught, to do all kinds of carpenter's or other mechanical work; one has an intuitive perception of beautiful forms; another is always the first to discover new utilities of things. "All these worketh that one and the self-same spirit," through the power of intuition.

Besides differences in the aptitude of this faculty, there are variations of the sharpness of the mental vision. Some men merely need to glance at a task and they will know more about it than written or verbal orders could ever tell them. Others must repeatedly be told what is to be done and how to go to work about it; and after they have laboriously formed a dim idea of what is desired, they work mechanically according to habit or fixed rules, which they remember but do not understand. The mental eyes of some apprentices are always wide open; put them in any workshop and they will see everything that is going on, and wonderingly will ask a hundred times a day: What is the cause of this? or, How is that? Other boys remain uninterested amidst the most wonderful machinery. Their spiritual eyes are dim, and nothing can excite their curiosity to know the reason why this or that thing is so or so. One workingman's mind is a perfect blank; he could not describe a simple tool which he handles every day; another man has in his mind's storeroom an ever-available number of mind pictures of such things as he may be called to make from leather, iron, wood or clay.

These natural differences of the faculty of intuition are well known to good and true craftsmen, although they never studied psychology. Therefore they have at all times and in all trades insisted on individual training, so that each boy could receive proper attention. They dislike so-called trade schools where young men are freely admitted, hustled through a course of manual training, and after a short time graduated as full-fledged printers, plumbers, carpenters, etc. They despise employers who pack their shops with boys, because such men ruin the intellectual nature of young mechanics for the sake of gain, and therewith do incalculable damage to society.

On the other hand, all intelligent craftsmen favor trade-schools which do not supplant, but supplement

the apprenticeship system by a course of technical training which is apt to develop the precious intuitive faculties. Experience has shown that strictly intuitive instruction in small classes, which are properly graded and laid out to meet the needs of the craft to which the scholars belong, has a wonderful effect upon apprentices. They themselves, and their parents, quickly comprehend the connection between the theory and practice of their trades, and usually the heart of the boys goes with their studies. Apprentices whose mental vision is dim, can develop it to some extent and become as useful in a particular sphere of their craft as their brighter comrades in the higher branches. If everybody were to ride on the top of the stage-coach, it would grow top-heavy and tumble over. Boys who are favored by nature with the gift of understanding everything at a glance, learn to discipline their imagination and to concentrate their minds on business. Without a guiding hand these so-called geniuses often grow up as useless Jacks-of-all-trades, and acquire a freakish and eccentric character. If persistently kept within the mental discipline of intuitive exercises, they learn how to compare their various mind-pictures from the sphere of their trades with a view to improve the appearance or utility of their productions. In this way talented boys may become inventors or directors of industry. In short, there is no mechanic so rich and poor in mind that he could not profit in some way by developing the pound which God intrusted to his keeping — namely, his intuitive faculties.

To answer finally the question, "What constitutes a printer's technical training?" I must ask the help of those great doctors of the mental science, whose works are printed by our craft. Let them call together those few boys, journeymen and masters in every town of our broad land whose minds are not led astray by the vague social questions of the age. Let them unite in some school-room, a number of masters, foremen and journeymen, whose hearts are free from the raving thoughts of class pride and envy, in order to save as many of the downtrodden and neglected wards of our trade — the apprentices — as they can, and to bring out whatever is left in their composition of pure and undefiled human nature. In this place let us merely indicate a course which, if properly worked out and tried under the watchful eye of learned men with pure hearts, might give us a better generation of printers than we have at present.

COMPOSITOR'S CLASSES.

Geometrical and mechanical drawing in its application to the simplest lines and forms of printed matter; free-hand drawing of leaves, flowers, runners and ornaments, after plaster models. Particular attention should be paid to impress the mind with the characteristic forms of all ornaments; drawing of letters; application of drawing to all kinds of printed matter. The teacher may give the text of letter-heads, bill-heads, title-pages, etc., on the blackboard, and require the scholars to make sketches thereof on paper indicating the size of type and length of lines, etc. Lectures on the coördination, subordination and grouping of lines, spacing and leading out, illustrated by specimen of printed matter. Lectures on general style, colors and the harmony of colors. Sketches of colored ornaments. The teacher may expose to view copies of modern ornamentation, analyze them, and apply the principles of ornamentation, show the possibilities of combination, point out the current errors, and trace the beauty of printed works of art.

PRESSMAN'S CLASSES.

The study of the nature and effects of light and shade is the principal feature of the pressman's drawing lessons. Drawing of simple objects with lectures on the perspective, that is, the art of delineating objects as they appear to the eye. Exposition of pictures and illustrations, pointing out the foreground, middle and background; the effects of light and toning down with a view of bringing out the main object of a picture, etc.

The science of colors and color mixing with practical exercises in water colors. Tri-color printing with practical illustrations. Lectures on the harmony of colors, and exercises in mixing and distributing colors on printed matter. The first principles of mechanics.

HIGHER CLASSES FOR ALL BRANCHES.

Simultaneously with drawing lessons there must be provision for intuitive instruction in the following typographical branches:

Compositors.— The system of type, its historical development and the present point system; fundamental rules of plain matter; the general make-up of works, for example, footnotes, titles, prefaces, indexes, etc.; composition of poetry; mathematical, tabular and catalogue composition; make-up of forms and general rules on margins.

Pressmen.— The press, its mechanism and historical development, from the wooden hand press to the present cylinder press. Treatment of the press before, during and after use. The functions of its principal parts considered singly and put together. Treatment of forms on flat-bed and cylinder presses. Plain type, woodcut, half-tone and color printing.

To this should be added theoretical instruction of a higher order, intended to prepare compositors as well as pressmen for positions as foremen, managers and superintendents. For example: Construction of the typesetting machines, perfecting and web presses; the principles of the manufacture of paper; the production of engravings, stereotypes and electrotypes. Typographical figuring; how to compute the cost of composition, presswork and material; the principles of single and double entry

bookkeeping. The study of the vernacular is everywhere a main thing, and compositors in America especially ought to learn at least the alphabets of the foreign languages spoken in this country.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

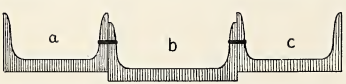
NO. XI.— BY A BINDER.

AS already explained, the edition-binder has completed his book, when it is sewn; all the lining papers and waste leaves having been previously put in place.

Even the very cheapest work, if intended for cloth covers, should now be put through the smashing machine a second time. This will help to make the bound book firm and compact, avoiding that too-common tendency to swell and warp out of shape after the book is bound. The usual smashing machine is an arch-stamping press, with a metal plate instead of the usual gas or steam head. With these machines it is imperative that the bunch of books — about four inches being smashed at a time — should be placed in the center of the platen. If too far forward the impression is liable to break the press, as many a bookbinder has experienced. A properly built smashing machine should have a double toggle as well as double gears and fly-wheels; with such a machine it does not matter whether the work is put in the center or to one side of the press. Smashing machines are also frequently broken by the operators putting in one more book than he should. Many binders dispense with this second smashing; it is nevertheless required of good binding.

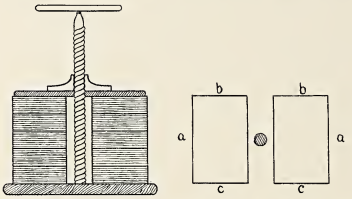
The books should now be slightly tipped with glue before cutting, but your binder of today, with a daily output of from five to ten thousand books, has no time for this; he lets it go without gluing until ready for rounding; indeed, the well-smashed, machine-sewn 12mo, without a swell in the back, will cut very well without gluing up.

Straight cutters for bookwork are made with the back gauge in three pieces. The cutter arranges the sections *a*, *b* and *c* so that without changing the



gauge the tail may be cut by placing the head against *a*, the front by placing the back against *b*, and the head cut by placing the tail already cut against *c*. The first innovation in book-cutting was the invention of the turntable. This was a clamp connected with a straight cutter that would hold two bunches of books. When screwed tight by the operator the clamp is pushed on a groove against the knife and cut. By this device two bunches are trimmed with four cuts, whereas it would take six with a straight cutter. The Semple trimmer was invented by a woman and is really an ingenious machine, although little used now. The turntable clamp rests at the foot of an inclined plane, up which it is drawn by a chain, bringing the book edges in contact with the knife, which is not moved during the operation; the cut completed, the clamp returns to the bottom to be turned for the next cut.

The fastest book cutter is the duplex trimmer. This machine has two knives that cut simultaneously on the two sides of a turntable. Thus the two front edges *a a* are cut at the first stroke; after which



the clamp automatically turns; the knives change their position and the heads *b b* and the tails *c c* are cut. This requires but two cuts. The same work on a turntable trimmer would require four cuts and on a straight cutter six. One operator can cut as many as forty thousand regular-sized magazines on this machine in a day.

In the job shop several different methods of procedure are followed, depending on the value of the binding and the ideas of the binder. Where the volumes are magazines or single jobs for which the binder is to receive from 75 cents to $1.50, the book when lined up is jogged straight back and head, and then tipped slightly on the back with glue at the head and tail. Next the volume is cut and is then ready for either edge gilding or marbling. Many binders pursue this method even on their most careful work. At other times the book is rounded up and jointed before the edges are marbled or gilded. This is the most common method.

On very fine work, where the binder wishes to exercise every possible care, the book is rounded before trimming. In this case the tail is cut first and then the head. Next a piece of twine is tied tightly around the book and fastened with a slip-knot, about two inches from the back, and the book jogged back down on the iron block until the back is flat again, when it is trimmed on the front. After trimming the front the twine is removed and the book springs back into shape. This rather tedious method secures a smooth, even edge, without any starts. In some of the art binderies where persistent care is exercised in the binding of each volume

the press and plow, previously described, are still used.

The book to be plowed is first rounded and backed; then the boards, that have been cut to a size decided upon, are laced in. Then the book is put in press with the head projecting only as much as it is desired to cut off. Sometimes the boards are trimmed at the same time as the book, but generally these are pushed down so as to avoid the knife. The operator with a plow should be careful not to turn the screw on the plow too fast or the edge will be roughened, and care should be taken that the knife is sharp.

(To be continued.)

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

NO. VIII.—MISCELLANEOUS REQUIREMENTS FOR COMPOSING AND PRESS ROOMS.

WE have considered in detail those portions of the equipment of a newspaper which require the greatest amount of expenditure, but there still remain many articles none the less essential, though some of them are insignificant in price. Below is given an estimate of these, and also the cost of those already enumerated, the prices being net, the usual discounts having been deducted. Ink, paper, and all other similar items are not included:

Press	$1,800.00
Lye brush	.50
Wrench, 12-inch	1.00
Screw-driver	.75
Imposing-stone, 30 by 90 inches	24.94
Chases, two pairs twin, 26 by 38 each pair	16.50
Side-sticks, four, 22½ by ½ inches	2.67
Foot-sticks, four, 15¾ by ¾	1.89
Quoins, two dozen, large size	3.00
Key	.50
Foot slugs, twenty-eight, 24-point	.66
Column rules, eighteen, 21¾ inches	9.45
" " six, 18¾ inches	2.70
Head rules, five (two for first page), 15¾ inches, 5-point	1.31
Brass leads, four, for side of chases, 23 inches, 3-point	1.13
Brass leads, four, for head of chases, 17 inches, 3-point	.77
Mallet	.40
Planer	.40
Heading for paper	3.00
Proof press (brayer included)	22.50
Lye brush	.35
Ink stone	1.50
Galley racks, two, for 12 galleys each	10.80
Galleys, single, eighteen	27.00
" double, six	11.25
" triple, one	2.44
Lead-cutter	6.50
Side-sticks, twenty-four	1.44
Quoins, 100	.40
Carried forward	$1,955.75

*This series of articles was started in THE INLAND PRINTER for November, 1899. The next will be "Arrangement of the Composing-room."

Brought forward	$1,955.75
Composing-sticks, twelve, 6-inch	8.10
" " two, 8-inch	1.44
" " one, 10-inch	.90
" " one, 20-inch	1.58
Composing-rules, twelve, 13 ems	2.70
" " two, 26½ ems	.63
Miter box	.50
Saw	1.25
Bellows	1.00
Double case stands, six	18.88
Cases, twelve pairs	15.75
Cabinet, twenty two-third job cases, galley top	21.75
Leads, single column, 50 pounds	7.50
" double column, 20 pounds	3.00
" triple column, 10 pounds	1.50
" full length, 10 pounds	1.20
Slugs, single column, 25 pounds	3.75
" double column, 15 pounds	2.25
" triple column, 10 pounds	1.50
Reglet, nonpareil, 15 yards	.30
" pica, 10 yards	.20
Take slugs, Nos. 1 to 8, ten each	10.80
Advertising rules, single column, 2-point, 100	3.00
" " double column, 2-point, 10	.45
" " double column, 4-point, 25	1.88
" " triple column, 4-point, 10	1.05
Brass dashes, eighty	6.00
Border, 6-point, three fonts, 5 feet each	3.76
" 12-point, two fonts, 5 feet each	3.00
Body type, 6-point, 125 pounds	64.00
" " 8 " 350 "	145.60
" " 10 " 60 "	22.08
Display, normal (see Chapter VI)	124.00
" condensed (see Chapter VI)	73.68
Spaces and quads	28.96
Total	$2,539.69

This estimate of material is based on the requirements of a daily paper, seven-column folio. A few of the items could be reduced where a weekly is contemplated, but the total expense would not be materially decreased. Liberal allowances are made in such items as leads, slugs, spaces, quads, etc., as there is no economy in curtailing such supplies; the size of the imposing-stone is also larger than the four pages will cover, as plenty of stone-room is essential to rapid and accurate work. This total of about $2,540 covers by far the greater part of the expense for materials required in the starting of a newspaper, although there may be a few articles omitted from this list of composing and press room needs. Nearly if not quite all the items are subject to a discount of five per cent for cash in ten days.

One important matter upon which it is impossible to give a reliable figure is power. Conditions vary so widely that what would be most economical and advisable it is difficult to state. Whether a steam or gas engine, or an electric or water motor would be best depends entirely upon the cost of the various commodities — coal, gas, electricity and water — which can only be determined by a study of the prices prevailing in the locality where the newspaper is to be started.

(To be continued.)

Written for THE INLAND PRINTER.

DISCRIMINATION IN THE USE OF WORDS.*

NO. XXXIII.—BY F. HORACE TEALL.

THE words "usage" and "use" have been said to be widely different in meaning. With reference merely to certain connections this is true; but as an unqualified statement it is not true. A forcible example of misuse of one of the words is found in Dr. Hodgson's "Errors in the Use of English," in the Doctor's mention of "the usage of 'either' and 'neither' as conjunctions," and of the usage of other words, when he plainly means their use. It takes a great many instances of use, or employment, and by many different persons, to constitute usage. Dr. Hodgson would certainly have thought a person crazy or very ignorant who suggested "Errors in the Usage of English" as a title for in such application, except that "waistcoat" is a little more explicit. Oliver Wendell Holmes, however, expresses a very common estimate of the two names when, in "The Professor at the Breakfast-table," he classes "vests" with "pants," although the two are not really on the same level. The worst that can truly be said of "vest" is that it is not so favorably received as "waistcoat," while "pants" is an actual vulgarism. So far as original sense is concerned, a vest might be any investing garment for the body; many different garments have been called vests, and the word now has little currency except as meaning the garment that somewhat pedantic conventionality would have us call a waistcoat. If any one chooses to call his sleeveless short body-garment a vest, instead of using the name "waistcoat," which to many good speakers seems



Photo by T. H. Lindsey, Asheville, N. C.

FRENCH BROAD RIVER,
From Bingham Heights, Asheville, North Carolina.

his book; yet that would have been just as good as his own use of "usage" in the other places here noted. It is common to speak of usage without qualification when we mean good usage; but a great many uses of words become frequent enough to be supported unthinkingly by the plea of usage, which must be acknowledged to make bad usage when tested by canons or principles. For example, one can hardly read a newspaper nowadays without finding "comprise" used with the meaning of "compose"; and the error is common in books also. Such a use of any word can never be other than a misuse, no matter how clearly it may be shown to be usage; it is bad usage, and impossible of becoming good usage.

As a mere concession to conventionality, "waistcoat" is a better name than "vest" for the man's garment for which both these names are used. Etymologically, neither word is better than the other stilted, no one has a right to accuse him of using bad English.

Among the opinions quoted in these articles, some have been shown as inadequate, and with these may be classed the assertion that "vulgar" is "probably more frequently used improperly than properly." The word is said to be misused in the sense of immodest, indecent, but it would not be easy to prove that such use is really a misuse. Originally, vulgar manners or speech were merely those of the common people; later, through the fact that boorish or unrefined people were more common than those of refined manner, "vulgar" assumed the restricted sense of coarse, boorish, unrefined, and no positive division can be made between these and immodest or indecent. It has been said truthfully that vulgar people are low, mean, coarse; and these are just the kind of persons who are often immodest, and even indecent. Therefore the use of "vulgar" in the meaning that has been condemned is not a

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misuse, although it is true that in the nicest application it has not such meaning.

Nowadays almost every one working for pay is commonly said to get a salary; pay is seldom called wages. Wages and salary, however, are not the same with any propriety, although some excuse may be found for the common misuse in the fact that they can not be positively differentiated except as a mere conventionality. An actual distinction is made



Photo by E. A. Knight, Utica, N. Y.
SATISFACTION.

by lexicographers, based on real usage, and according to the records "salary" is somewhat more dignified than "wages." The Century Dictionary defines wages as what is paid for labor, and says that it is "distinguished (but somewhat vaguely) from salary"; and it defines salary as "the recompense or consideration stipulated to be paid to a person periodically for services, usually a fixed sum to be paid by the year, half-year, or quarter." "Wages and hire," it says, "are for the more menial, manual, or mechanical forms of work, and commonly imply employment for short periods, as a day or a week; salary and stipend are for the more mental forms, and imply greater permanence of employment and payment at longer intervals; the wages of a servant or a laborer; the salary of a postmaster or a teacher." The present common habit of calling weekly wages salary must have arisen from the notion of superior dignity, somewhat in line with the origin of "saleslady" for saleswoman. As a matter entirely freed from such false pride, it is far better to preserve the distinction, and to call ordinary pay, for ordinary work, wages, leaving "salary" to be used for pay at a certain rate by the year. This is not recommended because "salary" is inherently a more dignified word, since that is not true; it is simply the English form of Latin *salarium*, which meant salt-money, or enough to buy one's salt, and it is very low wages that will not do more than that. A distinction between salary and wages is recognized in law. A recent suit against a railway official involved argument on one side that the earning was salary, and on the other that it was wages, because salary could have been claimed in payment and wages could not.

"Whence" means from what place or source, therefore it is far better not to say "from whence," yet it is true that many of the best writers have indulged the pleonasm. The dictionaries quote passages with "from whence" from the Bible, from Shakespeare, and from Milton, and might quote from many others, for the "vicious mode of speech," as Samuel Johnson called it, is very common. These same writers, however, more frequently use the adverb alone, and with far greater propriety. On exactly the same footing are "from hence" and "from thence." Both on the score of grammatical construction and of sense, the adverb alone in each case is far better.

Some writers say that "without" is often improperly used instead of "unless." On the contrary, all the recent dictionaries, while they could not omit definition of "without" in such use, say that it is not now sanctioned by careful writers. The writer of a recent magazine article, "A Plea for Accurate English," says: "'Without' is strictly a preposition. When used as a conjunction it grates on the cultivated ear, and calls a halt in the reader's progress, which the right word ('unless') never does." The Century Dictionary says that it is now rarely, if ever, used thus by careful and correct speakers and writers. No real authorization of such locution as Tennyson's "Not without she wills it" has been found by the present writer, and in general it may be called a misuse; but at the end of a line of poetry, as it is in the Tennyson quotation, the fault is certainly venial, at least under some circumstances, although "unless" would have been far better in this particular instance.

(The End.)

THE FALLACY OF "FILLERS."*

BY J. H. ROCKWELL.

THAT "fillers" are a fallacy is apparent in the very word itself, commonly understood, and commonly used, as it is, to designate a certain class of work taken at — or near — the cost of production. Work taken at cost is a mistake.

So far as our knowledge of the matter has gone, the practice of such methods is absolutely without warrant or excuse, under any possible condition of things. Idle men and idle machinery are, of course, to be deplored, but we submit that idle men and idle machinery — idle through a temporary falling off in business — are infinitely less harmful than the systematic cutting of prices that leaves no sufficient profit to the producer; and this is the only valid pretext for seeking such business, that has the least

*Note.— One of the papers submitted in competition for the George H. Benedict prize.

semblance of reason in it. As a matter of fact, nine-tenths of the concerns that make use of "fillers" are prompted either by motives of jealousy or a senseless greed of everything in sight.

Ordinary competition is in no sense a factor in this disturbance. There are a score of circumstances, any one of which may be the means of enabling one man to do a certain job of work cheaper than another, and yet realize a generous profit. Such competition does not contemplate a loss of margin, although it may involve a range of lower prices; the differences in price, however, may be more than equalized by the differences in facilities and management. Examples of this kind will readily suggest themselves, in almost every town of any importance in the land, and show, beyond all controversy, that legitimate competition, acting as a "governor," merely serves to keep prices at a point about where they ought to be.

If the effects of this folly of taking work at cost stopped with those particular items of business, the evil done would at least be minimized, but such is exceedingly far from being the case. Cut down to cost the price on a thousand envelopes and there isn't a customer who will not suspect at once that he is being charged too much for his letter-heads; the practice vitiates prices along the entire line, and, although everything may not have to be cut down to cost, the price of most things will have to be very materially lowered. But the mischief does not end here. Low prices beget a low grade of work, and not unfrequently a low grade of honesty also. We think there are not wanting instances to fully support the statement that no office can continue the use of "fillers" for any considerable length of time without showing marked deterioration in the character of the work turned out, and this results in both a loss of business and the degradation of the public taste, which ought rather to be educated to demand the best possible products of the art.

The fallacy of "fillers" is more than evident, looked at from whatever direction one may; they are handled under cover — most men are ashamed of them — and no man has ever attempted any serious defense of their use — there is, clearly, no such defense to be made. They are, confessedly, a source of no profit, either directly or indirectly; they do not increase business; they lower the general tone and quality of workmanship; they provoke animosities where there should be a reasonable spirit of fraternity; they corrupt the public taste, and discredit the dignity and high importance of the art itself.

But there is another consideration, more important, perhaps, than either of those already named: the comparatively low price of process-work, and the readiness with which it can be turned out.

There is nothing more likely than that a cheap, inartistic job of printing may be — as a matter of fact, it has been, in many cases — the chief cause of turning the patronage of a customer to the engraver, with his infinite variety of design and artistic possibilities — and open up the way for him to become a most embarrassing competitor, especially in the field of commercial work. The future, in any event, is full of uncertainty for the printer whose business is conducted without plan and without method.

How to correct the evil is a matter quite easy of solution — the simple return to rational methods of calculation will do that — the difficulty lies in the administration of the remedy. Employing printers may learn something from the union that fixes and protects the wages of their employes, and, although an organic federation may not be practicable, there should be no obstacle in the way of a common understanding that would insure the observation of strict business principles in the determination of prices and profits. Persistent agitation will, in time, accomplish this; and while there may be a temporary decrease of trade, in some instances, from the disuse of "fillers," it can be relied upon that the end of the year will show a substantial gain on the right side of the balance-sheet.

PAPERS MADE IN THE ORIENT.

The results of the inquiries of the commission of industrial experts which was appointed by the German government to visit and report upon the markets of east Asia show, according to a German trade review, that the various markets present excellent prospects for the paper trade and the paper industry generally, says the *Journal of Arts*. The Corean hand-made papers, thus far very little known in foreign markets, are of much interest. They are of yellowish color, silklike gloss and extraordinary strength. In purity they are behind the better grades of Chinese papers. These papers are made in sheets about 29½ by 51 inches. Oiled papers of this kind are used in place of window glass, and very impure but extremely strong board is also made of the same raw material, as well as blotting and wrapping papers. The Japanese hand-made papers are divided into two classes. The so-called "hansi" (half-paper) is loaded with about twenty per cent of rice starch; the "minogam" consists entirely of fiber. The hansi papers are the stronger and the coarser and are made in smaller sizes (about 9¾ by 13 inches), while the minogami papers are thinner and better and larger — 11 by 16 inches.

A quire of paper is called "jo" in Japanese, and has from twenty to forty-eight sheets; a ream is called "shime," and has from 480 to 2,400 sheets. The prices of hand-made paper have recently risen about fifteen per cent, because the growers of bast demand and obtain higher prices for their product. Printing paper is used in Japan not only for printing purposes, but also for writing. The most popular sizes of printing paper are 25 by 27 inches and 31 by 43 inches, flat. The consumption of paper has extraordinarily increased in Japan, and, although the home production is large, there is a good market for imported paper. Rice straw is an important factor in the manufacture of Japanese machine-made paper; only when there is a poor rice crop is wood fiber imported to any appreciable extent.

Among the most curious things to be seen in Japan are the jackets and trousers of strong hand-made paper with which the Japanese soldiers were supplied during the war

between Japan and China. The seams and buttonholes were sewn with cotton thread.

Chinese hand-made papers are made mostly of rice straw, and are colored or stained on one side by hand; for instance, crimson for visiting cards (which are thin, large octavo sheets), pale red for bills, yellow sprinkled with gold or green for wrapping goods, orange for wedding finery, etc. Large quantities are consumed in the principal place of its manufacture for decorating various places of worship, which are visited by Chinese from all over the country, and considerable quantities are also sent to the adjoining provinces. There is no doubt that cheap imported machine-made printing papers, stained or unstained, could successfully compete with these home-made and hand-made papers.

SETTLEMENT OF THE SERVANT-GIRL PROBLEM.

The above has been selected by Mr. J. N. Kimball, of New York, as the title for the picture reproduced herewith. The cut was made from an enlargement of a small photograph, but quite faithfully brings out the details of the original print. The picture has been admired in a number of quarters. Some of the newspapers have made pen drawings from it, which have been reproduced in zinc for publication. Mr. Kimball is evidently getting some notoriety from his picture, but the benefits which naturally accrue to the artist seem to be going in other directions, judging by a letter recently received from him. After thanking THE INLAND PRINTER for a print from one of the daily papers sent him, he says:

> The little picture seems to have attracted considerable attention — all of which is very encouraging, were it not for the fact that of late the dog goes about with his nose in the air, inclined to receive the usual courtesies from no dog of his acquaintance short of those belonging to the first families. And, moreover, whereas he was formerly moderately pleased at receiving his fair portion of sirloin (if well served) he now insists upon nothing less than the tenderloin.
>
> And again, this picture bids fair to rupture my former peaceful family relations. My wife now claims that she posed the picture; my boy claims that he owns the dog; and another friend claims the baby. Where I come in is beyond my ken. Yours respectfully,
>
> J. N. KIMBALL.

The border design surrounding the picture is a half-tone reproduction of a pen drawing by C. Kimball.

It is no longer necessary to lend a hand on the lever with those who have been trying to hurry up the day when truth is mightier than fakesion. The day is with us, except among those on the borders.—*S. O. E. R.*



SETTLEMENT OF THE SERVANT-GIRL PROBLEM. Photo by J. N. Kimball, New York.

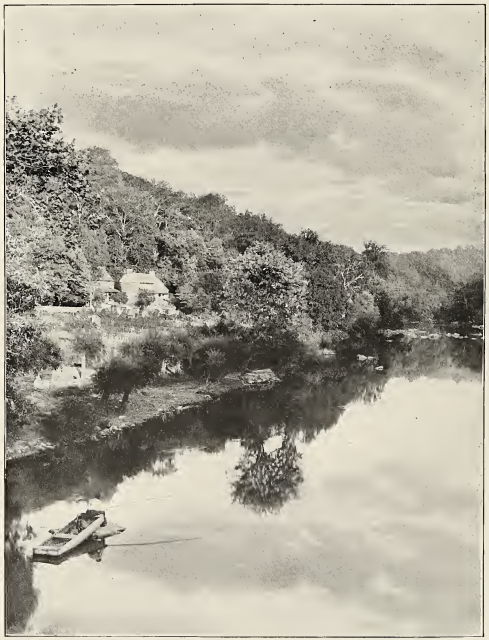


Photo by F. B. Huyette, Philadelphia, Pa.

ON THE BRANDYWINE, WILMINGTON, DELAWARE.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

REMINISCENCES OF AN OLD-TIME PRINTER-EDITOR.

To the Editor: HOOSICK FALLS, N. Y., April 26, 1900.

I see by an item in your March number you are in search of the identity of the old editors. I have handled the stick and rule seventy-three years, and have been engaged in editorial work about sixty-two years. I was born and learned my trade in Utica, in this State. As a "roller boy" I used the first composition (glue and molasses) roller made in that city. The mold for casting the roller was made of tin, in two sections, fastened together with bands. After the composition had cooled sufficiently the mold was taken apart to "born" the roller. During all these years it has been an interesting study of my life to measure time and progressive enterprise. My memory goes back to the old "tinderbox," and reaches into the age when the indispensable "locofoco" matches were sprinkled all over the world. The dim light of the "tallow dips" is superseded by the brilliant electric light. The old "Ramage" press is stored away in the cellar to give place to the lightning machines that print fifty thousand newspapers "while you wait." And the old stage coach sinks into obscurity at the advent of the lightning trains and "flyers" that warm the tracks of the great railroad enterprises of the country.

It is a fruitful theme to recount the achievements of the past, and, as our imagination reaches into the future, to ask what the next generation will reveal. G. K. LYMAN.

"DESPISE NOT THE DAY OF SMALL THINGS."

To the Editor: SAN FRANCISCO, April 2, 1900.

I have been an itinerant reader for several years and since opening my own office last October have not missed a number. Your journal has made me many a customer from using suggestions I found therein. I wish to ask a few questions regarding your advertisers. About January 1, 1900, I wrote ten letters to various addresses I found in THE INLAND PRINTER. Not more than one-half of them responded, while at least one returned my letter to a local house and others "put them on" that I was "feeling" around "out of town." I say "one," as that is all I heard from "indirectly." I suppose the other four have done likewise. Now, why do paperdealers advertise in THE INLAND PRINTER when they will not sell to printers? I suppose the other four were afraid I was of too little importance to deserve notice these busy times. My investigations resulted in the placing of at least one small order and perhaps making me a regular customer of the house.

Another matter is also on my mind. Some time ago I read of a typefounder sending an agent several hundred miles in answer to a letter that turned out to be from only a boy. Now the typefounders seem to have gone to the other extreme.

Soon after buying my outfit I wrote the foundry whose local agent had sold me, asking for certain information and suggesting that they mail me anything that might be of information to a new beginner or of a novel nature. My answer was a few typewritten lines and that ended the matter. I have since learned through an obscure source that they have been publishing a regular monthly since January, 1899, and which was just the thing I was looking for, though not a line referred to it in their catalogue, letter-head or body of their letter, nor had the local man shown me a copy, though I had asked him nearly daily if he had anything new from that particular foundry.

It seems as though the policy was to discourage a new man as much as possible. This firm is one of your principal advertisers and it was through THE INLAND PRINTER I first learned of them. My purchase of their goods to date has been over $200. Don't laugh. I'm *small*, I know, but I may *grow*. HARRY A. ODELL.

TIME-SAVING CASE LABELS.

To the Editor: MUSCATINE, IOWA, April 20, 1900.

But few printers realize the amount of time lost in their offices by carelessly or not labeling cases. Not only is time lost in finding a desired letter, but often two similar faces get mixed by lack of knowledge of the cases. In arranging my office I have endeavored to make it easy for a new hand to work, so that I could get just as much out of the help as possible for the money paid. I think I have made a long step in the right direction in labeling all cases as shown here:

12	Demonstrablenessofthistypeinl3ms 32
18	Demonstrablenessofthi s 22
24	Demonstrablenes s 16
36	Demonstrab 10

The first figure indicates the point size of the type and the second the number of letters of the sentence contained in a line 13 ems long, as the 12-point label says. I find that a great many less trial lines are necessary. For instance: A full line being desired, the 18-point with 22 figures to the 13 ems has been tried and will not quite go in. All that is necessary then is to find a face with the figures 23, 24 or 25 following it and a second trial will not be set. The labels have paid for themselves a great many times over in my office and all employes are very much better satisfied with their work. A stranger is just as valuable the second day as the old hand. Why do not the typefounders send out such a label with every font of type? CHARLES A. SEATON.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, April 24, 1900.

The year 1900 opened badly for book printers here, and the three months just passed have been a continued depression. During the tension of public feeling regarding the British disasters in South Africa, nobody read any books, and publishers sat and waited for better times, afraid to venture anything; and though booksellers report that the relief

of Kimberley and Ladysmith greatly improved their sales, the improvement has hardly reached the printer yet. The volume of printing in Glasgow, though of a different nature from the bookwork of Edinburgh, has also shown a great falling off, as is evidenced by the larger amount of out-of-work money paid by the trade society.

The Scottish Typographical Association, by a large majority, has elected Mr. John Templeton, Glasgow, to be the first General Secretary. Mr. Templeton, who has been secretary for several years, and has already proved himself a capable official, will now be required to devote all his time to the duties of his office. The salary is £120 per annum, with allowances for expenses.

Recently the Edinburgh branch of this Association invited the coöperation of the Employers' Association in an attempt to limit overtime, and asked that a maximum limit be fixed, of twelve hours per week. The Employers' Association has practically agreed to accept this proposal, at the same time expressing the hope that in very urgent cases the limit may be extended by mutual consent.

The Aberdeen branch has been up in arms during March against the officials of the Royal Infirmary of that city, who, it is alleged, after inviting tenders for the printing contract from a number of firms, gave the contract to a non-union firm whose tender was nearly twice as much as one of the offers which had been rejected. The typos of the Granite City are taking steps to put their views of the subject before the public, which are that all contracts of public bodies should conform to what is known as the "fair wage" resolution of the House of Commons. This resolution, of date as far back as February, 1891, declared that it was "the duty of the Government in all Government contracts . . . to make every effort to secure the payment of such wages as are generally accepted as current in each trade for competent workmen." The Edinburgh Municipal Council inserts a declaration to this effect in all their contracts, and the printers of all the city work must accept it.

One of the landmarks of Edinburgh printers will vanish within the next few weeks by the removal to new premises in the north side of the city, built for them in accordance with modern ideas of light and air, of Messrs. Neill & Co., Government printers for Scotland, and the oldest firm of printers in Edinburgh. The business was begun in 1749 as Hamilton, Balfour & Neill, and twenty years later they removed to the spot in Fishmarket Close they are now about to leave. The successive extensions of the past 130 years have been secured either by adding a flat or acquiring neighboring premises, just as opportunity presented itself. The firm has a long and honorable record, and even in 1757 it was able to secure a medal from the Philosophical Society of Edinburgh for an "immaculate" edition of Terence's "Comedies." Doctor Neill, the nephew of the founder of the firm, who had more than a local reputation as a scientist and botanist, as well as a printer, was able to secure a great part of the printing for the learned societies of his day, and the printing for the Royal Society of Edinburgh, founded in 1783, has remained with the firm since the formation of the Society. One of the present partners, Mr. Alexander Neill Fraser, is well known as the inventor of a typesetting machine which bears his name, and which, before the advent of the Linotype, was looked upon with some favor, though now, truth to say, it is heard of only as a memory. Among other important work, Neill & Co. printed the last two issues of the Encyclopædia Britannica for Messrs. A. & C. Black, and a large portion of the current edition was put in type by the "Fraser" typesetting machine. Though their old premises are in the most interesting part of the Old Town of Edinburgh, under the shadow of the old gray cathedral of St. Giles, where John Knox preached, in the very "Heart of Midlothian," and within a stone's throw of the scenes rendered historic by Sir Walter Scott's novel of that name, the firm has done wisely in moving to a spot where it will have room to expand, and where it will have its business in a more compact area than was possible in its old but rambling and scattered premises.

The Edinburgh Typographia has just brought a most successful session to a close. The class examinations (theoretical) were held on April 3, when, out of twenty-six students who presented themselves, eighteen passed first-class, five second-class and three failed. The examinations for the City and Guilds of London Institute (the center of British technical education) are to be held during the first week in May, when, in addition to our local students, we are to have some from other towns where there is no recognized examination center. It is a curious fact that Glasgow, a larger city, is in this category, and last year also we had Glasgow typos coming to Edinburgh for the Practical Examination.

The Jobbing Display class is also doing good work. Two albums of specimens of work done in it have been sent to the Paris Exhibition, and will appear in the Scottish educational exhibit.

The Linotype class started last session, which this year numbers twenty-two members, and has already borne fruit by some of its number securing good appointments as Linotype operators. This they could not have done but for the instruction and practice they have had in this class.

G. F. S.

THE AMATEUR EVIL AND THE TYPEFOUNDERS.

To the Editor: CHICAGO, ILL., April 18, 1900.

Every little while some printer whose toes have been trod upon by an "amateur" enters his protest against the "amateur evil," and usually winds up his complaints with a fling at the typefoundries for "setting the amateur up in business."

That these complaints are occasionally well-founded there is no denying, but in the majority of cases the typefoundries are free from blame and have only done what any other business man would do under the same circumstances — sold their goods at a reasonable profit.

The question of where to "draw the line" between legitimate trade and the "amateur" has been a most perplexing one to the reliable typefounders; and by "reliable typefounders" I mean those foundries which have a regular discount for their goods — not the concerns that regulate the discounts by the amount of cash the purchaser is able to pay down. Unfortunately for the printing business there are too many concerns of the latter kind, and their existence is made possible by many of those printers who protest loudest against their methods.

Of course, "one man's money is as good as another's," and when one of the "little fellows" starts in with sufficient cash to pay for his outfit there is no good reason why he should not be able to buy as cheaply as the established printer. Where outfits are sold on partial payments, however, the case is different, and it is here that the typefounders can protect their established patrons — to an extent, at least. That one or two of the larger foundries do make an effort to protect their customers from this kind of competition is evidenced by instructions to their representatives, a copy of which I have seen. These instructions define the foundry's position on the "amateur" question, and specify the terms upon which time sales may be made. These terms are, on outfits amounting to $350 or less, one-half cash, balance on short time, with interest and security. On sales over $350 to $450, not less than $150 cash, with security, etc., and then only when at least one-half the amount is for machinery. Type is poor security after it has been once used, and typefounders regard it as such, hence the rule regarding machinery. On these terms the foundry is reasonably safe, and the percentage of loss from bad accounts in any of the

conservatively managed foundries is considerably less than would be supposed.

The fact is that each year it requires a little more capital to start into the printing business than it did previously. The legitimate foundries are more careful of their credits as the margin of profit grows smaller, and the demand for good printing facilities necessarily calls for a larger investment to put the beginner in a position to compete with the established printer. The tendency on the part of some printers to hold the typefounders responsible because some one decides to start into business in what the established printer deems as his field is not just. Of course, in the printers' supply business, as in nearly every other, there are a lot of jayhawkers and curbstone brokers who are willing to take a long chance, but the reputable houses will not do it. And I would like to ask these same faultfinders if their complaints are not occasionally inconsistent? Do they always give their business to the foundries that are conservatively managed and endeavoring to do business on business principles? Is it not frequently the case that the dealer who quotes the easiest terms (i. e., the longest time, with the smallest cash payment), even though the price is a shade higher—is it not frequently the case that this one gets the order? I have yet to hear of an established printer giving his order to the conservative dealer as a matter of principle—"terms" are frequently the first consideration, with "price" secondary. A little more consistency would help solve the amateur problem.

In conclusion, and for the benefit of some of these "established" printers, I will quote the opening paragraph from Mr. George H. Benedict's little pamphlet, "The Fallacy of Fillers," as being apropos:

"It does not take a philosopher to decide that any man has a just right to be in any line of business he chooses, and just why all competitors are disposed to look upon every other person in the same line as a fit subject for the scalper's knife is a query difficult to answer."

A TYPE SALESMAN.

WHY PAPER IS HIGHER.

A manufacturer, in explaining why paper is higher, says that the price of paper has advanced the same as almost every other commodity in the last year, in response to the economic law of supply and demand, which has operated in the case of articles admitted into this country free as well as in the case of protected articles. For example, the price of sulphur, on which there is no duty, and which is largely used in papermaking, has increased greatly; also of rags and many similar varieties of paper stock, which are imported and which come in free. But the price of paper has advanced in other countries as well as in this, and news paper is today selling at much higher prices in London, Paris and other European cities than it is in the United States. In England the interest in the South African war has created an unwonted demand for paper, which the English mills have been quite unable to meet, and since there is no surplus from any other country to relieve it, there has been almost a paper famine. The drought in Norway and Sweden last year also seriously affected the production of pulp, and since both France and England are dependent almost wholly upon Scandinavia for their pulp supply, the impairment of this source has had a very distinct influence in the situation. But it is not news paper alone that has gone up in price, but paper of every variety. An even greater advance is noticeable in wrapping and book papers. It is hardly to be expected that it could be otherwise, for all the materials which enter into the construction and maintenance of the mills have increased in value, and the paper manufacturer has to pay more for all the ingredients and for mills' supplies, including sulphur and coal, and also for the transportation of his product. Even the cost of getting out wood pulp is affected by the industrial expansion, since the manufacturer has to pay more for the labor employed in cutting the timber. Beyond all this, the general level of wages in paper mills is higher at this time than it has been for twenty-five years, and higher in the United States than in any other country.



THE BURDENS OF THE BURROS.

Salesmen often travel in parts of the country which the average individual scarcely ever gets a chance to visit. We show herewith two pictures sent THE INLAND PRINTER by A. T. Patterson, Michigan and Indiana representative of the American Type Founders Company, when on a trip a little out of his territory. The larger picture represents the gentleman on a burro near "Harvey's Ranch," twenty-five miles northeast of Las Vegas, New Mexico, at the base of Hermit's Peak (Old Baldy), in the Rocky Mountains, at an altitude of 12,500 feet above the sea level. The advertising instinct is evidently well developed in Mr. Patterson, for the improvised signs seem to be very much in evidence. The picture of the little tots shows the method of carrying children over the mountains to the resort at "Harvey's Ranch." The patient little burros are quite sure-footed, and one can drop the children into the boxes and start the animals, feeling certain that the precious burden will arrive safely at its destination.



WHAT CONSTITUTES CIRCULATION?

The Association of American Advertisers defines circulation as the word must be understood when used by them or written or uttered for their guidance. They define it as the number of copies actually sold, deducting all return copies; including subscriptions and sales through agents, news stands, news companies and newsboys. From this definition it is apparent that the average advertiser considers as valuable only a paid-for circulation, so far as the benefits of publicity for the message of the advertiser are concerned.—*Newspaperdom.*



FROM AFRICA'S BURNING SHORES—THE ARRIVAL OF "THE INLAND PRINTER."

"From sketch by our special artist,"



BY FREDERICK BOYD STEVENSON.

MRS. BENJAMIN WOOD, who is the principal owner of the New York *Daily News*, has been stirring things up in the office of late. Mrs. Wood's husband, who was the proprietor of the *News*, died a few months ago. Since then she has been gradually learning the newspaper business. She has already learned to perfection what "firing" means. She started in to wield the axe, beginning with the business manager, gradually working her way all along the line. At least a dozen heads have fallen into the basket.

In the old days on the *News* Mr. Wood used to run things pretty close. He was bound to make the paper pay. If it didn't it was not because he did not know how to keep down expenses. On one occasion the foreman of the pressroom came to him and said:

"Mr. Wood, it's frightfully cold down there in the basement. Would it be asking too much to request that you have a stove put in there?"

It was in the middle of a very severe winter.

"A what?" snapped Wood.

"A stove, sir," said the foreman. "It is exceedingly cold down there."

"Cold, is it?" said Wood.

"Yes, sir."

"Well," he rejoined, "it's a d——d sight colder on the street," and he turned on his heel and walked away. And the stove was not forthcoming.

About a week afterward the foreman went to Mr. Wood again.

"Mr. Wood," he began.

"Well, what is it?" said Wood.

"We need some new rollers."

"You do, eh? What's the matter with the ones you have now?"

"They are spoiled."

"Humph! What will new rollers cost?"

"Five hundred dollars, sir."

"Eh! Eh! What's that?" ejaculated Wood.

"Five hundred dollars, sir," repeated the foreman.

"What spoiled those you have?"

"The cold, sir."

The next day a big sheet-iron stove was casting a genial warmth throughout the basement.

"Billy" Cornell, who is doing a stunt reading the copy of the sporting department on the Chicago *Times-Herald*, was at one time connected with the Fire Insurance Patrol. One day some one up in the Press Club said to him:

"Billy, why did you quit the Insurance Patrol?"

"It was like this," replied William. "There was a big fire in one of the wholesale houses in Franklin street. I went there with the other boys on the wagon. We climbed up to the fifth floor and commenced putting our tarpaulins over the goods. I had hold of one end of a tarpaulin and was helping to place it over a table, when I backed into an elevator shaft. I resigned just after I left the fifth floor."

On one of the early May days an old gentleman who is somewhat of a sport and is well known to all the newspaper men and literary workers of Chicago, was going down town on an open car. He was sitting on the back seat enjoying a smoke and the balmy weather, when Opie Read got on.

"Good morning," said Read.

The old fellow looked Read over from head to foot. Then he said slowly:

"I beg your pardon, sir, but you have the advantage of me."

Now Opie knew the man well and he thought the man ought to know him, for they had met many times at the Press Club and other places. Opie was a little warm, but he kept good-natured, as he generally does, and said pleasantly:

"Well, my name's Read. I thought you remembered me?"

"Oh, yes; Mr. Reed — Mr. Roland Reed. Why, ——"

"No, not Roland Reed. I am ——

"Why, it can't be, it can't be," said the old man, rubbing his hands, "that this is Mr. Whitelaw Reed?"

Just then Col. William Lightfoot Visscher boarded the car.

"Hello, Opie," cried he, and turning to the old gentleman he nodded familiarly and said: "Good morning, sir."

"I beg your pardon," said the old man, "but you have the advantage of me."

"My name is Visscher, sir!" said the Colonel, straightening himself up and buttoning his Prince Albert tightly around him.

"Oh, yes," said the old one with a dignified smile, "Mr. Vischey. Yes, yes, how careless of me. Why, you are the man who invented Vischey water."

The colonel got up and rang the bell. When the car stopped he jumped off and grabbing Opie by the arm, said:

"Come on, Read, I want to tell you something."

When they reached the sidewalk the colonel paused and remarked with considerable vehemence:

"Well I'll be d——d. Is this fame?"

Charlie Chapin, the city editor of the New York *Evening World*, was notified a short time ago that expenses were to be cut down, and that he must reduce his staff. Now Chapin is a man who, while he works his reporters and desk men hard, believes in having a good and large staff. Well, things went on for a few days and nothing more was said about the matter. Then Chapin's first assistant, Tuttle, died. The next day Foster Coates went over to Chapin's desk and said:

"Mr. Chapin, have you reduced your staff?"

"Yes, sir," said Charlie.

"Whom have you dropped?" asked Coates.

"Tuttle," replied the city editor.

A man with a monocle stuck in his larboard eye rushed into the office of the *Morning Telegraph*, of New York, the other night. He took a seat next to the night city editor.

"Say," said the man. "I don't want you to say anything in the paper about me tomorrow morning."

"What is your name?" asked the night city editor.

The man told him.

"Well, you just tell me the whole story," said the night city editor, "so I'll understand the situation."

Then the man gave up the whole story, and the *Morning Telegraph* had a beat on it, for that was the first any one about the shop had heard concerning the matter.

Speaking of the *Morning Telegraph* recalls an incident that happened a few nights ago. Sheppard Friedman is one of the hustling reporters on the papers. He generally keeps well informed on what is going on along Broadway and "in the alley" as they call the loafing and working places of the

actor folk. A copy editor wasn't sure about the middle name of a man in "Shep's" copy, so he called out:

"Say, Friedman, are you sure you have this middle name spelled right?"

"That's right," said Friedman.

"Are you sure?"

"Yes, it's a cinch. I made it up myself."

"KEEP TO THE MIDDLE OF THE ROAD."

I

You knew Ebenezer Gray?
'E's been dead fer many er day.
Was an ornery kind er lad;
Nothin' in 'im orful bad—
Jes' tu tired—thet wuz all—
Ter do er thing, 'cept creep an' crawl.
On ther way ter skule 'e'd lag,
An' go like er snail
with
er
lazy
zig
zag.

II

When 'e got ter be er man,
Couldn't seem ter understan'
Thet 'e mustn't loaf an' shirk,
But hustle 'round an' git ter work.
Got ter staying out all night—
Sometimes gittin' putty tight—
What ther boys'd call er jag—
An' go ter 'is home
in
er
dizzy
zig
zag.

III

Got ter stealin' chickens, first;
Things went on from bad ter worst.
Hate ter tell it—'fraid you'll say
I didn't like 'im, anyway.
I don't keer—I'll let it out—
How ther whole thing came about;
Don't yer see, 'e stole er nag
An' 'e hung frum er tree
with
er
swingin'
zig
zag.

DIARY OF THE PRINTER'S DEVIL FIRST DAY OF THE SHELDON REGIME.

11 A.M.—Sheldon made a speech to us, saying we mustn't smoke. He's a frost.

1:20 P.M.—Asked Sheldon for a dime to get a new cylinder for the press. He's easy.

2:10 P.M.—Told him the lithograph room needed a quarter's worth of metal. Wonder how long he will last.

3:30 P.M.—Sheldon told me he liked the newspaper biz first-class. Went in and ast him.

4 P.M.—Took in proofs of one o' Sheldon's articles to him, and told him it was a lulu. "What is a lulu?" he said. "You are," I said. Not a cent.

5:30 P.M.—Sheldon wiped his face on the office towel. All he needs is a wig and a rag-time song to be Billy West.

7 P.M.—Lit cigarette stub back of galley rack. Sheldon's nose all right. Suspended.

8:10 P.M.—Sent for.

8:25 P.M.—Got back. New kid hired to fill my place hadn't done nothin' but pi a form. Never seen a print shop in his life before.

8:30 P.M.—Told Sheldon that seein' the new principles the office was workin' under, I'd forgive him.

10:50 P.M.—Asked Sheldon for a raise. Good chance.

Midnight—Had square talk with Sheldon. Got the raise. Told him the editor wa'n't the whole thing. Said he guessed that was right.—*From the New York World.*



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

A STONE FROM A GLASS HOUSE.—A monthly magazine of recent date contains the following: "The Scotch are proverbially economical. None the less we notice that the canny literary editor of the *Edinburgh Scotsman* wastes an 'e,' just as so many American editors do, in misspelling the name of Mrs. Humphry Ward." In the same magazine containing this editorial paragraph is another that was meant to refer to "McTeague," but does mention "McTeaque." Of course the writer meant to write this name with a "g," but he must have made it look like a "q," and this is nearly as bad misspelling as the other.

AN EDITOR'S ERROR.—Many editors seem to find some sort of satisfaction in charging errors to the printers, probably because that is an easy way to account for them. It is no more than fair that a printer should occasionally have a hit at an editor, for many of the errors printed are made by editors, often going into print because of strict orders to follow copy. A newspaper correspondent recently wrote as follows: "C. J. Davis of Balliol College, M. A. Oxon., and F. E. Smith of Corpus Christi, M. A. Oxon., formerly an instructor in Cornell University." This was changed on copy to read: "C. J. Davis of Balliol College, F. E. Smith, and M. A. Oxen of Corpus Christi. M. A. Oxon was formerly an instructor in Cornell University." The proofreader did not follow copy.

SOME OPINIONS ON SPELLING.—Some time ago the United States Board on Geographic Names decided that "Porto Rico" should be discarded, and that "Puerto Rico" was the form for that name. Thereupon a great many newspapers adopted the Spanish form, accompanied with the adjective "Puerto Rican," half Spanish and half English. One of these newspapers was the New York *Times*. Soon after the change a letter to the editor of the *Times* contained the following: "Thank you for knowing how to spell right, and so spelling Puerto Rico. That other thing has no existence, except what is based on carelessness or stupidity." But the name was and is established in the best English usage as "Porto Rico," and this correct form has been restored in many of the newspapers that for a time rejected it. It could hardly have been carelessness or stupidity that led to the adoption of "Porto Rico" in the "Encyclopædia Britannica," that being one prominent work in which the English form is used. The Board on Geographic Names has made many decisions that do not meet with general acceptance.

PROOFREADERS' WAGES.—Many correspondents have asked us questions about wages, which have not been definitely answered. Sometimes information has been desired

as to the common amount of pay in certain cities, and sometimes the question has been more general. A few writers evidently contemplating a possible adoption of the work as their regular vocation asked for a general statement. No positive answer seems possible in either case, as to actual amount; but the average of proofreaders' wages is probably not far in advance of compositors' earnings. The work of reading proof presents a very wide range in quality, from the merest mechanical reproduction of copy to the exercise of the highest intellectual ability, coupled with great technical attainment. Many persons known as proofreaders, simply because they are employed as such by those who do not know or care what good proofreading is, get very low wages, and are not worth more than they get. Some advertisers announce courses of lessons in proofreading, and that the work pays from $15 to $30 a week. They do not specifically assert that they can fit the student to earn the highest amount, and it is doubtful whether many of their students would command the lowest, at least without much experience and many disappointments. As a whole, and as different kinds of work are now considered as to relative importance, proofreaders are mainly well paid. It is the matter of relative importance that is most open to question. In a certain New York newspaper office the principal stereotyper is paid $35 and the highest pay for proofreading is $27. In another, some years ago (it may be different now, because the office is under different directors), the weekly hands were all paid alike; the man whom the compositors called "galley-slave," but who called himself "superintendent of the bank," had the same pay for rolling a weight over the face of the type as the readers had for the brain-work. In another the copy-cutter had $40 a week of six nights, and the proofreaders had $29 a week of seven nights (this was before the legal working week was not allowed to exceed six nights). The stereotyper, the copy-cutter, and the "galley-slave" are all important members of the force, and so are various special men in book and job offices; but what does their work amount to without that of the proofreader? How it ever came about that proofreading settled to the level of the ordinary mechanical branches in the matter of wages, who knows? The proofreader who works mechanically only, where real brain-work is expected of him, can seldom hold even a place that is considered desirable as judged according to existing circumstances. Proofreading should command wages only just below that of the responsible department editors on a newspaper, and little less than the foreman's pay in a book office. In some rare instances the proofreader has been thus esteemed, but not nearly as often as he should be.

A WOULD-BE PROOFREADER.—H. R., Camden, New Jersey, writes: "Being desirous of learning the art of reading proof, but being compelled to work during the day, could I get this information from any of the books published on the profession, and would I be able to accept and successfully fill a position after digesting a book's contents of this description? I know your advice would be to get in a printer's office for the knowledge and the practical side. But as I am compelled to support myself and to assist others, the remuneration would not be large enough for me. We have in Philadelphia a correspondence school which claims to teach you by mail. I have not as yet examined into it very closely. I would make any sacrifice to learn this." *Answer.*—No book on the profession has ever been published, so far as the writer knows, that would be sufficient for the whole instruction of a novice, especially one with no technical preparation. Whether any person could successfully fill a position as proofreader after digesting any number of books, with no practical training, is a question that can not be answered positively with any assurance. Some transcendent genius for doing perfectly anything undertaken might enable the person to do this successfully. No ordinary person can learn proofreading from books, and it is doubtful whether any one can teach proofreading without including as part of the instruction much printing technicality, commonly learned only by experience in a printing-office. Our correspondent would need to study grammar first, until sure of avoiding instinctively such an expression as "get in a printer's"; one gets into a place, not in it. Dotting i's and crossing t's is important; punctuation is important; and many other matters of detail must be mastered for real success. The only way that seems possible for more definite answer than this, which must necessarily prove unsatisfactory, is to make the experiment—study until you feel confident, then get an engagement as proofreader, and see how it turns out. If you are successful, that will be fair proof that you should have aimed higher.



Photo by T. H. Lindsey, Asheville, N. C.

FRENCH BROAD RIVER, BELOW HOT SPRINGS, NORTH CAROLINA.

WOULD NOT SELL FOR TWENTY DOLLARS.

Enclosed find one dollar, for which continue my subscription six months more. I can not afford to have it stop. Have just had one year's numbers bound in two books, and it is not saying too much when I say I would not sell them for twenty dollars.—*E. B. Stuart, Secretary, The Statesman Printing Company, Marshall, Michigan.*



THE PARIS EXPOSITION.

1. The two prize buildings of the Street of Nations, Italy and the United States.
2. The Street of Nations as completed.
3. General view of Champ de Mars.
4. The Exposition on Easter Sunday.
5. Inauguration of the Exposition in the Great Salle des Fêtes.
6. The crowd entering the Petit Palais on Easter Sunday.
7. The President's boat passing up the Seine and past the United States Pavilion.
8. A New View of "Vieux Paris."

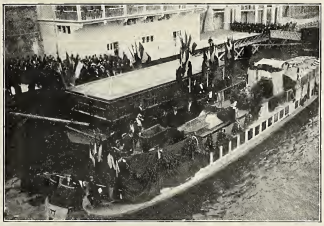
Written for THE INLAND PRINTER.

NOTES FROM THE PARIS EXPOSITION.*

NO. 1.—BY V. GRIBAYÉDOFF.

THE great Exposition is just one week old, and he who, like the writer, has had the opportunity to visit it daily since the inauguration is able at last to form an idea of its general aspects and of the impression created on the public. I must begin by confessing that the opening itself did not impress me very favorably. This crowding out of the general public from the grounds for the benefit of a few thousand functionaries and privileged guests struck me as being distinctly undemocratic. The trip up the Seine of the Presidential party in three small passenger steamboats, with the banks on both sides denuded of sightseers, by police order, almost suggested a naval funeral procession without mourners. The lack of gaily decorated craft and pleasure boats, added to the silence on shore, was positively depressing to one in whose mind lingers memories of the grand naval displays on the Hudson of bygone years.

However, the day following the inauguration was Easter Sunday, the sun came out in all its glory and the Parisians, dressed in their best, swarmed by the thousands to the Exposition grounds. The transformation was now complete. The Exposition began to look what we all expected it would and ought to be—a perfect fairyland in its entrancing vistas



THE PARIS EXPOSITION.
President Loubet boarding the boat at the Pont de Jéna on Inauguration Day.

and scenic effects, a gorgeous architectural jumble of minarets, cupolas, tall towers, spires and gables, another Dream City, different mainly from that of Chicago of seven years ago in that its general aspect is kaleidoscopic instead of white. And the beauty of the grounds continues to grow on the visitor—that is the best of it. What the effect will be when the whole undertaking is completed I therefore leave to the imagination of the reader.

The Exposition authorities declare that on the last day of this month there will not remain one nail to be hammered into place, but we have heard similar tales before and have grown passing skeptical. A Frenchman, be he Minister of Commerce or restaurant waiter, has about as much idea of the value of time as an American District Telegraph messenger. M. Millerand announced in the open Chamber some time ago that all would be ready for April 14. All *was* ready, thanks to the liberal use of bunting and drapery which covered up the yawning gaps in plaster walls, the unfinished statuary and the molders' scaffoldings. Since the 18th all these sins have been uncovered and the work has recommenced with renewed vigor. Nevertheless, I refuse to believe that the Exposition will be really completed much before a month from now. If a restaurant waiter here promises you a steak within five minutes, resign yourself to a wait of from fifteen to twenty minutes. If M. Millerand now says that all will be finished in a fortnight, we are really paying him a compliment in only doubling the period.

It must be added that the Exposition authorities are sufficiently confident of their ability to complete the undertak-



THE PARIS EXPOSITION.
On the Seine opposite the Street of Nations. Portion of Pavilion of the City of Paris (on the right), the great hothouses, and the Palace of Social Economy in the distance.

ing on the date mentioned to have already decided that this shall be celebrated by a great festivity to take place on May 1—a sort of complementary inauguration as it were. This, after all, will only be a repetition of what occurred at the last Exposition here in 1889. The official opening then took place on May 6, on which date the undertaking was much more behindhand than is the case at present. The entire work was not completed until the following June and on the 15th of that month a monster festivity celebrated the event. On May 1 President Loubet will also inaugurate the two beautiful art palaces of the Champs Elysées, which are at the present moment being fitted up with their interior furnishing and works of art.

As regards the United States section I have every reason to believe that there will be no delay in putting everything into shape by the commencement of May. The United States pavilion on the Seine is completed all but the equestrian statue of Washington under the arch of the main entrance and some of the interior decorations. It is a most striking edifice as a whole, marred only by the too close proximity of the pavilion of Turkey—a private enterprise,



THE PARIS EXPOSITION.
Crowd on the Pont de Jéna on Easter Sunday.

by the way, to which the Porte has not contributed a cent. The "Varied Industries" section and the Publishers' building on the Esplanade des Invalides are also nearly finished. The latter department, which is under the special supervision of Mr. Charles Harries Simms, will form to a great extent the subject of my next letter, this in view of the special interest it must have for readers of THE INLAND PRINTER. The

*This is the first of a series of letters which will be published monthly during the continuance of the Exposition. Each article will be illustrated by views taken specially for THE INLAND PRINTER by Mr. Gribayédoff. The date of this letter was April 21, 1900.—EDITOR.

United States electrical plant in the Champ de Mars is a little behindhand, though through no fault of the able director, Mr. Francis E. Drake. The French exposition department is to blame here for not having furnished the space earlier. The United States Navigation Bureau near the Pont de Jéna and the Fisheries and Forestry sections are both very near to completion and so is the department of Metallurgy, the Chemical Industries, Textile Industries and Education. In short, Mr. Ferdinand W. Peck may congratulate himself on having succeeded in whipping things into shape ahead of all foreign competitors with the one exception of Germany. But even the Fatherland can not be said to have got ahead of Uncle Sam as yet. It will be nip and tuck between the two from start to finish.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

ARBITRATION.

The American Newspaper Publishers' Association has appointed a standing committee of arbitration "to adjust troubles between members and their employes that can not be otherwise settled." This resolution to abandon the policy of ignoring union claims, and to concede the principle of settling labor difficulties through joint committees, undoubtedly indicates a marked progress. The most primitive form of arbitration is far better than striking, coercing or locking out, because it tends to accustom the producing classes to settle their differences under the restraint of rational parliamentary rules. It seems to me, however, that the final adjustment of the relation of the compositors to their employers belongs as much to the Typothetæ as to the Newspaper Publishers, and that, therefore, both trade bodies ought to act conjointly. Furthermore, arbitration, as defined by the program of the publishers, is too limited in its scope and utterly insufficient to secure that peace in the trade for the sake of which the committee was formed.

We have in our commonwealth quite enough of such arbitration as leaves the causes of strikes out of sight and confines its attention to conciliation after the minds of laborers and employers have been perverted by anger. There are State Boards which are always eager to show their utility, and in every town are found prominent gentlemen who are willing to act as umpires in any labor difficulty. These State Boards and occasional arbitrators can at least claim a certain degree of impartiality, whereas the committee of the Publishers' Association is, candidly speaking, a party to each controversy which may occur in any workshop where type is handled. The limited operations of such voluntary arbitrators are from the start looked upon with suspicion, because nobody is certain as to the fundamental assumptions on which they will base their awards. They never attempt to remove the aggravating conditions of trades or workshops which breed dissatisfaction, but always endeavor to overcome occasional outbreaks of chronic disorders by administering soothing-syrup to excited workingmen and stubborn employers. Modern arbitration which does not aim at the prevention of strikes is generally a mere chaffer for the price which the contending parties are willing to pay in order to rid themselves of its inconveniences and expenses. Joint committees working on the maxim, "Let us meet half-ways," can not adjudicate the cases submitted to them in the manner of judges and juries. Having no common rule which is recognized by both parties, they are in the position of oriental Kadis, who base their decisions on outward appearances and sentiment, and whose verdicts are often influenced by crude sympathies and ignorance of technical intricacies. Besides, the general view of modern arbitrators and umpires is always unconsciously colored by their economic belief. No man can rise above his religious, political or economic belief, and as his belief is so will be his judgment.

Even if arbitrators actually arrive at a verdict after spending weeks in arduous attempts to fathom the intricacies of technical questions foreign to them, their work of love is often in vain, because they have no power to enforce their awards.

Decisions of modern umpires or joint committees lack the sanction of the law, and both parties, being always "convinced against their will, and of the same opinion still," are at liberty to ignore or evade the findings of the court. Verdicts of modern arbitrators are judgments that can not be satisfied. Their binding force is like the obligation in a contract which is not sanctioned by the law. Might does not create right; but right without might to sustain it is like no right.

These apparent defects in the present practice of arbitration, notwithstanding, the ideas which lead to conciliation always appeal to human nature. Arbitration, though it has so far failed to justify the hopes of both producing classes, always awakens response and sympathy whenever proposed in good faith. Why is this so? I believe that conscience and the natural sense of justice remind master and workingmen not to paralyze their own and perhaps other trades, and that it is their right and duty to end industrial quarrels before they become a public nuisance.

Producers of either class see in arbitration the rudiments of a legal system which has the quality of harmonizing the antagonism which necessarily arises from the distribution of wealth by the competitive system.

Tracing the evolution of arbitration in the history of industry, we find that handicraftsmen of all ages have practiced it in some way. Wherever masters and journeymen work together there will be occasional quarrels arising either from disagreement about future terms of labor, or the interpretation of an existing compact, or from unseemly deportment of employers and employes. Arbitration is one way to settle disputes of that kind; coercion through strikes and lockouts another. From time immemorial the producing classes have preferred arbitration, because industrial feuds always injure both the vanquisher and the vanquished. There were only two short periods in the history of industry during which employers dictated wages and shop rules. On the whole, the craftsmen of every generation held that their trade struggles were intended to secure equitable coördination in society, and should never degenerate into struggles for annihilation, as was the case in the struggles between the red and white Americans. To this end political society of all ages has provided for some kind of arbitration.

The wages of the weavers of Ypern and Brugge were settled, according to a constitution of 1280, by a joint committee of "masters and servants." In Paris were "Conseils de Prudhommes" as early as the thirteenth century. Even in those middle-age towns which were ruled by patricians, bishops or princes, committees of "servants" were admitted to the trade boards of arbitration. The masonic lodges, which were federated about 1452 by Dolzinger, the master-builder of the Strasburg Cathedral, recognized the equality of the workmen with the masters in all questions of wages and working rules.

Toward the end of the fourteenth century the ancient guilds changed their character and became monopolies, or,

as we would say, trusts. Gradually they diminished the influence of the workmen on the settlement of wages and shop rules; and by the end of the sixteenth century, for the first time in the history of industry, the employers had it all their own way; the masters fixed wages and rules without asking their employes. During the Renaissance the spirit of the Roman law had superseded that of the ancient Germanic law and impregnated the minds of the employers with the notion that the rights of property endow them with the privilege of absolute control over workingmen.

During the fifteenth century the first separate workingmen's unions sprang into existence, mostly in the form of religious or benefit societies. Their object was to reëstablish the influence of the wageworkers on the terms of labor, which attempt, of course, caused violent strikes, lockouts, boycotts and riots, just as in our own days. The friction between the master-guilds and trade-unions grew so unbearable that finally the state governments interfered and prescribed the working rules for them.

By virtue of the celebrated English apprenticeship law, the 5 Eliz., c. 4, promulgated 1562, the magistrates became resorted for the sake of self-protection. The primitive trade clubs were sworn conspiracies, which feared neither strikes, lockouts, riots, arson or murder. The worst things which the capitalists could do unto them with the application of the criminal law were not as bad as existence under the conditions of that time. One day six "Sons of Lud," who had been convicted of machine-breaking, were hung at Nottingham. Indeed this terrible period without arbitration, when the collective contract system between employer and employes was pronounced criminal, had a brutalizing effect upon high and low, and the natural antagonism between the producing classes sharpened into a struggle for annihilation. We have seen similar phenomena in America.

But even in this period, the darkest in the history of modern industry, the bright and hopeful ideas clustering around arbitration never failed entirely. There are many reports of leading tradesmen who did at the beginning of the present century what the newspaper publishers intend to do at its end, namely, they tried to end shop quarrels through the conciliatory intercession of joint committees. The reports of the Social Science Transactions are full of examples. In 1811,



BILTMORE HOUSE, CHATEAU OF GEORGE W. VANDERBILT, BILTMORE, NORTH CAROLINA, NEAR ASHEVILLE.

the arbitrators of industry. Minimal wages and labor disputes were settled by them.

This period of state supervision of industry lasted until the era of its greatest expansion through the steam engine. Toward the end of the eighteenth century the old Elizabethan labor regulations fell into disuse, and were repealed in 1814, although more than three hundred thousand Englishmen petitioned for their preservation against two thousand who asked for their abolition. Capital wanted unlimited domination, and the modern science of political economy postulated that neither governments nor joint committees could or should prescribe rules for business intercourse. Labor was classified as merchandise and laborers as peddlers of their commodity, which is attached to their bodies. The higgling of the market thenceforth determined wages, the employers dictated shop rules and the criminal law enforced submission.

The abandonment of industry by the law, carried to extremes in the name of liberty, meant the rule of the strongest. Individualized labor, of course, proved to be the weakest party in the struggle for existence which ensued; and when legal redress was denied to the victims of modern trade injustice, they formed trade-unions to regain their influence on wages and rules. It is sickening to read the story of the abject poverty into which the laborers fell, and it is awful to contemplate the means to which the poor more than three hundred employers and their workmen in the woolen trades petitioned parliament to vest their joint committees with power to arbitrate and their awards with the force of judgments. The Spitalsfield acts had reëstablished the antiquated form of arbitration by the justices since 1773 as far as the silk industries were concerned. The London compositors had worked according to a common scale since 1785; formed a trade-union in 1801, and established a joint board of arbitration in 1805. In 1834 large bodies of weavers petitioned for joint committees. A parliamentary report of 1860 states that sixty trade-unions had asked for a system of legal arbitration.

It can safely be assumed that the apparent insufficiency of private post-strike arbitration caused as many employers and workmen to agitate the revival of state supervision as we read of in the English parliamentary reports of the middle of the past century. But the political metaphysicians of the era were so strong that even the Lord St. Leonard's act of 1867, which reëstablished Courts of Arbitration, forbade its members to concern themselves with the regulation of the prices of future labor, just on account of which the most violent strikes occurred. It was believed that wages were subject to higher than human laws, and that their regulation was beyond the power of masters and workingmen. The honor of breaking the force of these economic fallacies

and of initiating the present era of ante-strike arbitration belongs to Mr. Mundella, of Nottingham, England. This town had been the center of strike-violence since 1710. Luddism (breaking of machinery) held sway there. In the midst of a strike which had lasted three months, Mundella proposed arbitration as a means to prevent and remove the cause of disputes *before* they sharpen into strikes. He wanted authorized delegates from employers' and workingmen's unions to meet in equal numbers and to agree on wages and rules, *without presidents*, or umpires. He never advised to vest the awards of his joint committees with legal force, but considered public opinion and the power inherent in well-organized unions as sufficiently strong means to enforce obedience.

Judge Kettle, of Wolverhampton, conceived another plan in 1865. He confined from the start the attention of his joint committees, *with chairmen*, or umpires, to post-strike arbitration; and true to his legal instincts he endeavored to put their awards in the form of contracts enforcible by law.

In practice both schemes were somewhat changed. Mundella admitted the advisability of permanent umpires, elected before strikes occur, and Kettle took to Mundella's idea of ante-strike arbitration. But the original characteristics of these two systems distinguish every subsequent attempt made in the civilized world to replace arbitrariness in workshops by rational arbitration.

Judge Kettle's plans have been brought to perfection by the New Zealand Industrial Conciliation and Arbitration Act No. 14, of 1894. Mundella's truly democratic ideas have been adopted by the English Trade Combination movement, initiated by the bedstead manufacturer, E. J. Smith, of Birmingham; by the French Syndicates mixtes, under the spiritual guidance of the Catholic Church dignitaries, in accordance with the Encyclicals of Pope Leo XIII.; by the Swiss and Saxonian Embroiderers; by the Swiss Federation Horlogères; by the Lippe Potteries; by the Solingen Steel Industries; by the Remscheid File Cutters and Skate Makers, the Bergic Ribbon Industries, and others.

But nowhere have Mundella's ideas proved of greater efficiency than in Germany, where the printers have adopted them in their purity, and have carried them out in the form of the Constitution of the United States. A legislative assembly composed of masters and journeymen in even numbers. A joint committee to carry out the Common Rule. A complete judiciary establishment in every printing town. No president, no fiat of an umpire, no state compulsion to enforce the common rule! Self-government from the beginning to the end, without the tyranny of masters, office chairmen, organizers, walking delegates, or trade-union star-chamber justice. No insidious infringement of the rights of labor, no cutting of the standard rate and normal day. No terrorization by either unions or employers to forego the self-imposed law, but justice to all administered by knowing men of both classes. No state compulsion, but common strikes and boycotts, against all enemies of the printers' craft! This, gentlemen, is true democracy with liberty and law in shop life; and this English idea of arbitration in the form of the American Constitution put to practice in imperial Germany, will be carried to its utmost possibilities in our own country.

I have presented the above review of the theory and practice of arbitration in Europe, in the hope that the Newspaper Publishers will adopt its lessons, and accordingly act in conjunction with the Typothetæ. These eminent trades ought to have statesmenlike circumspection and sufficient far-sightedness to understand the causes which necessitated the steps, first from crude post-strike conciliation, and then from Mundella's ante-strike arbitration to the formation of perfect trade government. These same causes operate far more potently in America than in Europe. The International Typographical Union is about fifty years behind the age in point of organization. According to the primitive principles of home rule, the power to regulate wages and to declare strikes is vested in the local unions. It is in the nature of things that local union rooms are the hotbed of all passions of human nature and the starting-point of all social and political aspirations of the omnipresent labor-jingoes. For every employer and foreman, there is a coterie of bitter enemies in every union, whose disappointed hopes breed revenge through years and years. No cause can be so trifling that it could not set this combustible material ablaze and be the starting-point of dangerous strikes, and no committee of business men has time, patience and wisdom enough to fathom whatsoever passion hides under the convenient cloak of "the Cause of Labor." The International Typographical Union is helpless in every emergency. It has no effective administration, no common trade-policy, no common fund, and, acting through the referendum and initiative, it takes from four to six months before it can turn around and say what it wants.



COVER-DESIGN.
By F. W. Goudy, Chicago.

These conditions, and not the sentimentalism connected with the ideas of arbitration, conciliation and peace-making, ought to determine the policy of the printing and publishing trades. The first public act of the committee should be a proposition to federate — not to amalgamate — the publishers and printers under one efficient government, and to provide it with a common fund, of, say, $500,000. This act will save very much talk about trifles. I venture to predict that the Union will quickly follow suit, and reorganize its forces so as to vest the International Typographical Union with the power of determining the standard rate, and normal day, together with the power to declare strikes. A common fund implies a common administration. After this, there will be two representative trade bodies, who are virtually in the position to negotiate wages and rules, which is not now the case. And the striking power, once removed from local and personal influences, will no longer be abused. After these preliminaries, we can look for such ante-strike arbitration as will satisfy both labor and capital.

WE HAVE RECEIVED A CIRCULAR LETTER adorned with the great seal of the United Typothetæ, informing the local employers' unions that the main body recommends the raising of an emergency fund of $50,000. This action of the Executive Committee is a step in the right direction, because no argument will consolidate the American printing trade as quickly and effectually as the accumulation of a large fund

for common purposes. But we are bound to protest against the expenditure of such moneys in actions resulting from a confusion of trade and charitable objects. Common trade objects are, firstly, the establishment of a Common Scale to take the place of the Union Scale; secondly, the development of the compulsive power of the trade for the protection of its members against abuse through over-competition; thirdly, the establishment of a national apprenticeship system with trade-schools to supplement it. The charitable objects which may possibly come before the trade can hardly be enumerated. However, to support employing printers in distress, who, suffering of litigiousness, refuse arbitration in the hope of being able to legalize arbitrariness in workshops, is certainly a charitable object, but not a trade necessity.

This official letter of the United Typothetæ conveys the idea that the funds of the trade should mainly be expended to assist a number of master printers in the defense of certain rights alleged to have been violated by the workingmen, although guaranteed by the Constitution of the United States. As the circular does not state which article of this fundamental law has been violated and must be defended, we are at liberty to assume that Article V is meant, and that the Executive Committee labors under the idea that the Union "deprives persons of liberty without due process of law," and should be enjoined from doing so by the Supreme Courts of the United States.

It is, indeed, exceedingly grievous to perceive that ignorance on constitutional limitations exists in the highest quarters of printerdom, and we would, therefore, respectfully suggest the immediate engagement of a jurist well versed in Constitutional law to act as attorney of the Executive Committee. In the meantime, the editor takes the liberty to refer the Executive Committee to the following legal opinions on the bearing of the Constitutional guarantee of personal liberty.

John Norton Pomeroy states in Section 232 of his "Constitutional Law": "The general limitations contained in Article V of the United States Constitution, have reference only to the National Government, and do not apply to the several States. They were not intended as restrictions upon the powers of the local commonwealths, but only upon the various departments which administered the public affairs of the entire nation. . . . The United States are forbidden either by the legislative, executive, or judicial departments to deprive a person of any of the immunities and privileges guarded by the Bill of Rights."

Chief Justice Marshall states early in the past century, when judges had not yet forgotten the doctrines of Washington's true democracy: "The fifth amendment must be understood as restraining the power of the general government, not as applicable to the States:"—nor as applicable to the trade-unions, so the editor ventures to conclude with due deference to better informed jurists.

Food for Demagogues is the fundamental error that our happiness depends on our incomes. In our hearts, inseparably connected with our very being, is the overflowing source of that unhappiness which does not result from the physical weakness of our nature, and is always deeper felt than, for example, the privations of old age. Reaching maturity, we find ourselves one among millions of desiring, aspiring, struggling and erring individuals. All of them have a dim feeling of want which at times becomes an all-absorbing desire for some specific object that acts like a spur on the soul and gradually drags its noblest faculties into the service of passion. After the happiness of childhood, which exists because the youthful soul is not enslaved by desire, we begin our struggle; first for the necessaries of life, and then for wealth or fame. While we endeavor to attain success in our general objects, we find that we are always subject to minor woes which arise from malevolence, hatred, hope, fear, envy, ambition, avarice, love or jealousy. A cloud of troubles from these sources surrounds us on all our ways, like a swarm of wasps eager to sting us wherever they perceive an exposed spot. The exasperating cloud is around us in business, society, and even in church, from morning till night, and leaves us only when we fall asleep—without a troubled conscience.

If we have bodily and mental strength enough to meet the minor afflictions of life, we may some day find ourselves beyond the care for the necessaries of existence. But we do not rest to enjoy the happiness of modest comfort. We want riches, reputation or even fame. We think ourselves great in hunting for more precious game than we did in younger days, and while we do so we find ourselves tormented more than ever by that ever-thickening swarm of wasps stinging us the more violently the further we advance in wealth or rank. Thus, our life flows along from desire to gratification, and in ceaseless rotation from gratification to new-born and always greater desires. The pain of desire exists always and increases with our advance in life, while the happiness of gratification is but a momentary and fleeting sensation, waning as soon as we possess the thing for which we longed. Whatever appeared to us at a distance as a source of lasting bliss becomes a necessity when we possess it, and has no more charms for us than any other common thing which we called our own long ago. Languor and satiation torment us until a new desire fills the vacuum in our hearts and spurs us on to new endeavors. Day by day, year by year, we change the objects of desire, but not the thing which desires all the world—the insatiable heart—and therefore our unhappiness lasts until it beats no more.

Are we, then, doomed to suffer our life long the pangs of poverty and disappointed hopes, or the cares of wealth with the languor of the soul and ennui of mental lethargy? Did nature endow us with reason merely to increase our unhappiness, by accusing ourselves every day after each particular adversity that we might have avoided it if we had acted so or so, or might have turned misfortune into good luck if we had exercised more forethought? Oh, no, nature has given us reason to understand that unhappiness is an element of earthly life and sure to appear in every human heart that hopes for happiness from wealth, fame or love. Let us, therefore, not act like children who press their lips together in order to avoid the taste of bitter but wholesome medicine, but accept this bitter truth of life with a resigned spirit. This insight into the essence of our being blunts the sting of adversity and makes us wish for that peace of heart which comes from a change of Self and not from the acquirement of external things. Go into the quarters of the poor to meet happy faces—the home of song and dance and jollification is where labor dwells. Through the avenues of wealth glides the somber specter of care and the demon of covetousness, to make the young furrow-faced and the old haggard with satiety. Oh, for the time when 10 cents and a Sunday coat could give us that serenity of soul to which we virtually aspire when we clamor for wealth!

But, dear workingman with a dollar a day, if you find a grain of truth in these stray thoughts do not jump at the conclusion that poverty is a source of happiness, and that it were better to give up the struggle against it than to attempt its amelioration through trade-unionism and self-exertion in industrial pursuits. Oh, no! as neither poverty nor wealth can bless us with that serenity of soul which puts a silver lining on the clouds of care that are always in our hearts, like the dark spots in the sun; so do not lose your equanimity for the sake of either. Above all, do not think that the spirit of solidarity manifesting itself in your trade-unions would provide its members with happiness through high wages. Rather let your union be a powerful instrument to ward off such unnecessary sufferings as result from unrighteousness in business intercourse. True trade-unionism has the quality of moderating the desires of men and there-

fore of appeasing the wistful heart. We live under the business system of unlimited competition, which makes it very hard for men to acquire a sufficient part of the wealth which they create by common labor. It compels all persons engaged in industry to over-exert themselves, and invites cunning, trickery and deceit, thereby increasing that restlessness of the heart which is the mainspring of unhappiness.

Advance trade-unionism in order to make it easier for an individual to acquire a livelihood from the wealth which the Country creates through common action, and to keep away the awful temptation of employing immoral means for personal advancement in business. In short, let it be the object of your trade-unionism to increase righteousness in the business intercourse of men and there will be plenty for every human being in our country.

Disabuse your mind of the idea that ten or a hundred dollars a day would appease you, and therefore that socialism or any other ism would be the thing on which to set the heart of labor.

The temptation to acquire wealth through trade-unionism is very great, and seems so important to you that you can not hush this natural craving of your heart, although your reason must convince you that, with all your powers strained to the utmost, you can not realize it. As a result you now indulge, as many women do, in the bliss of harboring in your consciousness the pain of bearing a great and unremovable woe through no fault of yours. This puts you at variance with your fate, and either casts over your mind the gray veil of melancholy which ends all exertions, or drives you to the recklessness of crime—"The work of righteousness shall be peace, and the effect of righteousness quietness and assurance forever."

FILLERS.

LABORERS who harbor in their minds nothing but "class-consciousness" always speak abusively of the economic convictions of their employers. We often hear them say: "God, I thank thee that I am not as other men are, extortioners (meaning employers), unjust, adulterers, or even as this publican."—Luke xviii, 12. True, the employers, as a class, have done bad things in the name of liberty and business, and have tried to hush their conscience with the plea that human beings require the spur of competition to keep up their energies. But are the laboring classes any better, because they were the first to feel that the spur of competition is to humanity what the spur and the whip of a merciless rider are to a jaded horse? The trade-unions are in their business transactions as a rule merciless extortioners. They do not pay living wages to their officers and delegates, and discharge them without cause, merely for the sake of rotation in office. They hold out hopes of popularity to their energetic members, which induce them to leave their vocation for the sake of the union, merely to be thrown overboard without thanks after the poor fellows have disaccustomed themselves to regular work. This way of getting good servants of trade-unionism is akin to the methods of crafty employers, who hold out bright hopes to young workingmen in order to have their labor for very small wages.

Woe to the printer who is visited by a trade-union committee for estimates on printed matter. He is expected to work for nothing. Some large English trade bodies even proposed to sell their offices to the highest bidders. The wives of organized laborers, as a rule, patronize so-called cheap stores, knowing that their owners prosper on the blood-money drawn of the unprotected workingmen, who are compelled to sell their labor for starvation wages. The daughters of the laborers adorn themselves with the finery made by seamstresses who receive for their work about $2 a week, and tacit permission to supply their necessities of life—through friends. Workingmen don with pride the Sunday coats made in the sweatshops of our large cities and then go to the meetings crying, "Down with the sweat-shops!" Indeed, "There is no difference, all have sinned."—Romans iii, 23.

THE *American Printer* has several times taken occasion to recommend the introduction of the English Trade Combination movement, originated by Mr. Smith, a Birmingham manufacturer. In the April number it cites an opinion of Mr. Joseph Chamberlain, said to have recently been given on the subject. The quoted remarks of this eminent English statesman are taken from a speech delivered in the town hall of the city of Birmingham, A. D. 1894, October 12. The suggestions of Mr. Smith were printed in the *British Economic Review*, April, 1898, and reprinted in pamphlet form by the Rivingtons, London, 1898.

I do not mention these facts in order to blame the *American Printer;* on the contrary, I wish to encourage its editor and every employing member of our craft to read this



DRAWN BY C. W. STAYMAN, SPRINGFIELD, OHIO.

little work. They would see that the grand work begun by the pioneer of arbitration, Mr. Mundella, and systematized by the German printers and other trades in European countries, is rapidly spreading in England. To this end, allow me to cull from the above-cited pamphlet the following terse propositions: "In a trade (bedstead manufacturing) in which formerly every one, whether workman or employer, was dissatisfied he (Mr. Smith) has brought contentment."—Chamberlain.

"The public and work-people have profited by the work of our association."—Sir James Smith, ex-Lord Mayor of Birmingham.

The Trades Combination Movement "is a crusade of intelligence against ignorance, of enlightenment against prejudice." "Its object is the placing of every business upon good business lines. It has effectually put an end to all dissensions between employers and employed, and has created a fellowship between them which, perhaps, has never been equaled in this country." "That the underseller is not a criminal legally is a matter to be deplored; but that he is so morally seems beyond question." The old trade associations "afforded a splendid opportunity for taking part of the trade of a competitor. The days of these associations are numbered. Honorable men get tired of being tricked and deceived and finally set their face against any association of any kind whatever." "Low wages means small purchases by the working people."—E. J. Smith.

THE INTERNATIONAL TYPOGRAPHICAL UNION labors according to the Referendum and Initiative system. This representative body must submit all propositions to the local unions before it can act; and if any local union wants a particular resolution to become a general law, the main body must submit such proposals to all local unions. This system is called "Direct Legislation by the People," and is cherished by trade-union democrats because it promises self-govern-

ment. But it reduces bright labor-leaders to a state of impotency, and gives all babblers in the most insignificant local unions an opportunity to cackle about things of which they know nothing. It generally takes from four to six months before the International Typographical Union knows what it can and can not do; and its officers are bound to consider the silly fancies of every wrong-headed compositor as emanations of superior statesmanship, and submit them to the national electorate. This system was propagated in 1889, by a Liverpool printer, who had taken the idea from a pamphlet written by two Frenchmen, which was circulated in England about 1850. It seems almost incredible that practical American journeymen should tenaciously cling to a system which prevents under all circumstances prompt action for the common good. Capitalistic organizations know better than to clog their business operations, by making them dependent on the assent of every shareholder. What would become of a large railroad corporation if its president had to ask every shareholder for permission to utilize this or that improvement; or if the leading officers were bound to entertain every suggestion of individual shareholders in regard to the management of the line? Indeed, if common sense is insufficient to convince our national unions of the absurdity of the clumsy business systems which they have chosen, they ought to believe in those authorities of trade-unionism who have made a study of trade-union government. Following are a few remarks of Sidney and Beatrice Webb on the subject:

"The referendum, introduced for the express purpose of assuring popular assent, has in almost all cases failed to accomplish this result."—"The attempt to secure the participation of every member in the management of his society, through the Referendum, was found to lead to instability in legislation, dangerous unsoundness of finance, and general weakness of administration."—"Government by the Referendum has the capital drawback of not providing the executive with any policy."—"Government by such contrivances as rotation in office, the mass meeting, the referendum and initiative, or the delegate restricted by his imperial mandate, leads either straight to inefficiency or to the uncontrolled dominance of a personal dictator."

When the Union begins the work of leveling up the standard rate and normal day in every printing-office of our country, then workmanship and faithful discharge of business duties will become the pivot of competition.

With a union that knows no better than to carry on a guerilla warfare against isolated employers in cities, the price of printed matter will always turn the scale of competition, and compel the conscientious printer to work for the rates of those who know how to evade the union rules.

A high standard rate of wages in cities, coëxistent with low wages in country places, fills the union houses of call with needy and indigent workingmen. Trade-union charities in cities are fines which local unions have to pay for the weakness of the International Union in the country districts. "Your sins will find you out."

When the union scale exceeds the maximal productiveness of the printing business, then employers carry to extremes the "selection of the fittest," that is, they pick out only the best workingmen, who can really earn the minimal scale. Thus the trade-union, which ought to be the mainstay of the average workingman, helps the fittest members to survive and weaker members to starve—or to dig potatoes. "Root hog or die." "*Ad majorem Dei gloriam.*"

A common trade policy to raise the productiveness of the printing business does not evolve from the law of supply and demand, but from coöperation of the unions of employers and employes.

THE BEGINNING OF ILLUSTRATIVE WORK ON NEW YORK PAPERS.

A RECENT issue of the New York *Commercial* has an interesting account of early newspaper picture-making in that city. The writer says:

In a talk with F. A. Ringler, of New York, who was the first man to demonstrate to the publishers of the daily newspapers the possibility of illustrating the news from day to day, he gave some account of the beginning of the illustrative art as applied to the daily press. Mr. Ringler saw that the New York *World* under the management of the late John A. Cockerill was brushing away journalistic cobwebs and reaching out for new things, and therefore fixed on that paper as a good vehicle for the experiments he had in view.



F. A. RINGLER.

He had satisfied himself that he could etch a metal plate from a pen-and-ink drawing quick enough to meet even the requirements of the daily press, and so he went to the office of the *World* to blaze the way.

"I met George Turner, the business manager," said Mr. Ringler, "and laid before him what I thought I could do in the way of plate-making for newspaper illustrations. He was skeptical. Newspapers had been printing a few pictures, but they were by the old process and had to be started two or three days, or even a week, in advance of publication. I told Mr. Turner that if I were furnished with a photograph or drawing at three o'clock in the afternoon I could guarantee a plate in time to go into the forms for the next morning's paper.

"Without apparently believing that the experiment would be successful, he agreed to try it, and a portrait was given to me to begin on. I made the plate according to promise and it was very well printed in the next morning's *World*. Next day I had another portrait to make for them, and that, too, was satisfactory. For a time the *World* had a run on portraits of men and women prominent in the current news, and they were printed on the first page so as to attract attention on the news stands. I was told that the *World* people believed these pictures had a good deal to do with starting the circulation of the *World* on the up-grade. Anyhow, I had orders right along.

"Mr. Bennett's *Evening Telegram* was among the first to use illustrations regularly, and I made my quickest time in a plate for the *Telegram*. This was in 1884. It was a strikers' riot in Grand street, and an artist from the *Telegram*, which was then issued from the *Herald* building at Broadway and Ann street, made a graphic pen-and-ink drawing of the scene. The sketch was handed to me at 11:15 A.M., and a

messenger from the *Telegram* office had the plate at 11:35. The thing was done in twenty minutes, and by 12 o'clock the paper was on the street with a picture of the riot.

"By this time," continued Mr. Ringler, "the process had been developed until the *World* was printing daily a political cartoon by McDougall as well as the portraits and smaller line drawings illustrating the news of the day, and some very late news at that. Often we would get a sketch close on to midnight, and yet we would make the plate in time for the forms for next morning's paper. The picture that gave the new etching process the severest test was McDougall's cartoon of the Blaine dinner given to the candidate by Jay Gould and other rich men of New York, when Dr. Burchard made his celebrated "Rum, Romanism and Rebellion" speech—the



BOOK-PLATE OF W. F. HALL, CHICAGO.
Designed by Isaac Morgan.

dinner that lost Blaine the presidency. McDougall pictured the dinner as the new Belshazzar feast, and a striking piece of work it was. Among the diners represented in the picture were W. H. Vanderbilt, Russell Sage, D. O. Mills, Stephen B. Elkins, Chauncy M. Depew, Cyrus W. Field, David Dows, Levi P. Morton and Banker Seligman. In the foreground was a workingman and his starving family appealing in vain for something to eat. The artist's pen-and-ink sketch was three or four feet long, and this was to be photographed down for a plate that would reach across the first page of the *World*. It was by all odds the most difficult and important piece of etching we had attempted, and I had to give it a little more time. It was an anxious night for us, and I had reason to know later that it was also an anxious and sulphurous night at the *World* office.

"The moment the plate was done I carried it myself with all haste to the old office of the paper on Park row. Just as I entered the door I met Col. John A. Cockerill coming out. I had not met Cockerill up to that time and there was no introduction then. It was creeping along toward morning and he was in a high state of excitement. Knowing instinctively what I was carrying, he began to roll out some of the most picturesque oaths I had heard up to that time."

Mr. Ringler explained that Cockerill cursed the cartoon, the dinner, the diners, the butcher, the baker, the cook, the candidates of whatever party and all parties, and devoted the whole political system to Hellespont, his oaths rolling like a tidal wave across Park row and going to pieces against the granite walls of the postoffice. He wound up with a pyrotechnic display of blankety blank blanks to the effect that the blankety blank plate wouldn't print anyhow, and the paper wouldn't get to press till h——l froze over, or words to that effect.

"I could use gilt-edge language myself," said Mr. Ringler, "and I told the frenzied editor that if he had a clothes-press, a cider-press, a cheese-press, or any kind of blankety blank press, and had sense enough to use it, my plate would print, and, anyhow, he could take it and go where the worm dieth not and the fire is unquenched. What I had to say seemed to strike the Colonel in a tender spot, and he stretched out his hand to me. And there, under the wondering stars, we shook hands and became friends. The paper was out on time and McDougall's cartoon was a great hit. It was put on banners and transparencies and carried in processions, not only in New York, but in other cities and all over the country. From that time, I think, dated the era of rapid picture-making in daily newspapers."

Mr. Ringler is a native of Cassel, Germany; was burned out in the Chicago fire and came to New York in 1871. He has now the largest printing-plate establishment in the world.

AN "INTRODUCTION."

The teacher of an intermediate grade in one of the larger public schools was "showing off" her pupils before a number of visitors.

The spelling class was on the floor, and one small shock-headed boy was given the word "introduction."

He paused, twisted his lips, stared, and then in a faltering way spelled it correctly, and seemed rather surprised that he had done it.

"Do you know what the word means?" asked the teacher.

"No'm."

"What! you don't know what introduction means?"

"No'm."

"Well, now, I'll explain it to you. Does your mother ever have callers?"

"Yes'm."

"Well, now, suppose that two ladies came to call on your mother. Your mother knows one of the ladies, but doesn't know the other. She has never seen the other lady and doesn't even know her name. Now, how would she become acquainted with this lady and find out her name?"

"She'd send me out for a can o' beer."

As that was the correct answer the teacher had nothing further to say.—*George Ade in Chicago Record.*

A UNIQUE TESTIMONIAL.

The Composite Printing Company, of New York, on receiving the usual notice from THE INLAND PRINTER that they had failed to renew their subscription, sent two dollars to have it continued, with a note arranged about as follows:

WE HAVE NOT FAILED To renew our subscription, for here it is.

But should we not take The Inland Printer **WE OUGHT TO FAIL**

It is somewhat different from the usual testimonials received, but is fully as expressive.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of Jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth. $1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, $2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. $1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

CHARLES MCCOY, Coshocton, Ohio.—Specimens neat and good as to design.

FRED N. BURT, Buffalo, New York.—Your little brochure is neat and artistic.

C. D. SCHOONMAKER, McHenry, Illinois.—Specimens neat and well balanced.

D. GUSTAFSON, Red Wing, Minnesota.—Specimens neat, well designed and artistic.

L. B. CLEAVER, Reinbeck, Iowa.—Specimens all neat, well displayed and artistic.

SHIRLEY CHAPMAN, El Reno, California.—Specimens all very neat and well displayed.

J. G. MILLER, Kansas City, Missouri.—Specimens are all well designed and artistic.

C. S. O'BRYAN, Girard, Kansas.—All specimens very creditable and well displayed.

MORTON PRINTING COMPANY, Nebraska City, Nebraska. Blotter attractive and artistic.

SENTINEL, Parkersburg, West Virginia.—Blotters well displayed and good as to plan.

CLARKE & KEACH, New London, Connecticut.—Specimens artistic and well displayed.

CHARLES A. GLEIM, Jersey City, New Jersey.—Card very neat, well displayed and attractive.

A. B. AVERY, Emporia, Kansas.—Your specimens are neat and up to date. The rule around the panels is not too heavy. Your reset statement heading is a decided improvement over the copy.

FRANK R. AMBROSE, Hillsboro, Ohio.—Commercial specimens quite creditable and neat.

KEYSTONE PRESS, Portsmouth, Ohio.—Blotter is very attractive, and good as to composition.

WILL FOLL, Clay Center, Kansas.—Specimens neat and creditable, but not out of the ordinary.

ROBERT J. BARRY, Parkersburg, West Virginia.—Blotters attractive and forcefully displayed.

JOSEPH P. KEATING, Toledo, Ohio.—The Hadley card is unique, as well as artistic and attractive.

HARRY C. NAGLE, Boyertown, Pennsylvania.—Bill-head very creditable both as to display and plan.

VIRGIL E. WINN, Eufaula, Indian Territory.—Your specimens are all good, both as to design and display.

JOHN F. FINN, New York city.—Specimens artistic as to design and composition. Presswork excellent.

GEORGE O. VAUGHAN, Fort Smith, Arkansas.—Blotter excellent and well displayed. Cover-design artistic.

W. E. TAYLOR, Stanley, Wisconsin.—The Easter number of the *Republican* is very creditable. Ads. well displayed.

BITTINGER BROTHERS, Plymouth, Massachusetts.—Your specimens are all good as to design. Composition effective.

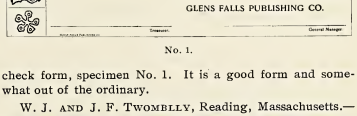
FRANK A. LINCOLN, Manistee, Michigan.—Ad. composition very good. Stationery specimens neat and creditable.

H. C. RAMSDELL, Hamilton, New York.—Ad. composition neat and attractive. Commercial specimens excellent.

HENRY B. CROSKEY & CO., Philadelphia, Pennsylvania.—Your specimens are unique and very artistic and attractive.

WILL POLAND, Urbana, Ohio.—Specimens all good as to design and composition. They are up to date and artistic.

FRED A. SPENCER, Glens Falls, New York.—Specimens all neat, well displayed and attractive. We reproduce your


Glens Falls, N. Y., ____ 190__ No. ____

GLENS FALLS TRUST COMPANY

PAY TO THE ORDER OF ____ $ ____

____ Dollars

GLENS FALLS PUBLISHING CO.

Treasurer. General Manager.

No. 1.

check form, specimen No. 1. It is a good form and somewhat out of the ordinary.

W. J. AND J. F. TWOMBLLY, Reading, Massachusetts.—Specimens excellent as to design, and artistic as to composition.

WALKER, YOUNG & CO., Boston, Massachusetts.—Your specimens are unique and artistic. The placard is especially good.

GEORGE C. MARSH, New Philadelphia, Ohio.—Specimens neatly displayed. Improvement over reset specimens quite marked.

THE EBBERT & RICHARDSON COMPANY, Cincinnati, Ohio. Your specimens are very attractive and artistic in every respect.

HENRY L. REMBE, West Point, New York.—We see nothing to criticise on your ball program. It is neat and well printed.

THE FERGUS *Canadian*, Fergus, Ontario.—Your folder is certainly artistic and very attractive. Your griffin cut is well made and you deserve credit for your resourcefulness. The

improvement in the card over the reprint copy is certainly very marked. Other specimens excellent.

W. W. Hinds, Birmingham, Alabama. — Specimens excellently well designed and up to date. Display very forceful.

Thomas Kennedy, Cleveland, Ohio.— Your specimens are forcefully displayed, good as to design, and artistic as to treatment.

L. Hoover, Franklin, Tennessee.— Specimens neat and well balanced, but not out of the ordinary. Presswork creditable.

C. A. Neal, Williams, Arizona.— While your envelope corner is very neat and good as to plan, yet the display lacks forcefulness.

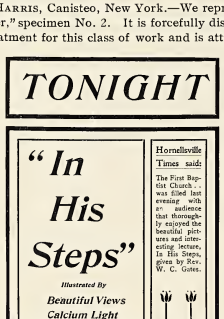
N. H. Shmerl, Chicago, Illinois.— Specimens artistic in every way. Designs very effective. Color and stock combinations good.

John J. Cassidy, Philadelphia, Pennsylvania. — Your specimens, while neat and well displayed, do not possess much individuality.

Charles B. Phillips, Aurora, Illinois.— Your folder is artistic and attractive. It should bring good results in the way of new customers.

Harry E. Eaton, Philadelphia, Pennsylvania.— Specimens well designed and artistic. The Wanamaker printed matter is especially good.

H. G. Harris, Canisteo, New York.—We reproduce your street "flyer," specimen No. 2. It is forcefully displayed, has unique treatment for this class of work and is attractive.



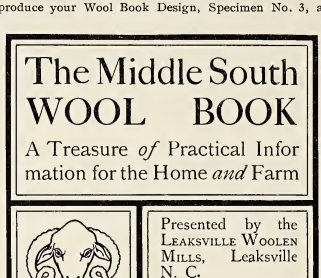
No. 2.

Edward W. Stutes, Spokane, Washington.— We have no criticisms to make on your specimens. They are artistic in every sense of the word.

L. F. Doerty, Findlay, Ohio.— Your commercial specimens are correctly displayed, harmonious as to type employed in conjunction, and quite neat.

Howard Goddard, Grand Island, Nebraska.— Your card is very good as to design and the composition is well-balanced and neat, but a trifle too much prominence is accorded the address line. Note-head, envelope and ball program excellent.

W. B. Barrett, Philadelphia, Pennsylvania.— Your specimens are all of a pleasing and artistic character. We reproduce your Wool Book Design, Specimen No. 3, and



No. 3.

offer the following suggestions: Letter-space the words "Wool Book." Spell out the name of State in order to fill the line. Letter-space the words "Edition of 1900."

Ed C. Stafford, Corunna, Michigan.— Your specimens are very neat, well balanced and correctly displayed. The Easter menu card is quite artistic.

Charles Mudge, Orange, New South Wales.— Taken as a whole, your specimens are very creditable. They are well designed, and of an artistic nature.

Lew Griswold, Perry, Iowa.— Specimens very creditable and on the artistic order, Your "latch-string" card is unique and commendable for its originality.

Walter W. Morey, Morristown, New York.— The Beach bill-head is all right and up to date. Other specimens quite creditable. Too much border on the ball program.

Thaddeus S. Walling, Freehold, New Jersey.— Your Nos. 1 and 3 specimens are excellent as to plan and display. The border should have been omitted on the No. 2 specimen.

Butcher & Biggers, Ennis, Texas.— In our limited space it is impossible to criticise large parcels of specimens other than in a general way. Yours are very neat and creditable.

F. E. Rathbun, Mountain Lake Park, Maryland.— Specimens neat and up to date as regards composition and design. Your style of advertising should bring returns, if properly distributed.

Marcus D. Hoerner, Harrisburg, Pennsylvania.— Your blotters are excellent. Their attractiveness bespeaks their trade-getting quality. The April blotter is not as effective as the others.

Lytton Alley, Nashville, Tennessee.— Cover specimens well designed and artistic. The color scheme on the Timmons letter-head is not effective. Don't go on the "red-white-and-blue" plan.

H. L. Burnell, Harrisburg, Pennsylvania.— The work of your apprentice, Mr. Lewis Burnell, is very creditable, considering his age and experience. There is one point, however, to which we call his attention, and that is "balance." A good balance can not be had on the "stair-step"

plan of placing display lines. The program is very neat, well balanced, and in good form.

W. J. Scherck, Monroe, Louisiana.—Taken as a whole, your specimens are neat and creditable. You employ too large type on some of your specimens. This is a bad plan and spoils many an otherwise good piece of composition.

W. J. Whittard, Toronto, Canada.—Your specimens are excellent and artistic in every way. They are above the average and will compare very favorably with the work of up-to-date compositors anywhere.

Pennington & White, Ukiah, California.—Your Mr. Keller is inclined to make his work a trifle too fancy. With this exception the specimens are very good as to design and composition. Presswork is also good.

L. H. McNeil, Carey, Ohio.—The only criticism we have to make on your cigar-box label is that the type is hardly heavy enough. As to taking up all available space with ornaments, we would not advise it.

Sherburne and Boomer, Holton, Kansas.—Specimens neat and well designed. Presswork good. The border around the reading matter pages of the university booklet is too heavy. A 1-point black face rule should have been used.

Frank B. Eddy, Springfield, Massachusetts.—Artistic designs, tasteful, dignified display, superb presswork, harmonious color schemes and stock effects are evidenced on all the specimens you submit for criticism. The work is beyond criticism.

S. P. Hart, Bryan, Texas.—The No. 1 Cohen card is better than the No. 2. But it is always best, as you say, to please your customer and thus retain his good will and trade. We advise you to use less border and fewer pointers on your commercial work. Some of your specimens are quite creditable.

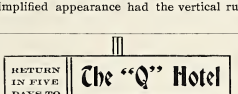
Ralph C. Hartson, Mt. Vernon, Washington.—Employ more plain rule for your borders and less fancy metal border. Some of your ornamentation is injudicious. We realize that you have little of the latest material. Your specimens are not bad, and with a little study you can improve your work very materially.

Henry Price, Checotah, Indian Territory.—Specimens very creditable and neat, as a whole. We reproduce one of your note-heads, example "A." This heading is badly proportioned, being due, in a great measure, to the wide panel. This panel should be four picas narrower, and a more suitable type should have been employed for the name.

Jackson Quick Printing Company, Waterbury, Connecticut.—Your statement heading is decidedly unique, artistic and attractive. We reproduce it, specimen No. 4. The outside panel rules, together with the parallel vertical rules connecting therewith and the horizontal rules beneath the heading, were printed in red. The inside rules of top panel were printed in light green, while the cut, reading matter and vertical rules below were in bottle green. Were we to suggest an improvement, it would be to strengthen the firm name by printing same in red. We believe this would clarify the heading and add to its appearance and forcefulness. The presswork is faultless.

Howard B. Douglass, New Haven, Connecticut.—Neatness, effective and unique display, together with excellent presswork, make your specimens attractive and artistic.

Jay Crawford, Shenandoah, Iowa.—We reproduce your envelope corners, specimens Nos. 5 and 6. They are well designed, and up to date. The No. 5 specimen would have a more simplified appearance had the vertical rules joining



No. 5.

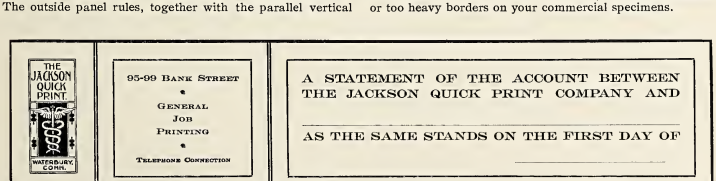
the panel at top and bottom been omitted. The same is also true of the two "buckshot" at the right of the No. 6 specimen. The result does not justify the outlay of time necessary in the composition. Of course we realize that this



No. 6.

may seem a small matter, but we do not believe spending a minute of time that is not necessary on any piece of composition. Besides, your envelope corners would have had a cleaner-cut appearance, as well as a more dignified one, had the rules and dots above referred to been omitted.

James H. Berry, Ferndale, California.—Taken as a whole, your specimens are very creditable, and you have made decided improvements over reprint copies. There are some things which you should avoid. Do not employ diagonal display lines; be careful not to use too many ornaments or too heavy borders on your commercial specimens.



No. 4.

Amos A. Runkle, Denison, Iowa.—We reproduce your letter-head, specimen No. 7. It is very forcefully displayed. There is a fault in the spacing of the main display line which could have been in a measure remedied by the omission of the comma and placing the space thus gained between the

words where most needed. As it now appears the lower-case letters stand too far away from the capitals of the first and last words. This is a bad feature and should always be avoided by letter-spacing. One size smaller initial capitals would have been better to use. This letter-head is artistic as to design and fully up to date.

E. F. BACHELLER, Lynn, Massachusetts. — Your reset bill-head is much better than the reprint copy. We have a few criticisms to make. "To" and "Dr." are too prominent.

FINE Book and Job Printing a Specialty. Commercial Work of All Kinds Especially Solicited.

The Denison Review,

MEYERS & TUCKER, Publishers.

THE Best and Most Popular Medium For Advertising. Only Paper in Iowa on a Cash Basis.

No. 7.

W. E. CARPENTER, Watertown, South Dakota. — The greatest lesson you have to learn is the harmony of the different type faces which must enter into your compositions. We reproduce one of your faulty specimens, "E," in order to illustrate the point in view. The "Grand Opening" display line should have been set in some other type, Engravers' Roman or type of similar cut to that employed for "South Dakota School." In selecting type for display lines to be used in conjunction, be careful to make your selections so that the general contour of the letters are similar or in harmony with each other. A plain rule border would have been preferable to the fancy metal border. Some of your specimens are very creditable. But we prefer to point out your weakness in display rather than to speak of the ones on which no criticisms can be made.

The firm name should be more prominent than the business engaged in. The Flame border should have been omitted because it is so much heavier face than the type employed in conjunction that it detracts from the reading matter. Then the balance is not good. It is almost impossible to secure a good balance on the "right-and-left-hand" flush style. We reproduce both specimens. "D" shows the reset heading and "C" the copy.

ROY ANDERSON, Greenville, Texas.— The Scott cards are both good. Taken as a whole, your specimens are neat and creditable. We reproduce your Southern Hotel note-head, example "B." While this heading is neat and well balanced,

Eberhard Skirting,
Manilla Soriets,
Navajo Blankets.

Band Made Bits and Spurs.
Mail Orders Solicited

E. FAUNTLEROY,
Dealer in Hand Made
Saddles and Harness.
Cattlemen's Supplies a Specialty
Muskogee, Ind. Ter., 1900.

"A"

THE LEADING DOLLAR A DAY HOUSE IN THE CITY.

SOUTHERN HOTEL,
L. B. MASSAY,
PROPRIETOR.
214 West Washington Street. Convenient to Business Portion.
Greenville, Tex., 190

"B"



Lynn, Mass., 189
M
To H. Goldberg, Dr.
Custom Tailor.
Foreign and Domestic Woolens constantly on hand.
10 CENTRAL SQUARE, Room 5, Fuller Building.
Ladies' Tailoring a Specialty.

"C"

PROGRAMME:
* * *
Grand
Opening
OF THE
South Dakota School
FOR THE Blind.
AT
Gary, South Dakota.
March 1st, 1900.
* * *

"E"



Lynn, Mass., 190
M
To H. GOLDBERG, Dr.,
CUSTOM TAILOR - Foreign and Domestic Woolens Constantly on hand
10 CENTRAL SQUARE, Room 5, Fuller Building.
Ladies' Tailoring a Specialty

"D"

SOME GENERAL EXAMPLES OF JOB COMPOSITION.

(See reference to these in the text.)

it has its faults. The name of proprietor is a trifle too prominent. Date line should have been one size smaller. The matter in the panel would have made a better and more attractive appearance had it been set in a plain paragraph with no display, employing 6 or 8 point roman, and starting it with a small, plain initial letter of the same face employed for the paragraph. We would place the paragraph at the top of panel, and employ a suitable simple ornament underneath.

TORONTO TYPE FOUNDRY JOB CONTEST.—The following circular letter sent out by the Northwestern Branch of the Toronto Type Foundry Company, Winnipeg, Manitoba, to country printers, is self-explanatory:

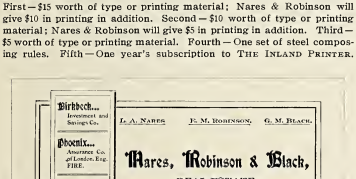
The success of our former effort in the job contest fully warrants us in the belief that a second contest will not only be interesting but instructive. In the first contest the field was open to all job printers, city and country alike. Some of the city offices being more extensively equipped than most country offices, gave the city printers an advantage. This contest will be confined entirely to country offices. We propose to give prizes as follows, for the best job set up from copy enclosed: First—$15 worth of type or printing material; Nares & Robinson will give $10 in printing in addition. Second—$10 worth of type or printing material; Nares & Robinson will give $5 in printing in addition. Third—$5 worth of type or printing material. Fourth—One set of steel composing rules. Fifth—One year's subscription to THE INLAND PRINTER. Rules governing the contest: First—Copy must be followed strictly, excepting that the words Investment and Savings can be shortened to Inv. and Savs., and Assurance to Assce., England to Eng., Canada to Can., and Company to Co. Punctuation to be done by the contestant. Second—Composition and Presswork to be considered in the award. Third—White 4-ply stock must be used. Fourth—The card must be exact size of card on which copy is printed. Fifth—The job must be printed in one solid color. Sixth—Each contestant must furnish fifty samples, and all samples must reach us by March 20, with full name and address. The awarding of the prizes will be left to Ed S. Ralph, job critic of THE INLAND PRINTER. Each contestant will receive a complete set of all samples submitted.

The following is the copy for the card:

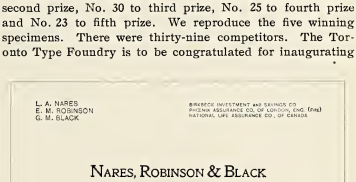
L. A. Nares, E. M. Robinson, G. M. Black, Nares, Robinson & Black, Real estate loan and insurance agency; bank of Hamilton Chambers, Winnipeg, Man., Birbeck Investment and Savings Company; Phoenix Assurance company, of London, England, fire; National life assurance company, of Canada; trust funds to loan, farm and city property for sale.

Ed. Note.— The above is copy for card. Read carefully the rules governing the contest.

We find that No. 31 is entitled to first prize, No. 37 to second prize, No. 30 to third prize, No. 25 to fourth prize and No. 23 to fifth prize. We reproduce the five winning specimens. There were thirty-nine competitors. The Toronto Type Foundry is to be congratulated for inaugurating the contest and the country printers of Canada have reason to be satisfied with their work and the intelligent manner in which the cards were displayed.



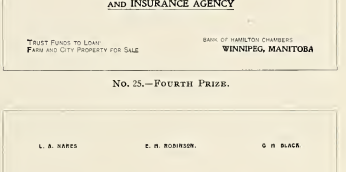
No. 31.—FIRST PRIZE.



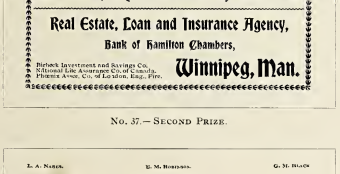
No. 25.—FOURTH PRIZE.



No. 37.—SECOND PRIZE.



No. 23.—FIFTH PRIZE.



No. 30.—THIRD PRIZE.

HOME-MADE SORT CABINETS.—Mr. T. B. Brown offers the following suggestions for making a very handy and useful cabinet in which to keep sorts of body letter. Suggestions of such a practical nature as those by Mr. Brown are always helpful. We hope that other readers will follow his example and send such suggestions as they have found useful and practical: What to do with sorts for fonts of body letter is sometimes a perplexing problem. I offer the following suggestion for a home-made sort cabinet, within the reach of country printers and good enough for many city offices. Purchase five pine boards, each 8 inches wide, 5 feet long,

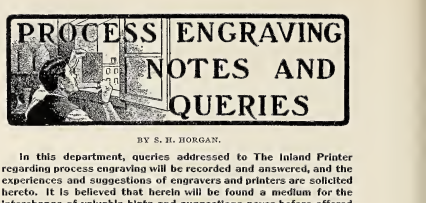
⅞ of an inch thick, planed smooth on both sides; also two boards 8 inches wide and 23½ inches long. Then direct the carpenter to get out 152 strips, each ½ by ⅞ by 8 inches. The strips can be made ½ by ⅞, and four or five feet long—any length—and you can cut these long strips up into 8-inch lengths with your own saw and miter-box. Get all the empty cigar boxes you can. You will need seventy-two boxes, and they should be all of one size for one cabinet, and all the boxes should have lids on. The size of the box used in making the cabinet here described is 2½ by 4¾ by 8 inches, outside measurement. Any size box can be used, but the outside dimensions of the box selected must be the basis on which the cabinet is built. The writer has constructed half a dozen of these cabinets, some containing boxes a little larger than the size here given, but the boxes in each cabinet are the same size. It is desirable to put a few extra nails in the boxes, sometimes, to strengthen them, and if the lids are loose a strip of muslin pasted over the back will make a perfect hinge. The boxes must have lids on to keep out dust and dirt. Having got the boards and strips, proceed to nail the strips on the long boards, narrow edge down, beginning flush at one end of the board and spacing them 2⅛ inches apart, putting nineteen strips on each board. Nail strips on both sides of three of the long boards, taking special care to "justify" them so they will align across when the five boards are stood together on end. Two of the boards will have strips on only one side, the strips facing each other. Nail the two short boards across the ends of the five long boards, and board up the back with heavy strawboard, tarboard, or ½-inch lumber, whichever is most convenient or economical. Put in the cigar boxes and your cabinet is complete, except labeling. The boxes when inserted should have one-pica "play" sidewise and up and down. Put the boxes in all one way; that is, insert them so that when drawn out the lids will open to the right. On the exposed ends paste neatly printed labels in large plain type, something like this:

Brevier Roman Lower-case **e.**	Brevier Roman Capital **A.**	Brevier Roman **Periods.**

Begin at the upper left-hand corner of the cabinet with lower-case *a*, following with other letters, down each row from the top, and you will find that the seventy-two boxes accommodate all the lower-case letters, all the points, caps and figures, and all the spaces except 2-em and 3-em quads. In addition to end labels on the boxes I would take a font of 15-line or 20-line wood letter, doric or heavy antique, get proofs of all the lower-case letters, caps and figures, then paste a lower-case *a* on the inside of the lid of the *a* box, and so with all the other boxes. The object of this extra inside label is to interrupt the careless compositor when about to throw sorts into the wrong box.

MICHIGAN NEWSPAPER COLLECTION.

The collection of Michigan dailies which has been collected for the library of the University of Michigan, at Ann Arbor, is nearly complete. It contains a sample copy of every daily paper known to be published in the State. The papers, which number seventy-four, are arranged alphabetically according to place of publication. They will be bound into a single volume, which will be shelved in the newspaper room in the general library. Besides the collection of Michigan dailies, there is being made a collection of the publications of the State. This will include a copy of every paper, magazine or bulletin published with regularity. It is hoped that this collection can be completed before the close of the present year. It will contain in the neighborhood of eight hundred newspapers, magazines and bulletins, and will be a valuable exhibit of the Michigan publications at the close of the nineteenth century.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound: illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DESIGNS FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers and photo-engravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 6 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

THE OFFICIAL ENGRAVING OF PRESIDENT MCKINLEY.—The Bureau of Engraving and Printing has completed the steel engraving of President McKinley which will be used on Government securities when the President is no longer living—as the law forbids the use of the portrait of a living official on its documents. The President has an opportunity of seeing now the portrait of himself which posterity will best remember him by. This engraving is a vignette on steel and from it transfers will be made to the steel plates from which the bank notes or other Government securities will be printed.

TRANSFERRING PHOTOGRAPHS TO WOOD.—Mr. Carl Hentschell, of London, in a most interesting lecture on the history of process-engraving, tells of his father's invention for photographing on wood. It was too simple a process to patent, so he kept it secret. Mr. Hentschell thus describes it: He took a photograph, i. e., an albumenized silver print, and pasted the photograph face downward on to the plain boxwood. For pasting he used some special glue of his own; when dry he merely rubbed the paper away with his finger by moistening the same. The paper very easily coming away, the photograph was left on the wood. My father discovered this quite by accident. An old photograph having

become stuck on a wood block, he started rubbing the paper quite absent-mindedly, when he perceived that the albumenized film of silver print remained on the wood.

PHOTOGRAPHING FOR HALF-TONE REPRODUCTION.—R. E. C., Reading, Pennsylvania, writes: "We have in view an order for half-tone work of hardware, etc., to be taken direct from objects. But the fact is we have a Dallmeyer lens for lights; yes, but you can also close up the high lights by increasing the screen distance. So that to increase the definition of your lens you have but to use smaller diaphragms and increase the screen distance. This will, of course, increase the exposure time, though this may not be a serious drawback if the photographing is done out of doors. Another plan is to photograph the hardware first and then



Engraved by The National Engraving Company, 204 Superior street, Cleveland, Ohio.

EMBLEM OF THE CLEVELAND BUSINESS MEN'S CONVENTION LEAGUE.

The Fourth Annual Convention of the National Association of Photo-engravers will be held in Cleveland, July 16, 17 and 18, 1900. A large attendance is expected.

copying only; we can not get even focus on account of the parts that project. Kindly suggest some plan; and if another lens is required, what make would you recommend? A reply through the columns of THE INLAND PRINTER would be greatly appreciated." *Answer.*—If your lens is a rapid rectilinear one, you should not have any trouble with depth of focus providing you use sufficiently small diaphragms in making the half-tone negatives. It might be said that you are obliged to use one very large stop to close up the high make the half-tone negatives from these photographs after they have been properly retouched.

LEARNING PHOTO-ENGRAVING BY MAIL.—W. B. T., Raleigh, North Carolina, writes: "You have been recommended to me as one thoroughly capable of giving instruction in the art of photo-engraving. Can you be induced to give me lessons by mail in that art?" *Answer.*—The belief has been expressed many times in these columns that photo-engraving can not be taught by mail any more than surgery,

dentistry or portrait painting. If the student has all the apparatus and material for photo-engraving at his hands, together with a practical treatise, then he can be helped over difficulties or out of chemical complications in answer to questions by mail, but as to learning to become an up-to-date practical photo-engraver simply by reading, one might as well attempt to learn the art of flying in the same way.

PUBLICATIONS RECEIVED.—"Traite Pratique de Photogravure En Relief Et En Creux," by Leon Vidal. This is a book of 446 pages, condensing from many sources much that has already been printed on photo-engraving in relief and intaglio. Those who read French will find many valuable suggestions in it. It is published in the Gauthier Villars library of scientific books for 6 francs 50 centimes. The *Photo-Era*, of Boston, continues to present photography at its best. The half-tone reproductions are also treated, both in the make-up and printing, in the manner they deserve. The *Photo-Miniature* got behind in its regular appearance, owing to the delay in verifying much of its technical matter. It will be issued promptly hereafter.

ZINC HALF-TONES.—Engraving Company, Coldwater, Michigan, writes: "We noticed in a recent number of your valuable paper a statement in 'Process Notes' column that zinc half-tones were used in your publication quite considerably. We have tried quite a number of formulas, but as yet have failed to find an enamel that worked satisfactorily on zinc without lifting in the etching. If you have a good formula for this we think it would be interesting to many of your readers who are interested in this line of work and we would like to have you publish it." *Answer.*—Enamel formulas have been printed in this column for use on zinc; some have used them successfully, while others have not; it all depends on the application. If enamel is applied to hard zinc the strong nitric acid bath necessary to etch it, together with the repeated washings, will certainly soften the enamel. With pure zinc the blue enamel may not be burned in sufficiently to withstand the weak acid bath required in etching. If perchloride of iron is used on zinc as it is used on copper it would harden the enamel while etching the zinc, and etching with enamel on zinc would be no more difficult than on copper. To prove this, try etching a copper plate with nitric acid and see whether the enamel will hold or not. Some operators treat the developed enamel print with a saturated solution of alum, then use alcohol to remove the water before burning in; they seem to have no trouble in using enamel on zinc.

A NEW ALBUMEN FORMULA FOR HALF-TONE ON ZINC.—For a year or more I have been using fish glue in the albumen solution for half-tone on zinc with excellent results, but hesitated about publishing the formula until assured that others would have like success with it. Mr. W. T. M. Davidson, of the Bolt Court Technical School in London, has been experimenting in the same line, and publishes the formula he has arrived at in the *Process Photogram*, as follows:

Water	10 ounces
Clarified fish glue (Le Page's)	65 minims
Albumen	1 ounce
Bichromate of ammonium	45 grains

Of this new formula Mr. Davidson very truly says: "With the ordinary formula it is somewhat difficult to get up the detail in the shadows, especially if the plate be slightly over-inked or over-printed. Again, the more watery a solution is, the more difficult it is to get the coating free from specks. Experience teaches that the inclusion of the fish glue thickens the coating to such an extent that the specks, which would make clear holes in the print with ordinary albumen, do not show when the new formula is used. The fish glue assists, of course, in the removal of the soluble coating. I don't approve of Mr. Bolton's method of inking the print, so will describe my own. A smooth-skin lithographic roller is used, and just enough of a good lithographic ink to cover a lithographic stone with a transparently thin coating of ink. From this stone the ink is rolled on the print on the zinc until the albumen coating is just hidden from sight. Then the plate is held under a tap of running water, and the print will be found to develop by the slightest touch of a tuft of wet cotton. When the print is developed and washed thoroughly under the tap it is dried, and dusted with the finest quality of powdered dragon's-blood and heated as usual. But one etching in a slightly acid bath is required for the deepest half-tones."

NIEPCE-DAGUERRE, THE FIRST PHOTO-ENGRAVING FIRM. Herewith is presented portraits of the fathers of photo-engraving, as well as photography. Joseph Nicéphore Niepce was born on March 7, 1765, at Châlon-sur-Saône, France. He brought out several mechanical and hydraulic inventions, turning his attention in 1813 to lithography. He discovered that bitumen of Judea was sensitive to light, and in 1822 obtained copies of engravings on tin through its aid. By placing a plate sensitized with bitumen in the camera he obtained, in 1822, the first picture by the action of light in a camera. The exposure was at least ten hours. Louis Jacques Mandé Daguerre was born at Cormeilles, near Paris, in 1789. He was a landscape painter by profession, making



NICÉPHORE NIEPCE.

a name for himself by means of the diorama, into which he introduced many new features in the way of lighting, etc. He used the camera obscura to aid him in drawing the diorama pictures on the canvas and this led him to dream of the possibility of fixing the light images of the camera. It was through the optician Chevalier, in Paris, that Daguerre first heard of the experiments of Niepce. Daguerre wrote to Niepce inquiring what success he had in fixing the image of the camera. Niepce refused to answer. A year later he wrote again and Niepce replied this time, stating, "I have perfected in an important degree my process for engraving on metal." The date of this letter was January 25, 1826. This opened up a correspondence which culminated in a

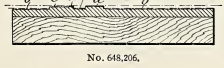
partnership, the provisional agreement for which was dated December 14, 1829. To this firm Niepce was to disclose the secrets of his method of engraving, while Daguerre was to contribute a new camera which he had invented. One paragraph of the agreement reads thus: "When the partners think well to apply the said invention to the process of engraving; that is to say, when they have decided what advantages it may possess which will enable an engraver to make a trial plate, MM. Niepce and Daguerre hereby agree



DAGUERRE, THE INVENTOR OF THE DAGUERREOTYPE.

to select no one but M. Lemaitre for carrying out the same." This M. Lemaitre was the only one to whom Niepce would intrust his plates to be printed, and Lemaitre did publish some really remarkable prints by this first photo-engraving process. Daguerre did not appear satisfied with Niepce's results and went on experimenting on his own account for several years, until he discovered that a silvered plate exposed to the fumes of iodine became exceedingly sensitive to light. This was the first step in photography, but Niepce did not live to know how important the discovery was, for he died July 3, 1833. It was not until 1837 that the daguerre was so far perfected that its inventor, together with Isodore Niepce, the son of his late partner, who had inherited his father's share in the discovery, attempted to form a stock company to operate the process. On March 15, 1838, the subscription books were opened, but the capitalists were incredulous. Daguerre then turned to the French government for aid with the result, after much negotiation, that a bill passed the French Chamber granting Daguerre a life pension of $1,200 a year and to Isodore Niepce a life pension of $800 a year in exchange for the secret of the daguerreotype process, which the government was to give free to the world. August 10, 1839, was the day fixed for the public reading of a description of the process. On that day all the approaches to the Academy of Sciences were thronged with the artists, literary and scientific men of Paris. The artists were the most interested, for it seemed to them that the new art was going to be the death-blow of theirs. Paul Delaroche, the great painter of that time, secured a daguerreotype plate from Daguerre and showed it to every one he met, exclaiming: "Painting is dead from this day!" That photography has not worked any injury to real art we all know, but few of us stop to think that photography is after all the daughter of photo-engraving.

PATENT.— George R. Hilyard, of London, England, has recently patented in the United States, as No. 648,206, a process by which a zinc plate may be etched away in the whites, *b*, so as to be suitable for typographic printing. His method consists in treating the plates after the design has been transferred in the required positions and the work has been placed under acid-resist by first biting out the plate to



No. 648,206.

a slight depth, then applying thereon a thin coating of a tacky substance such as a lithographic varnish, and in then submitting the plate to the action of a biting or etching solution, which is allowed to eat away the whites to a state of rottenness, producing a needle-pointed surface.

FAKE WRITE-UPS.

The attention of members of the Chicago Trade Press Association has recently been called to the scheme of certain unprincipled individuals who solicit advertising "puffs" to be published free in sheets for which large circulations are claimed, a certain number of copies to be purchased by the firms ordering the write-ups. Several houses advertising with legitimate trade papers having been solicited, some of whom went into the scheme, request was made to investigate the methods of these fake papers. A committee appointed in February has, after thorough investigation, made the following report, which was adopted at the meeting of the Chicago Trade Press Association held on April 26:

At a recent meeting of the Chicago Trade Press Association, an organization whose membership comprises the most influential trade journals in the West, it was determined to take some action to protect manufacturing and mercantile firms from the depredation of the "fake write-up men."

A number of alleged trade journals, several of them being printed in the Southern States, send out thousands of circular letters to merchants and manufacturers, enclosing proofs of ingeniously prepared write-ups. Each person to whom a letter is directed is led to believe that he has been selected because of the prominence of his firm. The men whom it is sought to victimize are informed that no charge will be made for the printing of this complimentary notice, but that sample copies will be sold at 15 cents per copy, or at 8 cents per copy in thousand lots. These journals have no legitimate standing in the community, and represent nothing except the desire of their managers to extort money from business men. The circular letters are so shrewdly worded and the office of publication is usually so far removed from the persons to whom the letters are sent, that many firms have been victimized. Almost every department of industry is represented by one or more reputable journals, and the manufacturers and business men generally are advised to communicate with publishers of whom they have some knowledge before being led into fake schemes.

The several papers comprising the membership of the Chicago Trade Press Association have agreed to print this statement with a view of protecting their patrons, and business men generally, from loss through such deception.

Advertisers are cautioned against adopting such methods of "publicity" as are offered by these people. The circulation of the papers is unknown and the results extremely uncertain. The safe plan is to stick to the legitimate trade publications for any advertising that may be needed. It may seem a little more expensive on the start, but will be found the most economical and satisfactory in the long run.

DESIGNERS AND ENGRAVERS OF TYPE.

BY WILLIAM E. LOY.

NO. XXVIII — BERNE NADALL.

THE subject of this sketch was born in Louisville, Kentucky, February 28, 1869, and when but four years old manifested a talent for art. His mother was an artist of the French school, and no doubt it is to her teaching and example that the early development of his artistic temperament is due. The talent was carefully cultivated until the death of the mother, when he was placed under the instruction of H. Clay Woolford, a prominent artist of the South; but for some reason they were not harmonious, and he made little progress. Two years later Mr. Nadall began studying with Al. Legras, a classmate of the famous Carl Brenner, and from that time he made rapid progress. He afterward went to the Louisville School of Design for a term, and in less than a year he was working for the Louisville daily papers, the *Post*, the *Daily Commercial* and others. It was during his connection with the *Post* that he cartooned the "Newman Ward Granite Steal," an exposé of a swindle on the city, and the result was a suit for damages in the sum of $200,000 against his paper. As a consequence, he left Louisville for Chicago, where he was employed for a time in designing and decorating, and his services were soon sought by printers and publishers. During this period he did good work in designing initials, head and tail pieces, page ornaments and titles, until he finally found congenial work for Barnhart Brothers & Spindler, the Great Western Type Foundry, of Chicago. This proved an incentive to greater exertion and closer study, and he soon determined to go abroad to make a careful study of design in its application to the typefounder's needs. He first went to Birmingham, England, the great industrial center, where every facility is afforded the student, and afterward he spent some months in Paris. Later he returned to Birmingham and applied himself diligently. He went abroad at the end of 1896, and with the exception of a brief visit to Chicago and his old home in the early part of 1899, he has remained continuously at work. Besides devoting a large part of his time to study, he has found employment for the remaining portion in designing type faces and ornaments for English typefounders. In this capacity he has not only had an opportunity to improve his art sense of the best features of the type face to be made, but he has gained a general knowledge of the possibilities and limitations of the typefounding business. Experience of this sort can only be to his ultimate advantage, and must result in reaching the front rank of designers, because it is backed by great energy and persistence.



BERNE NADALL.

Of Mr. Nadall's productions in England, American printers have not had an opportunity to judge, as there is very little type of English manufacture which finds its way into their offices. He is yet a young man, and really has his reputation to make, but he is bound to make it. The work he did for Barnhart Brothers & Spindler was not extensive, but showed an originality of treatment and a latent talent in letter designing which give promise of better things. For this firm he designed a considerable number of borders and ornaments, all of which have met with a hearty reception from printers. His principal type designs are Mazarin, Mazarin Italic, Fifteenth Century, Tell Text and a lightface type of pleasing design known as Nadall. This latter was probably cut lighter than the designer intended, and its usefulness thus somewhat impaired, as it has not been found durable at the press.

Mr. Nadall has not yet signified his intention of returning to America, but the time has nearly expired which he alloted himself for study, and his return may be expected at any time.

A USEFUL APPLIANCE.

A useful little invention for use in the printing-office has been patented by Mr. A. C. Fowler, says the *British and Colonial Printer and Stationer*, and is intended for the assistance of the display compositor by providing him with a level surface on which may be built up jobs that would be awkward to handle on a sloping galley. It consists of an iron clamp that fixes to front edge of the lower-case; attached to the clamp there is a sliding piece with crosstop, that may be fixed by means of a screw at any desired elevation above the frame. On this crosspiece the front edge of a galley may be rested, and so give a level surface on which making up can be done. It may be attached to any sort of composing frame, and by a half-turn of thumb-screw the galley, or case, can be raised to a horizontal position, thus greatly facilitating the composition of borders, ornate work, curved and diagonal lines, etc. It is immediately adjustable for all sizes and styles of galleys, cases and frames. To artistic printers it should prove an article of service, saving, as it does, considerable time and space, together with the many advantages derived from being able to build up and complete work entirely on the composing frame. In offices where space is a consideration it will be useful for the laying up of forms, correcting tables, prices current, etc., on the frame instead of the stone.



BOOK-PLATE.
Drawn by Isaac Morgan, Chicago.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

Peck's Sun, which rose for the second time a few months ago, has again set.

HOMER, Michigan, has a youthful editor, seven years of age, who is publishing the *Small Paul Gazette*.

CALIFORNIA'S law requiring all newspaper items to be signed by the writer, has been declared invalid.

EMMETSBURG (Iowa) *Democrat*. — Neat ads., careful make-up and good presswork are all prominent features of the *Democrat*.

THE plant of the St. Louis *Chronicle* was destroyed by fire on April 21, involving a loss of $50,000; insurance, $21,000.

THE Easter number of the Stanley (Wis.) *Republican* contained a large number of very nice half-tones and was enclosed in a nicely illuminated cover.

SAN FRANCISCO has a new daily, *Chung Say Yat Po*, with Ng Poon Chew as editor. It starts with about one thousand subscribers, and a large advertising patronage.

DODD CITY (Texas) *News*.— It seems unnecessary to cut up your pages with position ads., particularly the first. A better quality of paper, run dry, is advisable. The ad. of Organ & Biggs is your best.

Gallia Times, Gallipolis, Ohio.—The *Times*, which was criticised in April, 1899, still keeps up its full news reports, which are attractively presented. The grading of short items would be an improvement. Ads. are excellent.

ABOUT forty members of the Minnesota Home Print Association met in St. Paul last month and decided to raise advertising rates, the new schedule being based on circulation. All foreign business will be handled through a central office.

MIDLAND (Mich.) *Sun*.—A nicely made up and well-printed paper. Two or three more leads between the last part of the display heads and the body of the matter is advisable. Ads. are well handled, that of Reardon deserving particular mention.

GEORGE S. ZIEGLER, Hanover (Pa.) *Record*.— Considering the amount of matter in H. Long & Son's ad. your display is very good; in fact, it looks much better than it would without rule or border. It is not well enough printed to be reproduced.

EDWARD W. STUTES, Spokane, Washington.— There are no weak ads. among the large number you send. All are well balanced and excellent judgment is shown in the choice of type, the half-page ad. of "Suretocuru" being particularly effective. It might be considered a reflection on the business of some saloonkeepers if you always enclosed their ads. in an undertaker's border.

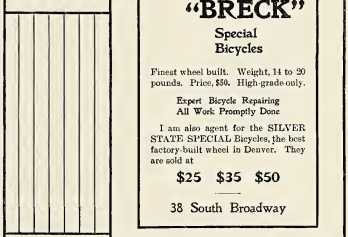
SALEM (N. J.) *Sunbeam*.—A number of the ads., particularly that of Steiner, show too much sameness, and the paper needs some three or four line heads on the first page, and more double heads all through. There is plenty of news, well written and well printed.

WINIFRED D. WHEATON, Stillwater (Minn.) *Gazette*.— Good ad. display is the most noticeable feature of your paper. Care should be taken to have plate columns even at the top, about six points from head rules. Sandwiched readers spoil an otherwise good make-up.

C. D. SCHOONMAKER, McHenry (Ill.) *Plaindealer*.—The ads. in the Easter number are exceptionally well displayed, and the make-up of the home-print pages is practically perfect. The 12-point italic, as used for "Neighboring News as Chronicled by our Able Corps of Correspondents," is not sufficiently prominent to make good head lines.

H. H. MCILROY, *Reformatory Record*, Huntingdon, Pennsylvania.— The two-color work on the Easter number of the *Record*, and the entire production, is very creditable, especially so when it is considered that the work was accomplished by inmates with sixteen months' or less experience. Where a double rule is used, the heavy line should always appear at the top. This is the only criticism I have to offer.

DELAVAN W. GEE, Denver (Colo.) *Citizen*.— Your paper deserves the praise given it in the April number. The ad. of J. O. Breckenridge is very good and is reproduced herewith (No. 1). There is a little too much rule used and the ad. would have looked better if the six parallel rules in the



No. 1.

panel on the left had been omitted and a small cut or ornament substituted. I will call attention to the fact that the *Citizen* uses nothing but two-point rule as border for ads., every alternate ad. being enclosed, giving a striking effect. Send a couple of stamps to Mr. Gee and secure a copy.

EUGENE C. PETRIE, Grand Junction, Colorado.— Your ads. are not bad for the first attempt. Your greatest fault is a failure to realize which lines are most important. In the ad. of the Boston Shoe Store, "Statuary Photo Free" should have been the most prominent, and "Expressman" should have been brought out more in that of J. W. Dodgion. In

nearly every instance you give the firm name too much prominence; that of Gourley's Furniture House is an exception and is your best.

EDWARDSVILLE (Ill.) *Spectator*.—Aside from the need of a more prominent letter for the second and third parts of the display heads there is little to criticise in the *Spectator*. Local and county news is well covered and advertising neatly displayed. A little more impression and ink is advisable.

J. A. RUGABER, Chicago, writes: "I enclose an ad., two and one-half inches double column, which I think would make good copy for an ad.-setting contest. It could probably be displayed better in single column, but I think it would be difficult to make a neat ad. in either size. Would the ad. have looked better if I had displayed it more, or how would you suggest it be set?" *Answer*.—We have had several of these complicated ads. in contests and think the next will be somewhat plainer, so I have produced it herewith

W. D. BOBSIN

THE LEADING GROCER

2383 MILWAUKEE AVE.

NEAR DIVERSEY.

Everything that the most fastidious may desire for their table;
All the delicacies of the season:
Luscious berries from the south; fresh vegetables of all kinds, from the
Exclusive and aristocratic cucumber, down to the pungent and plebian onion;
Fruits of every description, sweet and wholesome;
All varieties of health food; superior tea and fragrant coffee;
Butter and cheese, direct from the creamery;
Eggs that still revel in the innocence and bloom of youth;
Choicest of high grade flour, and a great variety of canned goods,
May be obtained at Bobsin's, the Avondale Leader,
At prices that cannot be duplicated.
Prompt delivery—quick service—courteous and obliging attendants.

No. 2.

(No. 2) and will offer a few suggestions. The matter you have displayed would be better at the bottom, as it was originally written, and a little less prominent. For the principal display use "Everything that the most fastidious may desire for their table"; secondary, "All the delicacies of the season," and "Prompt delivery, quick service, courteous and obliging attendants." The balance small.

AURORA (Iowa) *Observer*.—The ad. man on the *Observer* has the right idea of attractive display. There is only one tendency that it might be well to check—the running too close together of lines grouped. This is marked in the ad. of Thomas Brothers, where one lead more in each of the five groups would have been an improvement, and particularly in the five lines at the bottom. A little more impression is advisable.

COHOCTON (N. Y.) *Index*.—When the *Index* was commented upon, in July of last year, special mention was made of the large amount of local news it carried, and this feature is even more in evidence in the later issues. The half-column of plate matter is a disfigurement—it would pay to reset this unless you have occasion to use more. The items run in the margin, while they are a novelty, do not add to the neat appearance of the paper.

CONTEST No. 7.—The business card used for Contest No. 7 proved very popular. On May 1, the day of closing, there were 206 specimens entered, including some very neat cards. Immediately after the close three sets of specimens were sent to Ed S. Ralph, editor "Notes on Job Composition," Springfield, Ohio, who will act as one of the judges, and who informs me that B. H. Winters, president and treasurer of the Winters Company, and B. F. Johnson, both of Springfield, have consented to act with him. The contestants may rest assured that an impartial and able decision will be reached, and it is confidently expected that everything will be complete for a full announcement in THE INLAND PRINTER for July.

ON the occasion of its first anniversary the *Star of Hope*, published from Sing Sing (N. Y.) State Prison, issued a souvenir number of more than passing excellence. The entire contents and mechanical production show marked abilities on the part of those who furnished brain and brawn for the work, all of whom were inmates of the prison, and demonstrates that some of the best printers and editors are confined within the walls of Sing Sing.

ROCHELLE (Ill.) *Independent*.—There is a marked improvement in the *Independent* since it was criticised in October last. Some of the ads. are too crowded and too profusely ornamented, but still some good effects are shown. That of Frazer in two colors is very creditable, the picture-frame effect, using six borders in combination, being quite remarkable, although such work is not as a rule advisable. The presswork is good, but the make-up could be greatly improved by abolishing the sandwiched readers, or by at least confining them to the last page.

W. D. W. WRITES: "Should like your opinion as to the number of men necessary to set eight columns of ads. every week (sometimes twice a week), besides occasional changes for other advertisers, make up daily (four pages) and weekly (eight pages), oversee four girl compositors, run copy, distribute all dead ads., and attend to the general duties of a foreman." *Answer*.—There is too much work on such a paper for one man and a boy, though perhaps not quite enough to keep two men and a boy busy all the time. A "two-thirder" in place of the second man would about fill the bill.

OLD FRIEND'S EDITION.—The Shenandoah (Iowa) *Sentinel* hit upon a novel and interesting plan of publishing an "Old Friend's Edition," and sent a letter to all its subscribers who formerly lived in Page and Fremont counties, and are now residing elsewhere, which reads as follows:

DEAR FRIEND.—The readers of the *Sentinel* would like to read something from their old friends who have left Page and Fremont counties and are now residing elsewhere. We would like to secure from each one a short letter for publication. Will you not sit right down now and write us, where you are now living, what you are doing, how you like the country or town where you are living? How does the weather, crop and business conditions compare with southwestern Iowa? Add anything else that would be of general interest. If you are not accustomed to writing for the press, write anything, and we will dress up the letter for publication. Do not write a long letter, but write something right away. You will be paid for the trouble by reading what the others write.

Respectfully,

THE SENTINEL.

About one-third of those receiving the letters responded, and their letters appeared in the *Sentinel* of May 4.

PRAISES ITS TOWN.—The following letter from one of the Cunningham Company, proprietors of the Greenup (Ill.) *Press*, is a sample of those which are frequently sent to this department, and shows the commendable enterprise of a wide-awake paper:

O. F. Byxbee, Scranton, Pennsylvania; GREENUP, ILL., May 4, 1900.

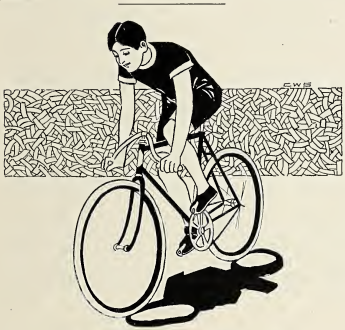
DEAR SIR.—We send you by this mail three recent copies of the *Press* for criticism. We are firmly of the belief that a newspaper's appearance should be creditable to the town it represents. When we pick up a paper we generally mentally gauge the town it hails from by the impression the paper makes on our minds. We would like to ask you candidly what your opinion of Greenup would be if you judged it by the *Press*. Greenup is a town of about one thousand souls. People "up north" call this Egypt and say the country is poor, but we go on blowing the bugle and singing

the praises of Greenup and her good people, and giving them the best paper we know how for $1 a year. We want to thank you for the candid criticisms you have made on the *Press* in the past. They did us good, as improvements in the paper testify. Your compliments encourage us and your criticisms probe us to better works. With best wishes,

Very respectfully yours,
W. H. CUNNINGHAM.

From the appearance of the *Press* and its contents one would readily imagine that Greenup was a town of five thousand people, progressive and up to date in every way. Indeed it could hardly be otherwise with its home paper continually urging and aiding in improvements. The *Press* has recently added an electric motor to its equipment and is justly proud of the fact.

GEORGE P. SWAIN, East Providence, Rhode Island, writes: "Kindly drop out that 'half-a-point-for-errors-found' rule in your next contest—unless you wish to make these proofreading contests also. I'll wager that a majority of the contestants would side with me on the question. A typographical error may be a blemish to the finished work, but surely does not detract from the artistic ability of the compositor." *Answer.*—You have precisely the right view of the matter. This rule was inserted out of deference to a number of the contestants who have written, after the successful specimens have been reproduced, pointing out defects. The only point in favor of the rule, so far as it affects the work of the compositor, is that it places a small premium on clean proofs.



DRAWN BY C. W. STAYMAN, SPRINGFIELD, OHIO.

RULES OF CORRESPONDENCE.

Mr. J. Lee Burbank, of the firm of Burbank & Co., Watsonville, California, sends the following verses, saying that, while they are a little Calvinistic, they will strike a responsive chord in the hearts of all printers:

RETRIBUTION.

In Saltpeter avenue, close to the Pit,
Where the vitriol reservoirs sputter and spit,
There's a bed on a griddle that never gets damp,
Prepared for the chap who encloses no stamp.

At the Molten Hotel, in Sulphuric Glade,
Where the temperature's nine-ninety-eight in the shade,
There's a thrice-heated chamber, dug out with a scraper,
For the fellow who writes on both sides of the paper.

Where the billows of brimstone delightfully roar,
And the geysers their seething, red cataracts pour,
There's a blistering bath in a caldron of flame,
For the chump who neglected to sign his name.

—*Joe Lincoln, in L. A. W. Bulletin.*



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job printers, and much information not hitherto accessible. $1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

A CASE OF HARD ROLLERS.—Harry Witcomb, Bloomington, Wisconsin, writes: "Will you please inform me how to soften a summer roller grown hard during the winter?" *Answer.*—The only way to soften a hard roller is to remelt it and remold after adding a small quantity of glycerin. We advise you to get new rollers.

A QUESTION OF WAGES.—A communication has been received from Minneapolis, Minnesota, in regard to wages to be paid to an unusually bright boy. THE INLAND PRINTER can not decide wage questions. Wages should be paid in proportion to work done. Good work should be encouraged by payment of *good* wages.

PRINTING IN GOLD AND COLORS.—Mr. Charles Boll, of Bloomington, Illinois, sends a specimen of three-color work with gold embossed border, and asks if the embossed border should be done first or last. *Answer.*—Print and bronze border first, and after carefully dusting off superfluous bronze, print in order the yellow, red and blue. When the work is absolutely dry emboss it.

WASHINGTON HAND PRESS WITH AUTOMATIC DELIVERY. The Press Printing Company, of Lawrenceburg, Indiana, asks information regarding a Washington hand press with automatic delivery, on which eight hundred papers an hour could be printed, an old "tourist" having informed them of one invented by a man named Sinkhorn. On the authority of one of the oldest press builders of the country we believe that no such press is or ever was in existence, and it is hard to conceive of a Washington hand press printing eight hundred papers per hour under any conditions. The "tourist" probably saw an old style Adams press.

CYLINDER PRESS FOR NEWSPAPER AND JOB WORK.—A Royersford, Pennsylvania, printer, asks what make cylinder press would be best for a seven-column newspaper and for cuts and job-work. It would seem to the writer that a drum is the simplest style of cylinder press which you could expect good job-work from. A drum cylinder is less difficult to operate than some of the late two-revolution presses, but is a little too slow for most down-to-date printers. As to

prices, would advise you to consult dealers. Prices of secondhand presses vary much. If you have trade to warrant it, you should get a two-revolution, four-roller cylinder press, and a first-class pressman to operate it.

WEAR IN CAM WHEEL.—A correspondent from Bloomington, Illinois, says: "I have in my charge a Challenge quarter-medium, a fine press, but when the platen is up has a jarring rattle that is quite annoying." *Answer.*—We believe the trouble is in the rocker cam, which the correspondent says is worn flat. If the cam is worn flat on one side, it is because it does not turn. See to it that the pin is kept well oiled, and that the outside of cam and the cam way is lubricated just enough to prevent undue friction. If the cam is already too much worn, have it replaced; then follow this advice and we believe you will have no more trouble.

WORKING RULE DESIGNS.—G. E. D. writes: "I am bothered to a great extent in having miters meet accurately in printed sheet, while the same appears to meet as even as they can be made to in form. The pressman says he can't bring the corners up, and an otherwise good piece of printing is marred by the horrid-looking holes in corners and other places where rules meet." *Answer.*—The writer has had a little of the same trouble, and has invariably found the trouble to be in the mitering of the rules. If miters are not true, one rule will be forced by the lock-up to stand a trifle higher than the joining rule, and thus bear off rollers and impression, causing a white spot. This can be overcome by the judicious use of a fine file.

WASHING CUTS AND WOOD TYPE WITH LYE.—M. E. Dickerson, editor *Shelby News*, writes: "In order to settle a dispute will you kindly inform us what you think of a man who would take a full-page form containing numerous cuts and lines of wood type and wash the same with lye, after which rinse the form with a liberal supply of water. Is it right? and would a person who pretends to be a printer do such a thing?" *Answer.*—We think the person "who pretends to be a printer" and washes a form containing cuts mounted on wood and wood type with lye is sadly lacking in good horse sense. Lye is an excellent type wash, but the proper time to use it is after removing cuts and wood type from the form. It is still better to place type on a galley and then wash it, thus the lye will get between lines and cut dirt loose from shoulder of type, making it more true and aiding the compositor in justification.

IMPERFECT UNDERLAYS.—Charles F. Berger, of Baltimore, Maryland, wishes to know why spaces and leads work up in type forms containing half-tone cuts, and claiming that the form is properly justified, believes the cause to be in the underlay used by the pressman. He also asks if it is necessary to mount half-tone cuts on metal. *Answer.*—No underlay should be placed under a block of any kind except to make it type-high, and should be perfectly flat. If other underlay is necessary it should be placed between the plate and the block. Underlay, other than flat, will cause cut to rock under impression of the cylinder. A block warped or otherwise untrue will cause spaces to work up. It will pay for the pressman to examine cuts before making ready; however, it would be to the employer's interest to have this done in the composing-room. It is a decided advantage to a pressman to have cuts mounted on metal bases, but the expense prohibits this, except when especially fine results are required.



Photo by T. H. Lindsey.

VIEW OF ASHEVILLE, NORTH CAROLINA, FROM SUNSET DRIVE.

COMMON-SENSE PERFORATORS.—H. P. B., of Harrisburg, Pennsylvania, wishes to know how to avoid trouble in the use of Common-sense perforators. He writes: "In the shop in which I am employed we use three such perforators on a Century press. We have little or no trouble on work with a large or medium-sized stub, but when we perforate close to the edge, say within one-half or three-fourths of an inch, it seems impossible to make it perfectly straight with the edge of the sheet." *Answer.*—The perforator to which our correspondent alludes is a small wheel and holder fastened to the upper band rod of a cylinder press, and perforates the sheet before printing. In the position in which this attachment is used there is nothing to hold the sheet against the cylinder, as the bands do not catch it until it passes that point; this allows the sheet to swing or draw out of line.

This is the cause of the trouble. We would suggest making an attachment that can be fastened just above the perforating wheel to hold the sheet firmly against the cylinder while it is being perforated. Tin or binders' board will answer the purpose nicely.

COLOR-PRINTING. — H. L. Shryock, Zanesville, Ohio, writes: "Enclosed find a specimen of design sheets, of which we have a good many to print. There are a great variety of shades and colors on the various designs. Now we have not had very much experience in mixing colors, and frequently lose the time of a press and a day's time in getting the desired shade, as the ink does not always print what it looks like it would. Would Earhart's 'Color Printer' do us any good? We have to work the tint-block on a Jones Gordon with a fountain, and find that the solid parts print lighter than that opposite the openings in the plates. How can this be remedied?" *Answer.*— The specimen referred to has not come to hand. Earhart's "Color Printer" will teach you the theory of mixing colors; however, it requires considerable judgment and experience to be able to match shades. The "Color Printer" should be in every printing-office. In regard to the uneven inking, the trouble lies entirely in the rollers. This can be partly overcome in make-ready, but double rolling would be more satisfactory.

SOFT PACKING VS. HARD PACKING.— J. Bruce Hess, Mannington, West Virginia, writes: "In the department of 'Press Queries' I have noticed hard packing for half-tones invariably recommended. Now we mail you a press-proof of a half-tone worked with soft packing, and one of the same with hard packing. We think the difference is in favor of the soft packing. We do not claim a great deal of merit for either job, but think the difference will warrant the assertion that soft packing is sometimes advisable." *Answer.*— Of the two specimens submitted the one worked with soft packing is superior to the one on which hard packing was used, but neither one is a good specimen of half-tone work. The reason that soft packing was better in your case was because it did away with the necessity of correct overlaying by bringing the cut up flat. If with the hard packing a correct overlay had been used, the results obtained would have been far superior to those which were obtained by the use of soft packing. Hard packing is the best for superior results, although soft packing may be quicker and easier.

A USEFUL CONTRIVANCE. — John Romer, of Boston, Massachusetts, sends the following: "I respectfully submit the following simple contrivance for the benefit of pressmen: Take a sheet of binder's cardboard about twelve inches one way and width of cylinder the other way, and lace two layers of soft cotton cloth at one end, and hang them inside the cylinder bands. It will serve the following purposes: First, it will wipe all the dust and particles off the surface of the paper, making it possible to run a clean job of half-tones without the cuts filling up with spots. Second, it will positively remove and prevent buckling or wrinkling on all kinds of paper, even tissue and thin papers, and stop it on jobs that have border rules around them. Third, it assists the register on all papers that are wavy, by making them lay out flat on the cylinder (in this case the grippers should be very close to the guides on both sides); and, fourth, it can be used on coated paper to make it hug the cylinder, as it will not cause polished streaks on the paper, as the steel bands always do. When the cloth becomes dirty it can be removed in a minute and washed, or replaced by a clean cloth." [This idea is a very good one, and worthy of use by all pressmen. It is not original, the writer having used it years ago.]

DIE-CUTTING SEALS.— Mr. C. C. Parker, in the employ of J. Elwood Lee Company, Conshohocken, Pennsylvania, writes: "In the course of a year we print and die-cut several million seals. At present we use a type-high die locked in a Universal chase. We block the sheets of seals into thicknesses of from twenty-five to fifty. These blocks can then be fed one after another to gauges until the die is full. While we can accomplish fairly good results this way, I want to learn a better way. The firm will purchase a die press when we learn of the right one. My own idea of this seal-cutting is something like this: Take stock to the thickness of an inch, or thereabouts, and adjust the die, which should be, say, about two inches high, then allow the ram to come



DRAWN BY PIERRE ARTIGUE, LOS ANGELES, CAL.

down with a force well nigh irresistible. Can you give me an idea of the way this work is done?" *Answer.*— Your idea concerning die-cutting of seals is about right. The Seybold machine, we think, would answer your purpose; however, as your seals vary but little in size, we believe it would be a good idea to have a machine built especially suited to your needs, in which the die could be fastened to the plunger head, and have a rod working through the plunger into the die to expel the seals automatically as the die lifts. This would cause a large saving of time.

WE are indebted to the Chicago *Chronicle* for the following information concerning color-printing:

In former times, and not many years ago, either, it was necessary when two or more colors were desired in a piece of printing, that the sheets of paper should be run through the press as many times as there were colors to be produced. Now the process has changed. Herr Grossi, chief engineer of the Austrian bank, appears to have been working in a similar direction to the work done in Russia by the Orloff machine. He has apparently perfected a machine for the simultaneous printing of colors from a single block, by a clever adaptation of a very old principle applied about a century ago to the printing of multicolor work from intaglio plates, and subsequently to the production of so-called spectrum effects in typographic printing. In former cases the intaglio plate was filled in by hand with the various colored inks, while for the so-called spectrum printing from typographic forms the inking was by the ordinary elastic rollers upon which the various inks were placed and blotted out.

The machine of Herr Grossi depends on the following principle, and must, therefore, have some similarity to the machine of Orloff, by which a corresponding end is obtained. For each color there is an inelastic form, which receives a charge of suitable ink in the usual way: the impressions are taken on one or more elastic rollers, which in their turn transfer the colored impressions in the register to a single or collecting form, and from this the impression is made on the paper. The specimen of this work done by Herr Grossi's machine and issued with the *Photographische Correspondenz* is a very remarkable one, and suggests important photographic applications, as all compound colors must in this case be true mixtures, and not partly mixtures and partly side-by-side printing.

POSTAL INFORMATION for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "POSTE," and sent to The Inland Printer, Chicago.

SECOND-CLASS MATTER SENT TO HAWAII AND CUBA.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., March 14, 1900.

The Director-General of Posts of Cuba reports the receipt of packages of second-class publications mailed in the United States at the pound rate of postage, containing copies entitled to that rate under the provisions of Order 729 of November 23, 1899, and copies subject to the Postal Union rate—1 cent for each two ounces—addressed to persons who are not in the United States' service in that island.

Postmasters at whose office second-class matter is mailed are directed to inform publishers and news-agents that the enclosure of matter subject to a higher rate of postage with that of a lower class makes the sender liable, for every such offense, to a penalty of $10; and that on the receipt of such packages in Cuba the delivery of the publications is delayed to separate and collect proper postage—double the deficiency at the Postal Union rate—on all copies addressed to persons who are not in the United States' service.

Packages of second-class matter addressed to Cuba or Hawaii should be examined to see whether they are mailable at the domestic rates under existing regulations.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

FOLDED CARDS SEALED WITH A STICKER.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., March 26, 1900.

Cards, wholly in print, folded with open ends and having the outer edge or flap sealed with a sticker, in such a manner that the *entire inner surface may be easily examined*, are mailable at the third-class rate of postage.

The use of a postage stamp to serve the double purpose of sticker and paying postage is disapproved by the Department, and postmasters should discourage the practice.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

PARCEL AND LETTER REGISTERED MAIL FOR NOME, ALASKA, AND ALASKA POSTOFFICES ON THE YUKON RIVER.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., March 20, 1900.

Inner registered sack exchanges have been established for the dispatch and protection of registered mail of *all* classes between San Francisco, California, and Nome, Alaska; Seattle, Washington, and Nome, Alaska.

Four round trips will be made from San Francisco, California, by ocean steamer sailing from that port about May 25, July 5, July 25 and August 15, 1900.

Three round trips will be made from Seattle, Washington, the steamers sailing from that port May 25, June 25 and July 25, 1900.

For the season of navigation postmasters will accept parcels, as well as letters, for registration for Nome, Alaska; for all postoffices on the Yukon river in Alaska; for Saint Michael, Alaska; and all offices in Alaska north of Saint Michael; addressing registered package envelopes and tags to such offices direct.

Until the sailing of steamers as above described, registered letters only, and not parcels, will be conveyed to the district named herein over a route from Skagway, Alaska, through Dawson, B. C., and down the Yukon river through British Columbia and Alaska.

All through registered pouch offices will give dispatch to articles covered by registered package envelopes and tags addressed to Nome, Alaska, or to Alaska postoffices on the Yukon river, toward San Francisco, California, *or* toward Seattle, Washington, according to the standpoint of the respective pouching offices, and according to the dates of sailing of ocean steamers, as above mentioned.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

RATES OF POSTAGE ON SECOND-CLASS MATTER.

The rate of postage on second-class matter when sent by the publisher thereof, and from the office of publication, including sample copies, or when sent from a news-agency to actual subscribers thereto, or to other news-agents, is 1 cent a pound or fraction thereof, except when addressed to actual subscribers within the county of publication, or deposited in a letter-carrier office for local delivery by its carriers.

1. Publications of the second class, *one copy only to each actual subscriber* residing in the county where the same are printed, in whole or in part, and published, shall go free through the mails; but the same shall not be delivered at letter-carrier offices, or distributed by carriers, unless postage is paid thereon at the rate of 1 cent per pound, or fractional part thereof.

2. Second-class publications addressed to a letter-carrier office other than that of publication, although published within the county, are subject to postage at the rate of 1 cent a pound, which entitles them to delivery by the carriers.

3. Weekly newspapers when deposited by the publisher or news-agent in a letter-carrier office, for delivery by carriers or otherwise, are subject only to the rate of 1 cent a pound or fraction thereof.

4. The rate of postage on newspapers (excepting weeklies) and on periodicals not exceeding two ounces in weight, when deposited in a letter-carrier office by publishers or news-agents for delivery by its carriers, is uniform at 1 cent each; on periodicals weighing more than two ounces, 2 cents each.

5. Newspapers or periodicals, when deposited by the publisher or a news-agent in a letter-carrier office for general or box delivery, are subject to postage at the rate of 1 cent a pound; when deposited by other than publishers or news-agents, for general or box delivery, the rate is 1 cent for four ounces or fractional part thereof.

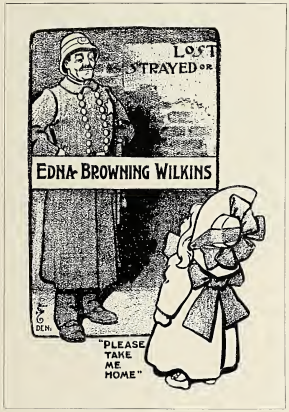
6. The rate of postage on newspaper and periodical publications of the second class when sent by other than the publisher or a news-agent, to any place in the United States, Porto Rico, Guam, the Philippine Islands, Canada or Mexico, is 1 cent for each four ounces or fractional part thereof, without regard to place of mailing or destination.

THE RETURN OF SECOND-CLASS MATTER.—A publisher in Wisconsin writes: "Sometimes we receive copies of our publication sent to Canada which are returned to us in their original wrappers without a stamp. The same case in this country would require a notification from the postmaster, and stamps to cover carriage from the publisher. What arrangements exist between the United States and Canada?"

Answer.—The following extract from the Postal Laws and Regulations covers this: "All registered articles, ordinary letters, postal cards, and other articles manifestly of value to the senders" [under this head would come magazines, papers with engravings in them, etc.] "which are found to be undeliverable, are required to be returned to origin through the

Dead Letter Office of the country of destination." This, of course, without payment of additional postage, as that is not required, United States money or stamps being useless in Canada.

REGISTERED LETTERS FOR CANADA.—W. M. asks: "Registered letters from Canada do not require a receipt card. Would a Canadian postmaster return the receipt to the sender of a registered letter from the United States?" *Answer.*—Registered letters between the United States and



BOOK-PLATE.
Drawn by W. W. Denslow, Chicago.

Canada do not require receipt cards unless same is demanded. When the person sending the registered letter or package desires a receipt, the letter or package is endorsed: "Return Receipt Demanded."

POSTAL CARDS AS FIRST-CLASS MATTER.—A reader asks: "Is a postal card first-class matter? Are its rights as to forwarding and return the same as a regular letter?" *Answer.*—All postal cards will be treated as first-class matter as far as forwarding is concerned; that is, they will be forwarded without payment of additional postage. It is the custom to return to sender without payment of additional postage a postal card that is written. In the case of postal cards all in print, and coming rather under the head of circulars, they would not be returned to sender without payment of postage for doing so.

FORWARDING MAIL.—C. E. R. says: "Some time ago I read of a man requesting the postmaster of a certain place to forward mail properly stamped from his—the postmaster's—city (the other party being out of town), to a certain destination, stamps and cover being provided. The postmaster did so, but indorsed the letter 'Received from ——— under cover, and forwarded at the sender's request.' Was the postmaster just 'smart,' or did he act under his instructions?" *Answer.*—The postmaster did this under strict instructions from the Department, and he would have violated the rules had he done otherwise.

SEALING OF PACKAGES.—M. E. inquires: "(A) How strict is the Department in construing a package 'sealed' when the stamp is affixed over the twine on the package? (B) In order to provide safe transit through the mails it is necessary to make a good knot in the string, which makes the contents not 'easy of access.' To protect himself and the patrons of the Department, the shipper must have his package securely tied. How can he do it?" *Answer.*—(A) The package is "sealed" if it is necessary to break or tear the stamp in order to open the package. (B) The sender has the right to tie a hard knot in the string covering a package not meant to be "sealed," and the contents will still be considered "easy of access." The postoffice clerks cut strings on packages, using other string to tie them up again.

CANCELED STAMPS FOR SPECIAL PURPOSES.—R. & Co. ask: "Is there any way in which we can purchase canceled stamps of our local postmaster? We send out numbers of mailing tubes, containing large half-tone prints, and the cancellation of the stamps when the tubes are filled often mars the contents. The cancellation of the stamps on the tubes is also a very tedious operation for the mailing clerks, for they 'face' every-which way. I note that some of the large manufacturing companies send out third and fourth class matter which is canceled with a stamp before the stamp is affixed to the package." *Answer.*—This is not done in the Chicago postoffice, but is in several places, for instance, at Racine, Wisconsin. Whenever such stamps are used it is by special permission from the Department.

"THE FROGTOWN NEWS."

By the courtesy of Mr. Harold P. Lane, editor and proprietor of the *Daily Leader*, of Ruston, Louisiana, we are in receipt of a copy of the *Frogtown News*, a daily paper published by a colored lad about thirteen years old. The terms of the *Frogtown News* for advertising and subscription are as nearly as possible expressed in the following style:

one button for 4 Line s , : ! ! ? :
math Newton repoter
Ernest L Peck reporter

George Newton was in frog town
sunday visiting
from Now on i will sell my Pa
pers for 5 Buttuns a week,

HARRY E. SHERWOOD.

Harry E. Sherwood, whose portrait appears herewith, is the official representative of the well-known printing ink manufacturing firm of Ault & Wiborg, for the State of Pennsylvania. He entered the printing-ink business when sixteen years of age, and was connected for several years with a New York firm, for whom both his father and grandfather assisted in attaining success. Although connected with Ault & Wiborg for but one year, he has not alone established an excellent trade in the territory allotted to him, but has made many friends among the printing fraternity. His excellent schooling in the printing-ink line enables his friends to have absolute confidence in any statement he may make regarding the goods he handles. Mr. Sherwood speaks four languages fluently, and is quite a violin virtuoso, having but recently favored the Publishers' Club of Philadelphia with numerous difficult and technical selections at their regular ladies' evening entertainment. He is twenty-four years of age, progressive and ambitious. Mr. Fred Walker is assisting Mr. Sherwood in caring for the wants of the Pennsylvania printers.



HARRY E. SHERWOOD.



BY F. F. HELMER.

This department is intended for the discussion of how the printer may profitably put his business before the public, and all criticism of printed matter is therefore solely on the point of its advertising value. It is the effort of the editor to determine what it is in every given example that makes it good or bad, and nothing so helps to a right judgment of this as a knowledge of the advertiser's purpose and the advertisement's results. Furthermore, every man's experience is worthy of consideration. If we may all together take up, earnestly and without prejudice, the study of printers' advertising, the wide experience of The Inland Printer readers and the analysis and comparison of their many efforts will lead us to a scientific basis for planning future work.

We must remember in writing advertisements that it is our business to be interesting. We would like to *instruct* the public once in a while, and no doubt it needs instruction, but as we are neither preachers nor school-teachers we can not compel people to bide while we say our say. We have to stop them in the midst of their work or pleasure and keep them good-natured lest they cock up a shoulder and pass on. How can we make ourselves interesting? Well, it comes naturally to some. But at all events any man knows when he himself is interested and that is the key to the secret. Every man receives advertisements. Some he knows interest him, some bring orders out of him and some descend quickly to the wide-mouthed and ever-hungry waste-paper basket. Keep the good advertisements you receive, no matter who from; make a scrap-book, sort them, compare them, make up your mind *why* a certain one seems better than a certain other, study how you can use any part of a good specimen or adapt a clever idea to your own business. Go over the advertisements in magazines and newspapers, cut out the best for your scrap-book, and study them with the others. By these methods you will get hold of the way of putting things neatly and to the point, while the habit of trying to adapt will lead you soon into something more original.


HERE IS ANOTHER KIND COMMENDATION FROM A PLEASED PATRON

The Keystone Press
Portsmouth, O.
Dear Sir: You have been doing practically all of our printing for the past three years, and the results have been entirely satisfactory to us. We believe that the booklet, "Down in Old Kentucky," which you got out for us, to be a first-class piece of work and a credit to any printing establishment. Yours truly,
L. C. Turley, Vice-Pres't

No. 214 Chillicothe Street, Portsmouth, Ohio
Telephone 233

In regard to comment made in these columns last October, Mr. Stone, of the Stone Printing & Manufacturing Company, Roanoke, Virginia, says that the intimation that he had been recently converted to the "something-different-every-month" idea did him injustice. "Fifteen years ago," writes Mr. Stone, "we worked the 'something-different-every-*day*' idea, and only discontinued it because writing new advertisements was worse than eating a quail every day, and the writer acknowledged his inability to carry out his plan in that direction and at the same time give a few moments to the planning of his business proper."

For a two-color typographical blotter the Keystone Press, of Portsmouth, Ohio, has one that is excellent in every respect. In the first place, the commendatory letter is a good argument; it is so neatly and plainly printed you can not help reading it; the printer's mark is in good taste and an appropriate ornament; and finally, the proportion of all the parts is so good it leads to a consecutive notice of every line from title to telephone number. This is the kind of design possible to all printers. If you have no cuts to use do not despair of doing artistic work.

A blotter of a very different style is one bearing the display words, "Bright and Attractive Printing," in red, yellow, blue and gold ornamentation. It is from the Merrill Press, of Toledo. To be frank I don't like such a burst of color and gilt, with torches and ribbons and rococo leaves, but I know there is a demand for such work. This example would undoubtedly appeal to lovers of lithographic style and brilliancy; and what appeals, is likely profitable. May the Merrill Press prosper.



"We Are Artists" says the Standard Engraving Company, of Philadelphia, upon a blotter advertisement, and in proof of it introduces the smiling specimen with a portfolio of sketches. It is an example of humor without horseplay, an attainment in illustration which is rare, unfortunately.

Another artist is the "New Specialist in Town," whose vignette suggests that his business is a sort of backroom affair, although the circular in which this was printed is a pretentious one. The wording of the circular is stilted. Stilts do not really raise one in people's estimation, and one certainly can not get over the ground very well on them. The first stride is this:



May I beg to proclaim the ownership of a rare combination of Literary Ability, Artistic Skill and Good Common Horse Sense in the form of a Writer and Designer of Advertisements? My energy will be gladly engaged in your behalf.

I do not know whether the printer who put this announcement over his name means he has caught a *rara avis* and owns the bird, or the "New Specialist" himself is spreading his feathers. Despite the expensive way it is gotten up the circular seems a poor advertisement to come from a good printer.

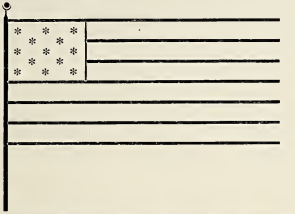
Some good ideas were put together in a circular at the Press of the Bucklin Advertising Concern. What was said under the title, "Random Thoughts Specially Gathered for Business Men," is this:

[1st page] One man can't do everything and do them all well.
[2d] Some men can do some things better than others.
[3d] Let your lawyer handle your will.
Let your doctor handle your prescription.
[4th] Let The Bucklin Advertising Concern handle your advertising.
302 Camp street, New Orleans.
[5th] Here are some firms, etc. (list).
We'd like to add your name.
Costs nothing to talk to us.
[6th] Evidence all in. You'll admit that the advertising we do for our clients is better than some advertising not done by us.

Six pages were made out of an eight-page fold by not separating the first two leaves. These then were inserted within a cover which gave a wide margin all around. Over the cover, and bound with it, was a fold of transparent paper

which bore stamp and address while showing the title underneath. In mailing, the circular was pinned together through the cover margin.

A SUGGESTION for July:



To RETURN to blotters, a very pleasing one comes from the Review and Herald Publishing Company, Battle Creek, Michigan, whose claim of being Polyglot Printers is unique. This, with the assurance of their complete equipment and the exhibited work done so tastefully in colors, is a strong appeal to firms who use catalogues, and, looking out for trade, see with Little Billee,

"Jerusalem and Madagascar
And North and South Amerikee."

About the best handful of calendar blotters I have ever seen are five consecutive advertisements, December to April, issued by Challinor, Dunker & Co., Pittsburg. We reproduce three of them, but of course lose the attractive coloring



of the illustrations made up most artistically from half-tones and solid tints. The one for March is especially good, having a beautiful harmony of color, a very readable display, and a strong, brief advertising "story."

A RAILROAD advertisement sent to us is a half-tone of the "Michigan Flyer," printed on satin with the legend, "Finer than silk."

THE H. J. RONALDS PRINTING COMPANY, of New York, has been using advertising slips for mailing in envelopes, and a few of these are here reproduced, together with comment upon them, which Mr. Ronalds has kindly given:

As to "how much and what sort of business they brought," I would answer that I consider they have been the basis for the building up of a business which started in 1886 with one man and myself, to the present writing, when we employ from twenty-five to thirty hands.

There are numerous instances of direct results where customers have been attracted by these slips, before personal solicitations had been made; we use them as a fisherman would use bait, not depending on them entirely, but, as it were, land the fish by personal effort, after the fish has been caught.

These slips do not represent all the advertising we have done, but only the latest slips used in the past few years. We have also used larger and more elaborate styles of advertising, but as you are treating



now only of these slips, we will not mention them. I am not surprised that you like No. 5 best; it has been one of the most taking of them all, but from a careful and personal observation of the utility of the various ones, I can positively state that Nos. 1, 2, 4, 5, 7, 11, 14 and 15 have all done the work expected of them; the others undoubtedly have had their uses and interested some one, but we can not speak strongly for them after our experience.

While commenting on this subject, I will add that my system has been to keep a list of prospective customers, made up of selected names of prominent firms, or those who use large amounts of printed matter, and in all cases, where possible, using the name of the individual purchasing agent.

I have invariably sent the advertising in a sealed envelope, using a 2-cent stamp, and frequently inclosing them in a plain envelope so that the receiver would not know from whom they came until he had broken the seal and observed the contents.

In these, and the other examples not published, it seems to be the earnestness of the advertisement that brings results; this and a certain amount of interesting but not always striking display. I would say that some of them could be better written, but it is a question if persistency does not tell more than style.

A CALENDAR that will stand on a man's desk, back under the pigeonholes, but where he can most easily see it as he

points his pen into the ink, is likely to remain with him, an appreciated convenience. Stationers have long supplied neat little frames in leather or celluloid, with changeable cards for each month, and a leg at the back to make the thing stand. Get up something of the same sort, if you want to, out of a good cover-paper. Do it this way: Take a sheet and punch out, by cutting rules, a hole as in Fig. 1; fold on lines indicated; put calendar cards behind the opening and slip the ends *a* and *b* one within the other. There are cover-papers made now that are so strong and of such good colors that very substantial and pleasing calendar frames can be made this way. When you print on such a thing as this, however, restrain yourself from much display, so that you will not cheapen the appearance of the calendar and make the people refuse what otherwise they might be only too glad to keep. A modest line like "Chase & Stone, Printers all the year round," or simply, "Job Case, Printer, 99 Franklin street," will prevent their forgetting you. If a man likes a gift he will want to know who it came from; even if he has to search a moment for the information he will not forget it

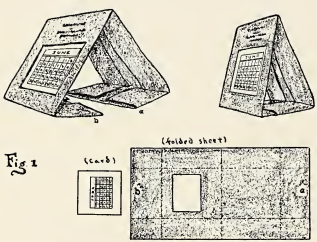


Fig 1

any quicker for having hunted a bit. Modesty is not always a loss; advertisements differ as widely as sunflowers and violets; if a man likes the latter he will find them even though they do not grow on five-foot stalks and blaze like the orb of day.

The same cutting and folding as for the calendar will make a photograph frame. Of course the proportions will differ. Fig. 2. When you come to think of it there are a great many business men who keep a photograph or two on their desks, for which most frames would be quite acceptable. This one takes but little room, stands well, will not break, and does not scratch the desk if pushed about. The advertising value is this: first, that it may be acceptable in offices already over-supplied with the usual forms of printers' advertisements; then, if once used, it is likely to stay a long time. On the other hand, it will be almost impossible to make it acceptable with printing on the face of it. Possibly an imprint in very fine type may go, or the impression of some simple design used as the distinctive mark of your establishment, but it is safe, anyway, to use the back of it for some display.


Fig 2

When this frame goes out, insert, if you have it, some good half-tone print of an art picture; the whole thing may then be kept even where your suggestion perchance fails and it is not wanted for a photograph. On the back or bottom folds print your directions, then you can mail it flat and safely trust people to put it together.

A case like this, when the value of an advertising device is lost to both patron and printer by a too obtrusive mention of business, shows how desirable it is for every office to have some simple distinctive mark, which, etched and electrotyped in two or three practicable sizes, may be used on artistic work as serviceably as a type floret or ornament, and with as little offense. In a little time, too, the mark is as good as the name. Here are some notable examples:



A POPULAR thing in the way of a calendar, monthly or yearly, in your own town or city, would be a set of amateur photographs, illustrating interesting local scenes that would be fitting to the months. Amateur photographs may generally be had for the asking, and half-tones need not cost much. Or, you might take this up with some professional photographer and share the advertising. I have in mind an nstance where a calendar was successfully shared. A very high class engraving and printing establishment in one of our large cities occupies the upper story of a down-town block, and has its show cases of stationery in the store of a popular florist, directly below. The printing company and florist issued a calendar this year together; the decoration was a colored half-tone of a flower at the left of the card, balancing the calendar pad attached at the right. On the reverse side, the florist's advertisement backed against the picture of the flower, the printer's against the calendar. There was no advertisement on the face, and yet the men who issued it are satisfied that it was hung in houses where an ordinary advertising calendar would not be tolerated, and that the people knew and remembered where it came from. These firms have the patronage of the wealthiest society people.

DID any printer ever try advertising on shaving papers put up in convenient little pads for a gentleman's use at home? Covered with something attractive and perforated for a cord or ribbon to hang it by, it might appropriately have a *cut* upon the outside, and be filled with brief reflections like these, printed upon the tissue leaves:

Don't cut yourself by neglecting to go to Primble for your printing.

Clean faces in type, like clean faces on men, have a direct business influence.

A presentable appearance is desirable in printing as in society. For this reason have your printing done at Prentice's.

We would like to scrape acquaintance with you, etc.

For illustrations on the cover here are some suggestions from the "Inland Printer Cut and Ornament Book": Numbers 256, 265, 368; 729, "A Cute Little Shaver"; 314 and 1005, "Next"; 979 and 1100.

CHICAGO TYPOGRAPHICAL UNION.

The following officers have been elected by Chicago Typographical Union, No. 16: President, Michael Colbert; vice-president, R. S. Phillips; secretary-treasurer, William McEvoy; recording secretary and organizer, John C. Harding; sergeant-at-arms, W. R. C. Bowes; board of trustees, Gus Bilger, chairman; John L. Bancroft and C. F. Sheldon. Delegates to I. T. U.—Ed R. Wright, John H. Garrett, George Koop and Leonard McKenna. Executive committee, Alexander Spencer, Thomas B. Moore, Charles A. Matthews, Harry G. Fleming and James P. Kerr. Auditors, C. C. Clark, Charles J. Hertzer and L. H. Chamberlain.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages $1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

TRULY BOSTONESE.—The Ostrander-Seymour catalogue gives Mr. Dunton's latest regarding the benefits of agitation. He says: "It establishes a state of synchronism between the vibrations of the molecules composing the structure of the solution and the oscillatory vibrations or impulses of the electric current." [Would this be true if the agitations were transferred to Western currents—that is, anywhere west of the Alleghany Mountains?—ED.]—*Typothetæ and Platemaker.*

DURABILITY OF ELECTROTYPE PLATES.—According to the New York *Times* the greatest achievement in connection with the printing of "David Harum" is the part played by the plates from which the book is being printed. Only one set has been used to print 425,000 copies. Over a year ago, when certain signs indicated that "David Harum" was fast winning an extraordinary popularity, a second set of electrotype plates was made to be used in case of emergency, but so well has the printer done his work that this set has not as yet been pressed into service.

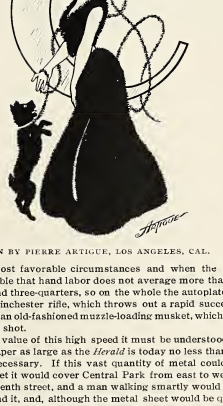
CONNECTIONS FOR NICKELTYPING.—In depositing nickel on wax molds it is desirable that the mold shall be covered as quickly as possible. To promote this end it is well to extend a loop of wire entirely around the mold, sinking it into the wax and having it long enough so that the ends may be bent into hooks for suspending the mold in the bath. By observing this method deposition will begin on all sides of the mold at once instead of beginning at the top and spreading down over the entire length of the mold, as is the case when the ordinary electrotyping connection is employed. With the loop-wire method the mold will cover in from two to three minutes.

TO PREVENT PEELING.—A correspondent who has been trying to nickel-plate electrotypes complains that the nickel will not adhere to the copper but peels off before the plate is taken out of the bath. Nickel is a somewhat obstinate metal to deposit and requires careful attention. It will not adhere to surfaces which are not absolutely clean and even then will peel if left in the bath too long or if deposited with too strong a current. The printing surfaces which are to be nickeled should be scrubbed with hot lye or brushed with lime paste and then thoroughly washed in running water, after which they should be immediately suspended in the bath. They should not be allowed to dry or be touched with the hands; with a current of two to three volts tension, fifteen or twenty minutes in the bath will be sufficient. The plates should be separated from the anodes by a distance of six or seven inches.

HOW TO COPPERPLATE.—C. T. S., Fulton, Kentucky, writes: "Being a subscriber of your valuable journal for some years and absorbing all the information I possibly could along my line, I seek for more. Some time ago we put in a stereotype and chalk plate outfit, and as I have it to some extent to perfection I wish to go further. What I want to know is where and what to get to copperplate our plates?" *Answer.*— You will require, first, a battery or dynamo; second, a depositing vat with connecting wires and anodes; third, a potash kettle with arrangements for heating same. In addition to above you will require chemicals for making up your bath, cleaning brushes, etc. Better consult a reliable dealer in plating supplies, who will furnish you with full particulars and prices. It would be advisable also for you to purchase a good handbook on the subject, such as Langbein's "Electro Deposition of Metals."

THE AUTOPLATE TESTED.—The new machine turns out finished plates for the New York *Herald* to print from at the rate of four a minute, resembling a rapid-fire machine gun as compared to an obsolete muzzle-loader. A recent number of THE INLAND PRINTER gave a general description of the new autoplate machine and what it was expected to accomplish. The following additional details are taken from the New York *Herald* of May 6:

All the laborious pulling and hauling and metal pouring and shaving and chiseling involved in stereotyping the pages of the *Herald* is done by the autoplate, while the men who oversee it stand about with folded arms. They have not to lift a single plate. All that is necessary is to feed in a matrix and start the machine, which thereupon proceeds to throw out completely finished plates at the rate of one in every fifteen seconds. The best rate accomplished by hand labor is one plate a minute, and that is



DRAWN BY PIERRE ARTIGUE, LOS ANGELES, CAL.

only under the most favorable circumstances and when the men are fresh. It is probable that hand labor does not average more than a plate in every minute and three-quarters, so on the whole the autoplate may be compared to a Winchester rifle, which throws out a rapid succession of bullets, as against an old-fashioned muzzle-loading musket, which requires a reload for every shot.

To realize the value of this high speed it must be understood that in order to print a paper as large as the *Herald* is today no less than 1,600 of these plates are necessary. If this vast quantity of metal could be flattened into one sheet it would cover Central Park from east to west as far north as Sixty-seventh street, and a man walking smartly would take half an hour to go round it, and, although the metal sheet would be quite thin, it would weigh 64,000 pounds. And if the 1,600 plates were weighed before being trimmed they would scale nearly 100,000 pounds. Under the ordinary methods, every pound of that has to be lifted over and over again by the unfortunate men who do the work. An ordinary weekday edition of the *Herald* would require only 500 plates, but even that is a great many.

and the hard labor of about forty men is required nightly to cast and finish them. In explanation of the large number of plates required it may be well to add that an octuple press—that is, a press printing four complete papers at once—would, of course, require eight plates of each page, and so when several presses are running at once the number of plates which must be cast is correspondingly increased.

The new machine, as has been said, does away with the immensity of labor. A man places the papier-maché matrix in the receiver, where it is held in troughlike shape. When that is done he pushes down the lever to his left and sets the machine in motion. Then the matrix-holder slides forward into the casting box, and the bottom of the box rises up, lifting the matrix close to a fluted cylinder. Instantly a pump begins to work, drawing a quantity of molten metal out of a great caldron, and forcing it into the casting box. At the same time sprays of water have made both casting box and cylinder almost ice cold, so that the metal hardens very quickly, giving a steel-like face to the plate, just as iron is transformed into steel by sudden immersion in water. As soon as the plate is cool the casting box falls down, stripping the matrix neatly off the plate, and immediately the cylinder turns half round, bringing the silvery looking plate to the top of the machine, where it sits for a second, like a saddle on a horse's back. Then the metal arm reaches out, seizes and drags it toward the back of the machine, and as it moves four fine saws meet it and shave off the rough sides.

Then it passes under the dome of the machine and rests there a moment, while a big knife sweeps around, smoothing the inside of the plate, and a smaller knife slides around the end, smoothing it into a neat bevel. Then it moves under a little arch and out upon a long arm, from where it is quickly removed to a final table, where a workman, with a few strokes of his chisel, makes it ready for the press. Meanwhile other plates are close behind it, issuing from the machine at the rate of one every fifteen seconds, until all the plates for that page have been completed. Then a new matrix is put in and the operation is repeated.

The autoplate has been at work in the stereotyping department for a week, and has already demonstrated its effectiveness, not only in the matter of speed but also in the perfection of its plates, which are harder and finer than those cast by ordinary methods, and which, in consequence, give a perfection to the printed page which has not heretofore been achieved by modern fast presses.

The first plates, cast more than two years ago, were perfection so far as printing qualities were concerned, but the machine would not deliver them at a rate faster than one in a minute, which was no more rapid than hand labor, and so work was begun again and never relaxed until the rate of four a minute was achieved. Then the machine was set up in the stereotyping department of the *Herald*, and its practical workings began.

Thus in the closing year of the nineteenth century the last act of the mechanizing of the printing trade has been accomplished. First came the rotary press in 1860, then the Linotype in 1888, and now the autoplate in 1900. The Campbell Company is the patentee.

CELLULOID PRINTING PLATES.—A correspondent in Mexico inquires as to the practicability of celluloid printing plates and methods of manufacturing them. Celluloid plates are not very popular, for several reasons. The material is expensive, the methods of manufacturing, except for certain purposes, are cumbersome, involving considerable labor; they are not always perfect; if mounted on wood blocks they are very apt to warp, and they can not be used in newspaper or other forms which are to be stereotyped, because the heat of the steam table used to dry papier-maché molds will soften and destroy the cellutype. On the other hand, celluloid is an ideal material for some kinds of printing plates. It is more durable than stereotypes or electrotypes, and takes ink, particularly colored inks, better than any other printing surface, with the possible exception of nickel. Then again the plates are very light and may be transported through the mails at a trifling expense compared with metal printing plates. The largest use of celluloid for printing purposes is made by a Chicago concern which manufactures printing plates of reading matter for the use of country papers, and distributes them through the mails to distant points, which could not be reached by a metal plate. Celluloid plates are manufactured by pressing a softened sheet of celluloid into a mold. There are at least four different methods of preparing molds, and at least four different kinds of material employed in their manufacture: 1st, paper; 2d, cement; 3d, copper, and 4th, celluloid. Paper molds are prepared in much the same manner as for papier-maché stereotyping. It is necessary, however, to make them more rigid and capable of resisting great pressure. This is accomplished to a great extent by filling in the depressions in the back of the mold with a cement which hardens into a stonelike substance. Several casts may sometimes be obtained from paper molds if properly constructed, but the product is rarely satisfactory for fine printing, particularly after the first cast, for the pressure required to form the celluloid into the mold crushes and distorts the mold to a greater or less extent. By the second method mentioned the mold is made in a cement made by mixing together a prepared powder and gluten. When the cement is of proper consistency an impression of the cut or form is made in it. When dry a sheet of celluloid is laid upon it, and the whole placed between the platens of a steam-heated press. When the celluloid has become sufficiently softened pressure is applied and the material forced into the mold. The steam is then exhausted from the platens and cold water circulated through them until the plate is chilled. Fairly good results may be obtained by this method, but only one cast may be obtained from a mold, as it is almost invariably destroyed in making the first cast. By the third method of making molds the original is suspended in an electrotyping bath where it receives a deposit of copper, which, when it has obtained sufficient thickness, is stripped from the original,



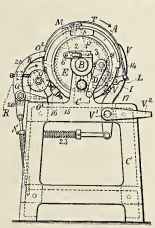
Photo by T. H. Lindsey, Asheville, N. C.

ON THE SWANNANOA, BILTMORE, NORTH CAROLINA, NEAR ASHEVILLE.

the depressions in the back filled with cement and covered with heavy paper. In view of the fact that it would not be practicable to suspend a form of type or a wood engraving in the bath, it is usually necessary to make a duplicate of the form in electrotype or stereotype, and then treat the duplicate as described. The labor of making a mold is thereby multiplied, and it is obvious that this method is practicable only when a sufficient number of plates are required from one mold to justify the extra expense. On the other hand, when a large number of duplicates are required, this method is superior to all others, because the mold is indestructible, and the last cast will be as good as the first. Celluloid plates are made from paper and copper molds, in much the same manner as from cement molds. A powerful hydraulic or toggle press, provided with platens, which may be heated and cooled at will, is essential. The fourth method, making the mold as well as the plate of celluloid, has been somewhat recently invented in Denmark. It is claimed to be a practical and useful method, inexpensive and adapted to the needs of the average printer. Specimens exhibited by the inventor, and testimonials from reputable printers who have tested the plates, indicate that they possess exceptional merit. However, the celluloid compositions used are the inventor's secret, and may not be published. In the language of the inventor, "the proceeding is as follows: The matrix-celluloid is applied on and melted down the original at a certain degree of heat. After five minutes it is taken off, as a full ready matrix in every way exactly as fine as the original. After this the cliché-celluloid is made plastic at a certain degree of heat, and after having been cooled about two minutes the cliché is ready to be used. Such clichés are to be stuck — not nailed — on a wooden block. Yet it is absolutely required by producing fine clichés that both kinds of celluloid have the exact properties wanted. The method offers many advantages, not only by its rapidity and surety, the cheapness of the material, the infinitely little cost of installment, but also by the fact that the material is always at hand without any preparing beforehand. The material may be kept at any place for years without depreciation. When the reproduction is to be made on a smaller scale and not in a manufactory way, consequently in printing-offices, the proceeding is so simple that any person is able to learn it in a couple of days, and the machine and other smaller remedies beside may be procured at a little amount." Visitors to the Paris Exposition will find this invention on exhibition in Group III, Class II.

PATENTS.

Walter Scott has patented a stereotype finishing machine, as No. 646,669. It has a cylinder upon which the curved stereotype plate is received, this cylinder having a depression or recess in the outer surface for the insertion of the hand in moving the plate lengthwise of the cylinder, such recess preventing foreign substances passing within the cylinder.

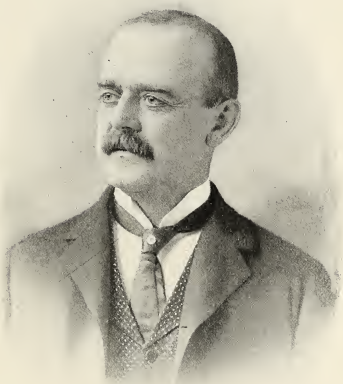


No. 646,669.

Alfred Kraus, of Paris, has taken out American patent No. 647,417, on a plastic material for stereotyping and adapted to receive its impressions from the typewriter, said material being composed of 20 to 25 grams of white lead, 50 to 60 grams of modeling clay, 30 grams of gypsum, 2 grams of lime, 2 grams of fire-brick powder, 2 grams of powdered coke, 10 grams of marshmallow powder and 20 to 30 grams of water, substantially as described.

SUCCESSFUL PUBLICATIONS — THE ENGELHARDT SERIES ON AMERICAN CITIES.

A HANDSOME book just issued from the press of the Henry O. Shepard Company, Chicago, for the George W. Engelhardt Company, publishers, certainly deserves as to text, typography, letterpress and make-up generally, something more than passing attention. It is a book on Chicago, one of a long series of works on the trade interests and attractions of American cities which have been published by



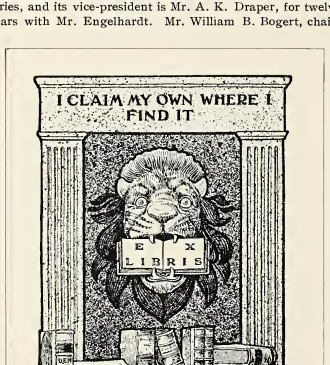
GEORGE W. ENGELHARDT.

this same house, and which, bearing as they do the official stamp and endorsement of various public bodies in the principal trade centers of the country, have acquired at length a standard name and value. Among the organizations referred to as sponsors for these works are Chambers of Commerce, Boards of Trade and other commercial organizations in Boston, Philadelphia, Baltimore, New Orleans, Buffalo (N. Y.), Richmond (Va.), Toronto (Can.), etc. Together with these, other works of minor importance have been published on cities of the class of Kansas City, St. Paul and Minneapolis, Denver, Memphis and others — some thirty-seven in all. A volume on Cincinnati is now in preparation for the Chamber of Commerce of that city, and others are under way.

The book under review, that on Chicago, is a quarto of 276 pages, printed on heavy coated paper, handsomely bound, and with a striking cover-design by Holloway, of Philadelphia. It contains a business review, with introductory descriptive sketch, and the latest available statistics of the great western metropolis, its trade, manufactures and financial interests, its government and civic projects, like the sanitary canal, harbor improvements, and so on. It is illustrated with some 1,200 half-tone views and portraits, and with maps and diagrams, and has for its frontispiece a three-color engraving of the Chicago river.

The Engelhardt Company owes its success in this special field very largely to its president, Mr. George W. Engelhardt,

whose services have been eagerly sought by the public institutions referred to. The company succeeded on its incorporation recently to a business established about seventeen years ago by Mr. Engelhardt and developed under his management. The secretary and editor for the company is Mr. A. Morrison, long engaged as compiler of this invaluable series, and its vice-president is Mr. A. K. Draper, for twelve years with Mr. Engelhardt. Mr. William B. Bogert, chair-



BOOK-PLATE.
Drawn by W. W. Denslow, Chicago.

man of the executive committee of the Chicago Board of Trade, has assisted very materially in the issuing of the book, and joins Mr. Engelhardt in signing the preface which clearly points out the scope and plan of the work.

The following letter from the president and secretary of the Board of Trade, Chicago, is presented as showing the satisfaction which the Chicago book has given the members of that body:

BOARD OF TRADE OF THE CITY OF CHICAGO.
PRESIDENT'S OFFICE.

CHICAGO, May 3, 1900.

Mr. George W. Engelhardt, Chicago, Illinois:

DEAR SIR,—We desire to express to you our entire satisfaction with the book "Chicago," just published by you under the auspices and with the endorsement of the Board of Trade.

You have produced a book that in all respects is fully equal and in some respects superior to the prospectus upon which this work was based, and as our Executive Committee, who had charge of this work, carefully revised the text before the book was printed, it should be considered a very valuable book of reference as to the condition of Chicago at this period of time.

The illustrations are not only numerous but as fine as any we ever saw in a book of this character, and give a good idea of what Chicago is, by themselves alone.

Your agreement with the Board of Trade has been lived up to by you in every respect, and we congratulate you on the success you have made, and can only hope for you the same measure of success in all your future undertakings.

Yours truly,
W. S. WARREN, President,
GEORGE F. STONE, Secretary.

We have pleasure in presenting in connection with this mention of the book, an excellent half-tone portrait of Mr. Engelhardt. Mr. Engelhardt is well known to the printers in all parts of the country, and his many friends will at once recognize the striking likeness.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

"HIS spacebands are rusty," is a new slang phrase.

THE Des Jardins Type Justifier Company has a machine on exhibition at Paris.

WE learn of a tourist operator who carries with him his own electric fan and an extra supply of spacebands.

IF operators continue increasing in speed, as is indicated by the reports received, fewer machines will be required in offices.

THE printer-operator is usually a distinct improvement on the old-time compositor in deportment, habits, dress and gentility.

W. H. EATON, a Linotype compositor on the Worcester (Mass.) *Spy*, is credited with setting an average of 8,300 ems, minion, per hour.

"LIKE a pansy in the cow lot," is the expressive manner in which the Simplex machine is described by one of its many enthusiastic admirers.

THE heretofore two common errors — "turned" and "wrong font" letters — are unknown in Linotype composition, as well as in Simplex work.

RUMORS of the "wonderful" typesetting machine are again heard. This time the inventor is a real estate dealer. Of course anybody can invent typesetting machinery.

THE erection of new buildings and installation of composing machines and perfecting presses furnish additional evidence of the prosperity of the small city daily.

THE Moundsville (W. Va.) *Echo* rejoices over the installation of a Simplex typesetting machine in its office. The expressed satisfaction of the publishers is argument to sustain the contention that it pays to adopt machine composition.

"NOW that typesetting machines are in so general use, why would it not be a good idea to go back to some decent system of capitalization?" asks the Waltham (Mass.) *Free Press*. The reason is obvious: there is no decent system to which to return.

MR. A. S. O'NEIL, of Los Angeles, California, is sending out a nicely printed circular calling attention to the various Linotype supplies which he manufactures. From it we learn that owing to the growth of his business he has moved into larger quarters, which enables him to promptly supply all orders sent him.

THE two and three em quad attachment of Patterson & White, Philadelphia, promises to be a most disturbing element for the typefoundries. Many are the rumors coming from almost every city of some one who proposes making quads for the trade at large. This opening is apparently

being taken advantage of pretty generally and "Make your own quads" is now an accomplished and economical fact.

THE New York *Journal* is trying to get along with aid of sixty-seven Linotypes. This is the largest single plant of these machines in the world.

ALTHOUGH there are over seven thousand Linotypes in daily use, we seldom hear of an accident of any kind to the operators. In fact, the writer can recall hearing of but one accident, and that a small one, due to extreme carelessness on the part of the person injured.

FEW machines are more remarkable in their nicety of adjustment than the Linotype, nor are there many of which so much is exacted in perfection of product; yet, so thoroughly is each tested in the factory and then shipped practically intact, that after even the most extended travel it can be made ready for operation within a few hours.



DRAWN BY PIERRE ARTIGUE, LOS ANGELES, CAL.

TODAY the composing-room is no longer a dingy workroom, filled with men standing before cases, industriously picking up letter after letter, but is a bright and airy machine shop, with lines of shafting and rows of machines.

WITH the completion of the Des Jardins type-justifier, since it is adaptable to all typesetting machines using foundry type now in use, a new impetus is given to that class of machines. Mr. Des Jardins contemplates the introduction of two classes of machines: one to justify the type as it comes out of the machine, and the other to justify from the galley after all of the changes and corrections have been made. The present attachment has been designed with this plan in view. It is so constructed that the operator can either load his matter on the galley, all justified and ready for the press, or by a simple manipulation of the machine the lines can be deposited with the original separators between the words. In this way proof can be taken and all corrections made before the justifying spaces are inserted. When this is done, all the operator has to do is to place the galley on the machine, and it will automatically substitute the justifying spaces for the separators, and leave his matter in such condition that the fine machine justification will not have to be disturbed for any correction or alteration.

A LINOTYPE operator machinist writes: "I now quite agree that all machines sent out by manufacturers are mechanically perfect. My experience has been limited to the Linotype, so I can speak with a knowledge gained by practice. Many buyers of this machine make the serious error of employing men to take charge who have neither a mechanical training nor a knowledge of this particular contrivance. Frequently such men are cheap. This was to a certain extent true in the case of my first position as a Linotype machinist, and it was only through the forbearance of my employers that I was not fired bodily long before I was. It didn't take long for me to realize that I was incompetent, but at the same time I was not foolish enough to let go of my own accord while I had the opportunity to learn how to take proper care of the machine. So matters went on for a couple of years, while I experimented at some one else's expense; and finally, when I did take a fall to myself, the machines were in such a condition that nothing could be done with them approaching satisfactory operation. They were in fit condition for a thorough overhauling by an expert machinist. After I left my first position, I spent several weeks in Philadelphia around the big offices, where I learned how little I really knew and incidentally learned many things I wanted to know. Now I have charge of one machine, and my experience has proved that the Linotypes all along were perfect, and that I had been very much off color. One of the things I learned is that a Linotype requires absolute cleanliness and intelligent attention; and another is that when these two matters are faithfully looked after, day by day, the machine will do its work promptly and efficiently. In a run of almost eight months, the breakages, parts worn out, etc., have amounted to one spaceband (due simply to carelessness), ten spoiled matrices, and $2.50 for repairs. During this period there hasn't been a day when the Linotype turned out less than 42,000 to 48,000 of solid minion, exclusive of heads and leads, and the original set of matrices is still in good condition. Like many others, I have been guilty of the fault hinted at in the old adage, 'A poor workman complains of his tools.' So I am prompted to say to employers: Demand absolute cleanliness in the machine, particularly of spacebands."

"IF you want to earn some 'rhino' you must work upon the Lino.—
The most wonderful invention ever seen:
Twenty thousand in an hour you could do on solid bour.—
If it wasn't for the stoppages between."

Frank J. Bevan, Australia's swiftest operator, now employed upon the Sydney *Daily Telegraph*, says that every one who has operated the mechanical typesetter will agree that the

anonymous writer of the above verse has cast it off to a hair space. We give a photograph of Mr. Bevan, and quote from the Sydney *Daily News* as follows: "In the *Daily Telegraph* office yesterday afternoon Frank Bevan, one of the members of the composing staff, put up an Australian record on the Linotype machine. In fifteen minutes, under stop watch, Mr. Bevan set up 79 lines of solid nonpareil matter, without lead or rule, or headline of any kind, amounting to 4,056 ems. This performance, which equals 16,224 ems per hour, is all the more remarkable when it is remembered that Mr. Bevan has had less than six months' continuous practice as an operator. The previous record was made by Mr. Philip Balls, an expert American operator, who came to Australia to take charge of the Linotypes at the office of the Melbourne *Evening Herald*, and who on his arrival in Sydney, on June 18 last, set up in this office 67 lines of solid nonpareil in the same time, namely, fifteen minutes, being equal to 13,936 ems per hour. It is only fair to state that Mr. Balls had just come off a long sea voyage, and that the machine he used was quite new to him." In a most interesting letter received from Mr. T. L. Mills, of Wellington, New Zealand, which space will not permit us to reproduce, is given the rapid progress made by Mr. Bevan since his above achievement. He is a native of South Wales, is thirty-four years of age, and was a rapid compositor previous to becoming an operator. We will be pleased to give our readers a more detailed account of this gentleman's performances in a later issue.



FRANK J. BEVAN.
Australia's Swiftest Linotypist, of the *Daily Telegraph*, Sydney.

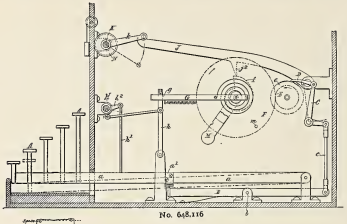
PATENTS.

Patent No. 648,201 discloses a valuable improvement in the Goodson combination of machinery for casting and setting type. It will be remembered that the Goodson Graphotype or casting machine is operated by a paper tape full of punched holes that are struck by the operation of a typewriter keyboard. The drawing shows a strip of this paper tape, in which an error has been made in composition. The operator, conscious that he has struck "ue" instead of "eu," simply strikes a stop key that punches the hole marked "stop action." When the tape goes into the casting machine, backward, of course, the stop action suspends the operation of the caster until the next line is reached. In this way the operator at the keyboard can get rid of a very numerous class of errors at the outset, insuring clean proofs on the machine. Mr. Goodson has also taken out patent No. 648,025, covering improvements in the electrically heated tube that he employs to carry the molten metal from the pot to the cold mold.
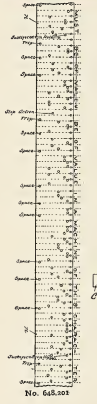
Two Scotch inventors, George Sandeman and G. M. Brown, have taken out patent No. 648,116, which describes an improved form of keyboard for punching a paper tape, this being designed particularly for the Lanston machine. It provides for automatic justification of the lines. As now built the operator has to consult a dial at the close of each line, and then strike certain justifying keys, before proceeding with the next line. With this improvement he sets regardless of the length of his lines, except in case of dividing a word with a hyphen. The new arrangement also permits the paper tape to be run through the casting machine forward instead of backward, so that casting may begin as soon as the keyboard work is under way.

Alexander Fraser and Frank Rose, of Edinburgh and London respectively, are the patentees of an improved distributing machine, intended for use with the Fraser typesetters, a few of which have been used in England for twenty years or more. The numbers are 648,971 and 648,972. See illustration of the galley mechanism.

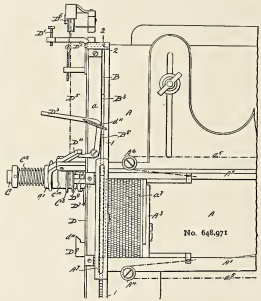
Frederick Wicks, of the Wicks Rotary Typecasting Machine Company, of England, has taken out an English patent on a composing-stick for compressing the lines,



No. 648,116



No. 648,201



No. 648,971

which are set with corrugated or compressible spaces, the object being to justify them by such compression. It reminds one of a device gotten up by George E. Lincoln some years ago for the same purpose.

Charles Sears, the inventor of the differential typewriter, has obtained patent No. 648,547 on a method of preparing wood matrices from which to cast line slugs. He soaks the wood in an adhesive liquid, and subjects it to compression.

PHILADELPHIA TYPOGRAPHICAL UNION.

The following officers have been elected by Typographical Union, No. 2, of Philadelphia: President, Theodore Varnall; vice-president, Ernst Kreft; secretary, W. J. Bolman; treasurer, W. J. Sloan; doorkeeper, Thomas J. McDonough; trustees, Henry H. Savage, B. E. Miller, Frank Stoertz. Delegates to International Typographical Union convention, Charles C. Boyer, Henry H. Savage, Robert W. Vogt. Robert L. Tatem received 449 votes for trustee of the Printers' Home. Lynch's majority over Donnelly was 97.

4a 3A, $17.00 60-Point Blanchard Italic L. C. $6.70; C. $10.30

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4a 3A, $10.20 48-Point Blanchard Italic L. C. $3.90, C. $6.30

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5a 3A, $5.75 36-Point Blanchard Italic L. C. $2.50; C. $3.25

Establishes $2

8a 4A, $3.50 24-Point Blanchard Italic L. C. $1.75; C. $1.75

Beautiful Thoughts 8

Blanchard Italic

Patent Applied For

12a 6A, $3.20 18-Point Blanchard Italic L. C. $1.40; C. $1.80

AMBITION FOR Fine Designs 4

8-Point Blanchard Italic
25a 14A, $2.25 L. C. $1.10; C. $1.15

PROGRESSIVE PRINTERS
Attend Their Annual Picnics $127

6-Point Blanchard Italic
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Wandering Pilgrims Traveling Homeward

12-Point Blanchard Italic
20a 12A, $2.80 L. C. $1.35; C. $1.45

SHADOWS GROW
Dim at Close of Day $5

10-Point Blanchard Italic
22a 12A, $2.50 L. C. $1.25; C. $1.25

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Latest News

PATENT PENDING

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Electrotypes *of* appropriate SCROLLS for Letter *and* Noteheads *and* Envelopes furnished at MODERATE PRICES.

LOGOTYPES (*To The the of and*) are made in every size and included in each lower-case font; FIGURES ($1234567890.£), LEAF *and* ACORN ORNAMENTS in CAP portion *of* fonts.

INITIALS single or in fonts; sizes 36, 48, 60 *and* 84-Point. MARGINAL ORNAMENTS single or in Fonts (twenty designs).

36-Point, 4 A, $3.50; 15c. each
48-Point, 3 A, 4.00; 20c. each
60-Point, 2 A, 5.00; 25c. each
84-Point, 1 A, 5.75; 35c. each
} INITIALS



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ye oft Told Tales

6-Point Primitive Border. Sold by the Font or Foot

of Olde Types

Stipple-Tint for Backgrounds. Sold by the Font or Foot

8-Point. 20 A, $1.10; 36 a, $1.15; $2.25
Ben. Franklin Series; original Designs from Old Volumes

10-Point. 18 A, $1.30; 24 a, $1.20; $2.50
Ben. Franklin Series; original Designs fro

12-Point. 15 A, $1.45; 22 a, $1.35; $2.80
Ben. Franklin Series; original Designs

14-Point. 12 A, $1.60; 18 a, $1.40; $3.00
Ben. Franklin Series; original

18-Point. 9 A, $1.60; 15 a, $1.60; $3.20
Ben. Franklin Series; or

24-Point. 9 A, $1.70; 9 a, $1.80; $3.50
Ben. Franklin Serie

30-Point. 5 A, $2.30; 8 a, $2.00; $4.30
Ben. Franklin Se

36-Point. 4 A, $2.90; 8 a, $2.60; $5.50
Ben Franklin

48-Point. 3 A, $5.00; 4 a, $3.50; $8.50
Ben Fran

60-Point *and* 72-Point in preparation

HHHHHHHHH

ye Keystone TYPE Foundry, Philadelphia, Pa.

Makers *of* ARTISTIC MOVABLE TYPES

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BARNHART BROS. & SPINDLER

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ILLINOIS Fast Mail

4 A 5 a $8 60 — 48 Point Plymouth — Extra Lower Case, 5 a $3 40

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3 A 4 a $13 00 — 60 Point Plymouth — Extra Lower Case, 4 a $5 25

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All sizes complete with Figures, Italic Logotypes and Ornaments.

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and for Sale by all Dealers.

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Requires not only words which carry convincing power, and a proper type display, but auxiliary thereto a type face which is bold and peculiarly attractive by its distinctiveness in style. Such a face is the

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Never have we been able to offer to the public such bargains as we have decided on for our great clearance sale, to commence next Monday and continue one week. Many of our leading lines will be sold for less than half the regular price. The progressive spirit of our house makes it necessary to dispose of these goods in order to make room for later designs.

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500 Hats originally marked to sell at $7.50, $9.50, $10.00 and up to $11.00 **$5.00**

We have some very desirable hats for children and young ladies, on which we are offering special inducements during this sale.

Special--50 doz Fancy Mixed Cloth Crown Tam Hats, whose first cost would be ten times this price **5c**

Other Styles--Ten other styles in pretty Cloth Tams at the ridiculous low price of **25c**

These cannot be matched for less than 75c.

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Read these prices, every one. Any judge of values will see in a minute that we are offering something unusual. You must see the garments to appreciate the force of the prices, of which we can here only give you a faint idea.

Cape Coats made of wool habit cloth, in navy, red and brown, cape collar handsomely braided, new back, worth $4.00, at each **$1.98**

Box Coats, some with fancy cape collar, in automobile and three-quarter lengths..... **$4.98**

Dress Skirts.--Also an elegant selection of dress skirts made of cheviots, serges, coverts, Venetian golf cloth and plaids **$2.98**

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Neckwear, early spring designs, in all the correct colors and shapes, in tecks, imperials, etc..... **18c**

Fine Shirts, made with Garner's fast percale bosom and separate link cuffs and white body, in sizes from 14 to 18..... **25c**

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10 A 15 a $3 90 — 18 Point Plymouth Italic — Extra Lower Case, 15 a $1 60

DEAR HOMES Pleasant Scenes

6 A 10 a $4 50 — 24 Point Plymouth Italic — Extra Lower Case, 10 a $1 80

FINE RED Grand House

5 A 8 a $5 10 — 30 Point Plymouth Italic — Extra Lower Case, 8 a $2 00

MOTIVE Great Deal

4 A 6 a $6 20 — 36 Point Plymouth Italic — Extra Lower Case, 6 a $2 40

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4 A 5 a $8 90 — 48 Point Plymouth Italic — Extra Lower Case, 5 a $3 00

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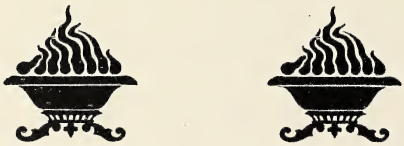
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The Printers Trade Journal.

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Font measuring 10 feet, price $2.60



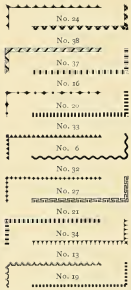
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We make and sell more Borders than all the other founderies

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Font measuring 10 feet, price $3.00



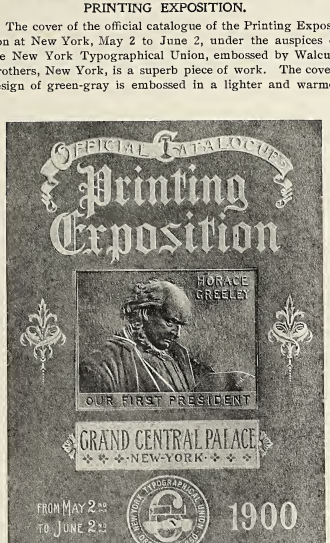


AMERICAN TYPE FOUNDERS COMPANY

For Sale at Branches of the in Seventeen American Cities

OFFICIAL CATALOGUE OF THE NEW YORK PRINTING EXPOSITION.

The cover of the official catalogue of the Printing Exposition at New York, May 2 to June 2, under the auspices of the New York Typographical Union, embossed by Walcutt Brothers, New York, is a superb piece of work. The cover-design of green-gray is embossed in a lighter and warmer



tone, with a medallion of Horace Greeley, "Our First President," embossed in the center in a deep, rich bronze. For beauty of design and exquisite finish the work can not be excelled, and it is exceedingly creditable to the house from which it emanates.

THE AMERICAN NEWSPAPER ANNUAL.

The 1900 edition of the "American Newspaper Annual," published by N. W. Ayer & Son, Philadelphia, a well printed and substantially bound volume of 1556 pages, is one of the most complete books in its line ever issued. The work gives a catalogue of American newspapers; the press and editorial associations; the newspapers of the United States and Canada, arranged by counties; religious, agricultural and class publications; publications in foreign languages; and a coöperative newspaper list. Much care has been exercised in the compilation of this work, and it can be depended upon as being as near correct as it is possible to make so extensive a directory. The colored maps of each State interspersed through the book are a valuable addition. Every printing-office and every newspaper-office in the country should be supplied with one of these books. The price is $5.

THOUGH yesterday he resolved not to advertise for a month, a man may begin today because the sun comes out, or his competitor is talking, or he recalls the thought that the mill will never grind with the water that is past.—*S. O. E. R.*



CONDUCTED BY ED S. RALPH.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be addressed to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

THE following interesting and instructive correspondence from an Ohio publisher is self-explanatory. The editor of this department was asked for an estimate on the following work: 1,200 each of 23 full-page half-tone cuts, 16 on a sheet of 28 by 42 Warren's enameled book; green-black ink to be used, costing $1 per pound. Pages to be cut and packed, ready to ship by express. Job to be smut-sheeted. Our estimate on this job was $101.80. The publisher also wrote five other firms asking for an estimate on the work:

Editor Estimating Department, Inland Printer:

DEAR SIR,—I wish to thank you for your estimate on printing 23 full-page half-tone cuts. The reason I asked for an estimate is that I expect to have trouble when I present my bill. I know the work has been done for less than I can afford to do it. I first wrote you and then determined to write several other printers for an estimate, just as if I were going to have the work done. I made my estimate before writing you, as follows:

4 reams 28 by 42, 120-pound, Warren's enameled book, at 9 cents	$43.20
Freight, drayage, handling and trimming	1.60
Composition, justification and make-ready	3.50
Presswork, 6 hours to each form at 60 cents per hour	10.80
Putting in and taking out smut-sheets	1.50
Ink, 3 pounds, at $1 per pound	3.00
Cutting and packing for express	2.00
Total	$65.60

A, Cincinnati, Ohio, will do it for $66.31.
B, Cincinnati, Ohio, will do it for $70.
C, Cincinnati, Ohio, will do it for $90.
D, Cincinnati, Ohio, will do it for $60.
E, Columbus, Ohio, will do it for $54.

I make no great profit on the job at $65.60 (if I get it). Where do you suppose E, or even D, would come out? How can such establishments keep up? I am not making out of my business what I ought to, but I see no way to better myself. I am offered directory work, long primer, 44 lines solid to the page, 200 copies, ready for the bindery, at 58 cents per page. I have a large court record that I get 50 cents for that a firm in Columbus will do for 40 cents. How can they pay union prices and make anything? I pay only 25 cents per 1,000 ems for composition. But so it goes.

We do not believe in doing work at cost price, and so wrote the publisher, stating that he had failed to add a per

cent for profit, advising him to always let the other fellow have the work when he could make no profit on the job. We received the following very interesting and instructive letter in reply:

Editor Estimating Department, Inland Printer:

DEAR SIR,—The reason I figured no profit is because I knew there would be a "holy howl" when my bill was presented. I have purposely delayed sending the bill until the sheets were safely bound into the books and distributed, so there can be no refusal to take them. I simply got a fair price for the work, and could not live if all my work had the same ratio of profit. But I do get good prices for most work—$4.75 per 1,000 for letter-heads, $3.75 for packet note-heads, $3 75 for envelopes, $3.50 for statements, etc. I use Whiting stock, and 14-pound at that, on letter-heads. Best No. 1 rag goods, 60-pound, on envelopes, etc. I use Crane's Japanese when linen stock is wanted. I have all the better work done here, keeping eight to ten hands at work all the time. I also do much outside work, such as election ballots and supplies of all kinds, school supplies and examination paper, county work for other printers throughout the State. We are preparing for a long run of assessors' blanks now—usually print about one-half used in the State. Have printed for sixty-two counties.

But in order to show you "what fools we printers be," I enclose a sheet, which, if you read, may interest you. It did me—$44.86 worth. This party has been wanting me to print his directories for him, and I decided, when we were a little slack on book-work, to tackle one job at the prices he claims to pay other printers throughout he State. You see the result. I knew it must be bad, but I did not think I would have to pay for the privilege of doing the work. My estimate, before beginning the work, would have been 90 cents per page.

What a blessing it would be if the printers of this State and country could get together on some uniform method of estimating. I have repeatedly refused work that I knew I could make no money on, and find the other fellow doing it for even less than cost (to me).

ACTUAL COST OF PRINTING DIRECTORY.

Comp. No. 1—Cash for typesetting only	$ 24.76
Comp. No. 2— " " " "	23.54
Comp. No. 3— " " " "	24.33
These men made $1.45 per day of 10 hours at 25 cents per 1,000 ems. Not enough by 55 cents per day.	
76 hours on ads., make-up, etc.	14.40
L. G., 52 hours cutting, packing, etc.	10.40
L. F. C., typesetting	3.00
Barwise, "	2.00
Frank, reading copy to proofreader, 47 hours at 15 cents	7.05
John, 22 hours on presswork } at 50 cents	11.00
Charles, 22 hours " }	
	$120.48
Paper, actual cost $28.80	
Freight and drayage .60	
Drayage on forms .20	
Ink, say 1.00	30.60
Actual cash paid out for labor and stock	$151.08
Self, 47 hours reading proofs at 40 cents	18.80
" Revising proofs, forms, and oversight, say	5.00
Rent, light, power, rollers, oil, janitor, fuel, wear and tear, not a penny less than	25.00
	$199.88
Received for job—269 pages at 58 cents	155.02
Paid for privilege of doing this job	$ 44.86
Actual cost of doing work $189.88	
Profit should be 25 per cent 49.97	
Proper price for the job $239.85	
Cheap at .89 cents per page.	

THE QUANTITY OF BUSINESS.—"Information Seekers" write: "Will you kindly advise us through the columns of your paper what amount of business should be produced by an office equipped with machinery as follows: One 33 by 50 two-revolution Cottrell, one 7 by 11 C. & P. Gordon, one 8 by 12 C. & P. Gordon, one 12 by 18 C. & P. Gordon, one 32-inch Hickok ruling machine, one wire-stitcher (½-inch capacity), stand-press, paper cutter, Sanborn board cutter, sundry bookbinders' machinery and tools, five cases 10-point body type, three cases 8-point, one case 6-point, 125 fonts job type, and usual amount of sorts, ornaments, rule, etc. Work on an average of five men, three boys and two girls. All hands are kept busy nine hours per day. Doing commercial work exclusively. We give a few of the prevailing prices as a basis of calculation. Scale for straight matter (paid by us), 25 cents per 1,000 ems; time-work, 20 cents per hour for compositors and 15 cents for pressmen. We get $1.75 for note-heads (medium stock), $2.25 for letter-heads, $2.25 for XXX Wood envelopes, $2 for XX, in single thousand lots, and other work in proportion. If you can give us an idea of what the gross sales should be per month for an office as above specified, same will be greatly appreciated." *Answer.*—This is a very difficult question to answer, owing to our limited information as to certain departments. You say that all hands are kept busy. This may be, and yet this statement is insufficient to base our calculations upon. You give no information as to the bindery. With your equipment, properly handled, you should have gross earnings of about $1,200 per month.



COVER-DESIGN.

By R. C. Bowman, Minneapolis, Minn.

NOTES.

IT is a bad plan to take work at your customers' figures. In nine cases out of ten your profits will be on the wrong side of the balance sheet.

IT is a good plan to keep a book in which to record all estimates. Enter your estimates each time you make one. We do not mean by this to put down the figure at which you agree to do the work. Enter your estimates in detail. When you do a job of work and the work-ticket is returned after the work has been completed, compare the cost of labor, etc., with the estimate in your book. This will enable you at all times to know whether you are under or over estimating the cost.

NEVER be foolish enough to guess at the cost of a job. Take time enough to figure the cost, and don't fail to add a decent profit. We have seen men who had the reputation of being good business men pick up the copy for a job, make a mental calculation or two—guesses—and tell the customer what it would cost. Experience teaches that there are hardly any two jobs that can be figured alike to a certainty. The stock may cost more or less than it did two weeks previous, the composition may differ, and there are other things that should always be taken into account when estimating on any piece of work. Figure it out. Don't be a guesser.



GOLDING & CO.'s New York salesrooms are now located at 540 Pearl street.

THE Juergens Brothers Company, electrotypers, Chicago, are now located at 140-146 Monroe street.

THE Jaenecke Printing Ink Company has removed its New York office from 536 Pearl street to 27 Rose street.

H. T. BEUSTER & Co. is the name of a new electrotyping firm recently started at 87-91 Plymouth Place, Chicago.

THE Joseph W. Gibson Company and the *Haberdasher* and the *Clothing Gazette* have removed to 19 Union Square, West, New York.

THE Chicago Photo-Engraving Company has removed to new quarters at 180-182 East Washington street, near Fifth avenue, Chicago.

VAN ALLENS & BOUGHTON gave their annual outing in the woods at Stag Hall, Van Allen Grange, in Sullivan county, New York, May 21 to 26.

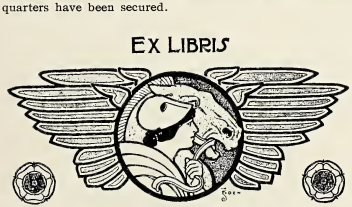
THE Richardson Press has removed from 249 Pearl street, where it has been for ten years, to larger quarters at 159 William street, New York. J. E. Richardson is proprietor.

WALTER HADDON, of London, England, has issued a small pamphlet to the Canadian trade, announcing the opening of the branch of John Haddon & Co. in Toronto.

EDWARD LIGGETT, late of Winn & Hammond, Detroit, has taken charge of the art printing and engraving departments of the Richmond & Backus Company, of that city.

ROBERT G. COOKE and Charles P. Fry, 70 Fifth avenue, New York, announce their association "for the purpose of furnishing printing and its kindred branches on modern lines to progressive houses."

THE Bronson Printers' Machinery House has removed to the ground floor and basement at 54 North Clinton street, Chicago, where much more commodious and convenient quarters have been secured.

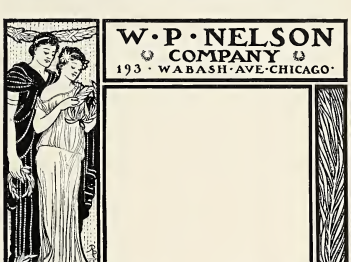


BOOK-PLATE.
Drawn by W. W. Denslow, Chicago.

A. F. WANNER & Co., dealers in printing machinery and materials, are now located at 302 Dearborn street, Chicago, on the ground floor, where they have fine salesrooms. The Inland Type Foundry type can be purchased from this firm.

THE Printing Machinery Company, Limited, of London, England, has issued a report of the business of the company for the year 1899, which is a very creditable showing, and which will enable those about to make arrangements with this company for handling their goods in England to understand what condition the firm is in. Copies of this can be obtained of Mr. W. B. Mitchell, the secretary.

J. H. MACLAFFERTY, Pacific Coast agent for the J. W. Butler Paper Company, whose headquarters are at 210 Sansome street, San Francisco, recently visited Chicago. Mr. MacLafferty reports the paper business on the coast in a flourishing condition. Although his territory is a large one, he manages to cover it once every sixty days. He says he finds THE INLAND PRINTER in every office he visits.



BORDER DESIGN FOR ADVERTISEMENT.
Drawn by Raymond Perry, Chicago.

W. J. MCKEE has been placed in charge of the finances of the Mather Manufacturing Company, Philadelphia, with the title of treasurer. This change has been made necessary by the growth of the business of the Keystone Type Foundry and the Paragon Machine Works. Matters connected with the mechanical, manufacturing, printing and sales departments will be under the direction of L. S. Bigelow, the general manager.

F. C. NUNEMACHER, Louisville, Kentucky, has recently enlarged his quarters, and has not only a fine business office, but all of the departments have been largely increased in size. The copper and steel plate department has been very successful. The business has grown to large proportions without a single drummer, and Mr. Nunemacher states that his method of retaining customers is "to do the work right and charge correct prices for it."

F. S. DRESSKELL & Co., Detroit, Michigan, have consolidated their business with that of William C. Jupp. The offices and warehouse are at 46 to 50 Larned street, where a stock of paper and printers' supplies will be carried. The new company will be known as the Dresskell-Jupp Paper Company. The capital stock is $60,000. The officers are F. S. Dresskell, president; E. A. Petrequin, vice-president; William C. Jupp, secretary and treasurer.

CHARLES E. BENNETT, secretary of the Rockford Folder Company, Rockford, Illinois, well known among printers as the inventor of the Bennett "labor-savers" for the composing and press rooms, has invented a game called "Pall Mall," intended to be played upon the lawn, which promises to become as popular as croquet was at one time. A photograph of the initial set, located on a small lawn 8 by 16 feet in size, reminds one of the top of a pool-table, there being metal pockets in each of the four corners of the canvas strip, which is stretched about the enclosure, and a pocket on each of the longest sides. Ten balls are piled in a pyramid, and

one ball is used as the cue ball. The balls are driven with mallets, the same as in croquet. Mr. Bennett writes that a company has been formed to manufacture his invention on a large scale.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The indefatigable Talbot C. Dexter is the author of patents Nos. 648,161 and 648,162, covering improvements in paper-registering devices for folding machines, etc. The registering point *f* is placed beneath the path of the paper, and at the proper time engages a slit in the sheet. The second patent covers a combination including a frictional horizontal sheet-shifting bed.

The craze for paper-feeding devices is extending into job presses, and patent No. 648,066, by J. S. Bullock, of Racine, Wisconsin, shows a mechanism for supplying sheets to and removing them from the platen of a Gordon press.

A. F. Harris, in patent No. 646,827, shows an improvement in the feeding mechanism of the Harris automatic press. The present invention is primarily applicable for feeding bags, sacks and envelopes of various weight of paper. It comprises a carrier having one or more plates, axially mounted, and limited in both directions in its rotary movements. The outer or forward end of the plate B is serrated at *b* to secure engagement with the stock at the seam or point of union of any of the flaps. A stop carried by the plate limits the movement of the serrated end and causes the stock to travel with the forward movement of the carrier. Two such plates are preferably employed, so that the stock will be moved on a straight line.

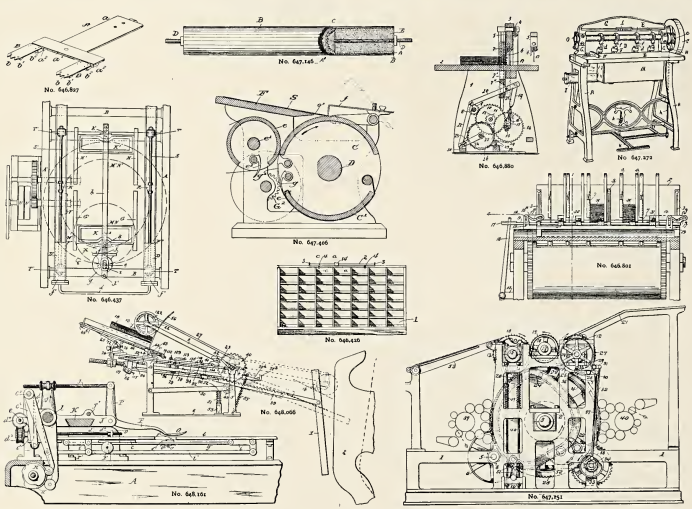
A device for feeding several envelopes at each impression to a cylinder press is shown as No. 646,801, by W. J. Bulman, of Winnipeg. It certainly looks well on paper.

T. M. North, in patent No. 647,151, assigned to the Hoes, describes a multicolor stop-cylinder press. The form or curved plate is carried on the large central cylinder, and the drawing shows the construction for two-color printing.

Luther C. Crowell has assigned to the Hoes patents Nos. 646,956 to 646,959, inclusive, describing improvements in addressing machinery, apparently to be manufactured in connection with rotary newspaper presses.

Patent No. 647,406 covers a device by W. K. Hodgman, assignor to the Huber Company, for improving the accuracy with which a cylinder press seizes the sheet for printing.

Iwan Orloff, of St. Petersburg, covers in No. 648,285 a process of superimposing inks or colors in a moist condition by surface contact, which consists in preparing the inks or colors with different degrees of strength, in successively transferring the same to an assembling-surface in the order in which their strength decreases, and finally in simultaneously transferring the assembled inks or colors from the said assembling-surface to the surface intended to ultimately receive the superimposed inks or colors.



Edouard Lambert, a Parisian machine designer, has taken out American patent No. 646,437, on a cylinder printing machine, whose bed motion is illustrated here. The principle utilized is the hypocycloidal or sun-and-planet motion.

W. S. Mendenhall, of Norwood, Ohio, has made the improvement in perforators illustrated as No. 647,272. It is designed to perforate a considerable thickness of paper and

to provide means for readily adjusting two or more cases to any given gauge.

Claude A. O. Roselle, the author of several patents in lithographic printing from a zinc surface, has obtained a reissue of three patents, Nos. 11,817 to 11,819, and assigned them to the American Lithographic Company.

The Perfection Printing Roller Syndicate, of Manchester, England, owns patent No. 647,146, by E. Moreton, showing a new thing in rollers. A designates the inner tube of india-rubber with flutings A′; B, the outer tube of india-rubber: C, the intermediate layer of textile material, and D, the stock or spindle. E designates the gelatinous composition within the composite tubing engaging with flutings A′ of tube A and spindle D.

M. J. Fuchs, of Stamford, Connecticut, has developed a new machine for making bronze powder, and protected it by patent No. 647,081.

The self-clamping paper-cutter shown as No. 646,880 is by Charles L. Smith, of New York. The driving shaft is at 8; on the shaft 15 is a crank 18, that operates the link 19, depressing the lever 10, and thus the clamp 7, until 22 rises and releases the pressure.

A type tray attachable to a case, to contain sorts, etc., is the subject of patent No. 646,426, by Joseph Grant, of Buffalo.



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

CHARLES C. SMITH, Exeter, Nebraska.—The samples of printing you submit are good specimens of artistic composition and excellent press-work.

STEWART BROTHERS, Pittsburg, Pennsylvania.—The letter-head, envelope corner card and blotter are fair specimens of up-to-date composition and presswork.

THE Electro-Tint Engraving Company is sending out a neatly printed leaflet showing samples of its three-color photographic process of printing, on which the engraving and presswork are of the highest quality.

FOLSOM & LUNERGREN, engravers and printers, of Boston, Massachusetts, are sending out a neat portfolio showing a number of half-tones engraved and printed by them, the work on which is of the highest quality.

MEYERS BROTHERS, Beatrice, Nebraska, submit three specimens of covers. The composition is fair—nothing out of the ordinary. The imprint, however, is altogether too large—a smaller, neater type would be better.

THE W. T. Ridgley Printing Company, Great Falls, Montana, is sending out a series of blotters on which is printed some very effective half-tone views of scenes in the far West. The printing is well done, and should bring substantial returns.

A WELL-PRINTED pamphlet of thirty-two pages and cover is the Report of the Board of Park Commissioners of Wilmington, Delaware, printed by John M. Rogers. The typography and presswork are of excellent quality, the half-tones being handled in a very artistic manner.

THE Merry & Nicholson Printing Company, St. Louis, Missouri, got out a pamphlet printed in two colors for F. C. Taylor & Co., of St. Louis, wool merchants. The booklet is an excellent sample of neat commercial work in red and black, well displayed, and of high-class presswork.

A NUMBER of samples of printing have been received from the Crescent Engraving & Printing Company, Evansville, Indiana, which show artistic taste in composition, in selection of colors and in presswork. Some label and show cards are first-class specimens of color typography. A neat booklet is the program of the Tri-State Dental Association, forty-eight pages, 6 by 9 inches in size, printed in brown and black ink on pink stock. The ads. are very well displayed and the composition throughout is good. The presswork is of the finest.

D. E. MCDONALD, New Orleans, Louisiana, submits a few samples of his work as a compositor. By the employment of type, rule and simple borders he produces some neat effects that many compositors might think impossible without a large supply of material at their command.

"ONE HUNDRED YEARS AGO" is a long time to look back upon, but H. C. Smith, of Lafayette, Indiana, has given us an insight into the social affairs of the last century by reprinting a marriage proposal of that time. The work is in red and black, on deckle-edge stock, and is neatly and attractively gotten up.

PROGRAM of the Photographers' Association of Iowa, a booklet of twenty-four pages and cover, 5½ by 7¾, is a neat piece of composition and excellent presswork. It was gotten up by Carl K. Smith, with the Kenyon Printing & Manufacturing Company, of Des Moines, Iowa, and is a creditable piece of work throughout.

THE George A. Miller Company, of Des Moines, Iowa, has just gotten out a catalogue for the Kratzer Carriage Company, which is unique in that it is printed on a medium dark blue stock in black and red ink, with gold, red and green on the front cover-page. The composition is well displayed and presswork good throughout.

F. H. MORSE, Frankfort, Kentucky, is a printer who knows how to use the material at his disposal to the best advantage. With a few series of type faces he has produced some of the best effects we have seen in typography. All classes of commercial work are gotten up with not more than half-a dozen different types, and yet all are neat, effective and attractive. Presswork also is of good quality.

THE Binghamton (N. Y.) *Chronicle* submits a few samples of job-work the composition on which is far above the average of work turned out from newspaper offices, in which usually there is little time to devote to artistic printing. The samples under review would rank high alongside the productions of many of the so-called "art printeries" of the present day, in both composition and presswork.

FROM "The Sign of The Ivy Leaf," at 420 Library street, Philadelphia, Pennsylvania, many good things in the line of artistic printing have been issued. The latest is a folder printed in black and red on purple stock, telling the public that it can "have printing done well, quickly and satisfactorily," at the above sign. The specimen is a sample of the excellent quality of work the public may expect to receive.

A NEATLY printed blotter is sent out by James J. Stone, Greensboro, North Carolina. The composition is in plain types, but the arrangement is attractive, showing that brains have more to do with producing a good job of printing than a surfeit of material. The presswork, also, is of high-class quality. Mr. George W. O'Neal is entitled to credit for turning out such good samples of typography for his employers.

A NUMBER of samples of commercial printing have been submitted by C. H. Danes, of the Homer (N. Y.) *Republican*, the composition and presswork on which are of excellent quality. The work was done by Fred Martin, in the employ of Stevens & Danes, proprietors of the *Republican*, and reflects great credit upon him as an expert workman in both branches. The covers of the booklets are especially neat in design.

THE Osborne Company, New York, is sending out a number of art calendars which are excellent samples of artistic effort in engraving and color-printing. The most recent is a wall calendar with a striking design in monotone, while in the upper right-hand corner is a picture printed in colors, called "Twilight—The Last Furrow." These calendars may be had on application to the Osborne Company, by enclosing 25 cents in stamps.

THE Campbell Company, builders of printing-presses, New York and Chicago, is sending out some artistic advertising matter, designed and printed by Will Bradley, the well-known artist, at the University Press, Cambridge, Massachusetts. What Will Bradley undertakes to do is usually done well, and the Campbell Company need not fear strenuous opposition from an artistic standpoint while its printing is in the hands of such an expert.

THE samples of commercial work submitted by Rickaby & Smith, Benton Harbor, Michigan, show that they are leaders in artistic typography in that enterprising town. They are evidently equipped with the best of up-to-date material, and have experts in typesetting and presswork to give the best effects to their efforts to produce the latest designs in the printing world. All specimens are of first-class quality and are attractive to the highest degree.

"BARTAGRAPHY—Where It Is and What It Is," is the title of a booklet issued by L. Barta & Co. to notify their patrons that they have removed into more extensive and commodious quarters, at No. 28, Oliver street, Boston, Massachusetts. This firm has made a reputation by its fine printing, and the announcement under review is an artistic piece of composition and presswork. It is printed in olive ink on highly enameled white stock.

SOME neat designs in borders are being submitted to the attention of printers by H. C. Hansen, typefounder, Boston, Massachusetts. A recent sheet issued by Mr. Hansen shows the Marguerite borders, which can be used in various and effective ways, being suitable as a pronounced border design, or as a tint background when massed together. Other

neat and useful borders are also shown on the specimen sheet, which printers will find desirable additions to their stock.

LENNIS BRANNON, Talladega, Alabama.—Your blotters would be more effective as advertising agents if you put less matter on them and displayed it more effectively. The average business man has not time to read all the nice things some one else says about your good printing. A few terse, well-displayed remarks will catch the eye and hold the attention better, and be productive of more returns. Your letter-head and envelope corner card are neat pieces of composition and excellent presswork.

THE Rochester Optical Company, of Rochester, New York, believes in sending out high-class printing as well as excellent optical goods. A catalogue recently issued entitled, "The Premo Camera, 1900," is a beautiful specimen of typography. It is a pamphlet of seventy-six pages and cover,



A GROUP OF CHORUS GIRLS.
Drawn by F. C. Nash, Detroit, Mich.

containing many half-tone illustrations of much artistic merit, all of which are printed in first-class style. Mr. Ernest Hart, 15 South St. Paul street, Rochester, is the printer, and he submits a booklet entitled, "The Age of Wonders," which is also a sample of good composition and presswork.

BY courtesy of I. N. Jones & Son, Richmond, Virginia, we are in receipt of a very neatly printed book of 186 pages, bound in cloth, with gold stamp on side—a Catalogue of Prices of Material Used by Railroads. It is full of tabular work and displayed advertisements, all of which is set in good style. The presswork is of uniform quality throughout, and the book, as a whole, is a work of which any good printer might feel reasonably proud. This firm is also sending out a blotter on which is a beautiful specimen of steel-plate engraving, which should bring them much business in that line.

THE Inland Type Foundry, St. Louis, Missouri, has issued a pamphlet showing the Blanchard series of type, recently introduced by that foundry, in practical use. The pamphlet is 6¼ by 10 inches, oblong, thirty-two pages, printed in red and black, on one side only, uncut at the head. The various sizes are displayed or set *en masse*, and present an object lesson to the unsophisticated printer for his guidance in the use of the type to the best advantage. The front cover is a striking design in three colors. Printers would do well to write to the Inland Type Foundry for a copy of this pamphlet.

THE Southern Pacific Company has sent out its big-tree calendar for 1900. A half-tone reproduction of "The Fallen Monarch," Mariposa, Big Tree Grove, Yosemite Valley, National Park, California, printed to very successfully imitate a photograph, is the principal feature. The colors used for the lettering and border are bronze-blue, dark green and silver. The calendar pad, in the form of a book, is printed on a drab tint. An interesting circular describing the big trees of California accompanies the calendar. Mr. E. O. McCormick, passenger traffic manager of the Southern Pacific Company, is to be congratulated on this particular piece of advertising.

THE Los Angeles (Cal.) High School has been in the habit for some years of getting out a substantial Annual, which bears the title "Blue and White," and the one for 1900 is no exception to the rule in point of size and quality. It is a volume of some 196 pages, 6 by 9 inches, bound in cloth in the class colors. The contents are contributed by the students at the school, and the book is well illustrated with half-tones and pen-and-ink sketches furnished by the artists in the school. The work is printed by Eugene R. Hallett, and is an excellent sample of typography, presswork and binding. The ads. are well displayed, and the general appearance of the book is very satisfactory from a printer's point of view.

H. J. N., Cincinnati, Ohio, submits two invitations—one to a cotton wedding, in which the card of invitation is attached to a miniature bale of cotton wool, and the other an invitation to a wooden wedding, which is printed direct on a slab of hardwood—with a request for an opinion as to whether such invitations are appropriate for such occasions. While we do not wish to assume the rôle of dictator in matters of etiquette in such functions, we see no more harm in sending out such invitations than we would in sending out a silver engraved plate for a silver wedding or a gold engraved plate for a golden wedding. No doubt the recipients will treasure them as valuable souvenirs of a happy celebration.

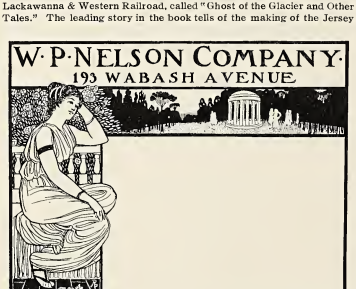
THREE booklets, respectively entitled "Ideal Town Houses," "Grantwood on the Hudson," and "Eight Modern Dwellings," submitted by Pusey & Troxell, 123 West Twenty-third street, New York city, are very fine samples of high-class printing in all its branches—typography, presswork, engraving, good stock and binding. The letterpress is in red and black, brown and red, and gold on the covers. Composition is artistic, presswork above criticism. Such excellent printing, setting forth the advantages of property, ought to tempt persons of means into investing their wealth in the beautiful residences depicted in the above-named pamphlets. Pusey & Troxell have nothing to be ashamed of in their typographic productions.

WE have received a number of beautiful specimens of typography from Bruce Brough, manager of the Sunset Press, San Francisco, California. For excellence of design, delicacy of treatment in colors and general effectiveness, the work under review would be hard to equal, much less excel. There is a Hawaiian calendar, depicting scenes in those wonderful islands of the Pacific; a cover of a California exhibit for the Paris Exposition; a calendar for the Southern Pacific Railway; a copy of *Camera Craft*—all of such good quality of engraving, typesetting and presswork that it is hard to pick out any one and say it is the best. The work is thorough in all departments and Mr. Brough is to be congratulated on the excellence of his staff.

THE Grand Rapids Engraving Company, of Grand Rapids, Michigan, do something besides engraving. Their plant includes a finely equipped printing-office. Two catalogues have recently been received from them, one for the Fred Macey Company, of Grand Rapids, describing their vertical system of filing. It is in black and red, with a number of excellently engraved half-tones. The other catalogue is for the Charles F. Powers Company, being a catalogue of dining-room furniture. The cuts in this catalogue are printed with a tinted background, which gives a fine effect. The cover is of attractive design, printed in gold ink and red on dark olive-green stock, is tied with silk cord, and has a flap which gives it a decorative look. Both jobs are creditable pieces of work.

NO road in the West issues a much better line of advertising than the Chicago, Milwaukee & St. Paul Railway. One of their latest pamphlets is called "Summer Days in the Lake Country," by James W. Steele. The seventy-four pages of this interesting book are taken up with descriptive matter and illustrations of the many attractive points in the lake district through which this road passes, and which are so easily reached via this line from Chicago and Milwaukee. Each left-hand page contains a full-page illustration, and in the center of the text on each right-hand page is a well-drawn and finely vignetted half-tone which sets off the page to good advantage. The cover is printed in several very delicate colors and embossed, giving a dainty effect. The book will be sent to any address on receipt of 6 cents in stamps. Address F. A. Miller, assistant general passenger agent, Marquette building, Chicago.

AN exceedingly interesting account of the beauties of the "Lackawanna Route" is to be found in the pamphlet just issued by the Delaware, Lackawanna & Western Railroad, called "Ghost of the Glacier and Other Tales." The leading story in the book tells of the making of the Jersey



BORDER DESIGN FOR ADVERTISEMENT.
Drawn by Raymond Perry, Chicago.

Highlands, and the author, Will Bogert Hunter, who wrote and arranged the entire work, has handled the subject in his usually lucid style. The other stories are equally interesting. The work is well printed, is illustrated with a number of dainty half-tones well depicting the beauties of the scenery along the road, and is enclosed in a handsome lithographed cover of Delaware Water Gap. A folding map of the system is included. The traveling public will undoubtedly find much of value in this book when planning for the summer outing. Copies can be obtained by sending 10 cents in stamps to T. W. Lee, general passenger agent, 26 Exchange Place, New York city. The printing is by The Henry O. Shepard Company, Chicago.

THE PRINTING EXPOSITION IN NEW YORK.

IT was a colossal undertaking for Typographical Union No. 6 to attempt to maintain an exposition of the art preservative for a whole month as it has just done in New York. The Grand Central Palace, in which the affair was held, contains 400,000 feet of floor space, so that the exhibits, many and generous as they were, did not impress one at first owing to the immensity of the surroundings. The rental and necessary expenses of running the exposition would



THE BRADFORD PRESS AT THE PRINTERS' EXPOSITION, NEW YORK.

make a neat fortune, and yet be it recorded to the everlasting credit of "Big Six" they carried the exposition through to the success it was.

In the opening address the Hon. John Keller sounded the keynote of the whole affair when he dwelt on its charitable side. He said this printing exposition of "Big Six" is for charity's sake pure and simple. The proceeds will be devoted entirely to the charities extended by "Big Six" to its sick, disabled, indigent and superannuated members. These charities include a burial fund, a hospital fund, an out-of-work fund, the maintenance of beds in several of the hospitals in the city, and the payment of a large fund annually to the Childs-Drexel Home in Colorado Springs, Colorado. And it was this spirit rather than the boastful one of celebrating a semi-centennial that brought the public in such large numbers to the exposition.

The official catalogue of the exposition was a fine affair; its embossed cover contained an admirable portrait of Horace Greeley, the first president of the organization. There was also a condensed history of the doings of "Big Six" during the last half century. The list of exhibitors required thirteen pages, and the portraits of the officers, lists of committees and advertisements made in all eighty-four pages.

It was the intention of THE INLAND PRINTER to present this month comprehensive views of the exposition. The photographer found it impossible, however, to make these pictures owing to the poor lighting for such work and the moving visitors. The superintendent of the building refused to permit the flash-light photography necessary for such comprehensive pictures. The illustrations obtained were of the United States Government exhibit of models of printing-presses, and the old time hand press said to have been the identical one used by William Bradford, the first New York printer. It was one of the most interesting of the exhibits. This press was made in Holland in 1630 by William Jansen Blaew, the noted map-engraver of that period. It went to England and from thence to this country. William Bradford came to America in 1682 and began the publication of the New York *Journal*, the first paper of New York, and it is believed that this is the identical press he used. The press certainly looks its age. The bed is of slatestone laid in plaster. At one side are the ink-balls and brayers used in the old times, and on the platen is the tallow dip which furnished the light. The press is zealously guarded by John A. Lant, who prints a daily paper on another interesting old relic of a press called "a pull-down jobber." Each copy of this daily was printed by request, that is, if you expressed a desire to possess a copy, Mr. Lant printed it while you waited. W. Kai Kee, the Chinese printer of New York, furnished another popular exhibit by showing the method of printing in China.

A statue of Johann Gutenberg was located in the center of the main room, being a life-size plaster cast loaned by R. Hoe & Co. This feature was particularly appropriate, owing to the fact that the present year is the five hundredth anniversary of the birth of the inventor of movable types.

A conspicuous corner was that occupied by the Blue Pencil Newspaper Club, representing the artists of the metropolitan press. The members have taken a strong interest in the Exposition, and contributed humorous cartoons and crayons as wall decorations.

The results of the job-printing composition contest were spread out conveniently for inspection and received a very large share of attention from the members of the craft, the general opinion being that the awards of first prize to William M. Stich, of the Economist Press, and of second to A. M. Stoltey, of The Osborne Company, were commendable. There were, however, a very large number of creditable designs shown in the exhibit, which was a revelation as to the number of ways in which a job can be set.

The Government exhibit included several shelves of models of printing-presses from the United States Patent Office. Here was the original model of the first web press, a machine for printing on both sides of a continuous sheet, patented in 1837, twenty-eight years before Bullock's patent was taken out.

The Loan and Historical Committee, headed by Gov. Theodore Roosevelt, contributed numerous interesting relics



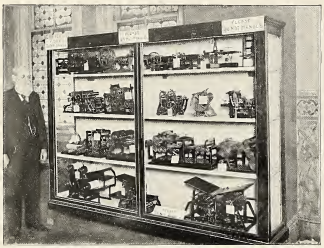
BOOTH OF THE BLUE PENCIL NEWSPAPER CLUB AT THE PRINTERS' EXPOSITION, NEW YORK.

and curios. One is a large scroll on leather of the Hebrew pentateuch, loaned by H. W. Watson, another a King James Bible of 1613, by A. B. Bouteaux.

An interesting old machine, famous as the Bradford press, was the center of an exhibit of old-time machinery. This queer old half wooden hand press was used in the printery of Lewis Masquerier, at 15 Spruce street, in 1835, and is vouched for by the late David Bruce as having been used by William Bradford, the first printer of New York, and therefore certainly over two hundred years old. The bed of the press is of slate and the platen of wood, the latter having

been restored some years ago by R. Hoe & Co. The gentleman who officiated as pressman at this exhibit printed copies of the *Daily Big Sixer and Federation News* at a claimed speed of half a token an hour, on a pull-down-with-the-foot sort of hand press. The urbanity with which he invited visitors to come in and run off a few copies suggested that he found it hard work.

Richard Ennis, formerly of St. Louis, had charge of the stationers' exhibit, and displayed a prospectus of the *National Stationer*, soon to be issued by the Ennis-Ryan Stationery & Printing Company. Mr. Ennis was very active in



THE UNITED STATES GOVERNMENT EXHIBIT OF PRESS MODELS AT THE PRINTERS' EXPOSITION, NEW YORK.

securing exhibits, and induced many to see its advantages who had not thought seriously of engaging space.

The American Federation of Women have run a fair section in the eastern part of the building, and provided numerous beautiful booths, where the masculine small change is exchangeable for buttonhole bouquets and smiles, and a chance for a china dinner set is to be had for a small sum in cash. Variety articles and notions, candies, and even groceries are among the things sold, so that the prudent can invest in the good cause and get substantial return.

The omnipresent "auto" was in evidence, being placed by the New York *World*, to show how it circulates some of its hundreds of thousands of copies. The Mergenthaler Linotype, the Unitype Company's Simplex, and the Empire with



BOOTH OF THE BLUE PENCIL NEWSPAPER CLUB AT THE PRINTERS' EXPOSITION, NEW YORK.

the new justifier, were all in evidence. The Century and Hoe two-revolution presses were conspicuously placed, and the Harris Automatic Press Company and F. Wesel had large machinery exhibits. THE INLAND PRINTER and other trade papers maintained booths, and the New York *Journal*, *World*, *Mail and Express*, *Times*, *Harper's*, *Collier's*, and other papers, were all represented. To attempt to describe the other exhibits in the space allotted would be almost to reprint the directory of advertising in this publication.

BUSINESS NOTICES



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

PLEASURE, RECREATION, HEALTH,

After a winter's hard toil, are a requisite. The Wisconsin Central Railway reaches Lake Villa, Waukesha, Waupaca, Fifield, Butternut and many other resorts where you can obtain it. Illustrated pamphlet, which is yours for the asking, will tell you how.—James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

JAENECKE PRINTING INK COMPANY'S INSERT.

The attention of readers is called to the insert of the Jaenecke Printing Ink Company, of Newark, New Jersey, shown elsewhere in this issue. The colors used are their "Lustre Blue," "Persian Orange" and "Nubian Black." The advertisement gives information concerning the firm which all printers will be interested in.

TWO NOVELTIES FOR THE PRESSROOM.

On page 415 the F. Wesel Manufacturing Company advertise their patent iron grooved block (which will supersede all other styles of stereo blocks) and the Muller half-tone softening hammer for softening the harsh edges of vignetted cuts of all kinds. This is the first time that an illustrated advertisement of these money-savers has been printed in any publication.

THE STERLING ROUND-CORNERING MACHINE.

H. Griffin & Sons, 75 Duane street, New York, call attention in their advertisement this month to the Sterling round-corner cutter. This is a small hand-power machine, but still capable of doing excellent work. It can be seen in operation at their salesrooms, or descriptive circular will be sent on application. It sells at a very reasonable figure and will be found a convenient and reliable machine for any establishment.

CHARLESTON AND THE SOUTH.

In the desire to see the mountain wonders of the Western country, and to dream away the hours upon the sunny slopes of the Pacific Coast, people of the Middle West have neglected of late years the beautiful Appalachian country nearer home, rich in historical associations and full of promise of a glorious future. Charleston, the Palmetto city, with its glistening bay, Forts Moultrie and Sumter looking out to the sea, and Beaufort and Port Royal within a couple of hours' ride, has been made the meeting-place of the National Educational Association in July. The Monon Route offers the choice of a dozen different routes, via Chattanooga, Asheville, Atlanta, Louisville, Mammoth Cave, etc., and returning, if desired, via Washington, D. C. Call on Sidney B. Jones, City Passenger Agent, 232 Clark st., for particulars.

A NEW THING IN HALF-TONES.

Mr. George G. Rockwood, the well-known photographer, of 1440 Broadway, New York, formerly of the Troy *Daily Times*, has conceived and patented an improvement in half-tone work, which, he claims, lessens the time limit in an extraordinary manner. He makes a sitting from life or snap-shot from nature, and has a superb image enlarged or reduced before the "screen camera" in twenty-six minutes and *reversed*, thus saving the time of stripping. For licenses and details write as above.

THE NEW LINE TO THE FOX LAKE COUNTRY.

The Chicago, Milwaukee & St. Paul Railway will establish passenger train service on its new line to the Fox Lake country on May 27, on and after which date trains will leave Chicago for Gray's Lake, Long Lake, Fox Lake and Nippersink at 8:30 A.M. daily, 1:30 P.M. (except Sunday), 3:10 P.M. and 5:20 P.M. (except Sunday). Returning train will leave Nippersink 7:15 A.M. (except Sunday), 7:20 A.M. daily, 1:00 P.M. (except Sunday), 7:30 P.M. (except Sunday), and Sundays only at 8:30 P.M.

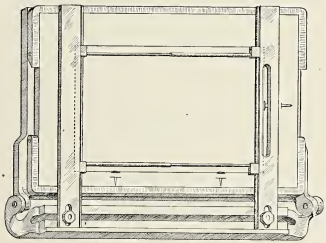
A special Fox Lake train will leave Chicago Saturday, May 26, at 1:30 P.M.

Parlor cars from Chicago at 5:20 P.M. and from Nippersink at 7:15 A.M.

For tickets, time-tables and further information apply at 95 Adams street, or Union Passenger Station, Canal, Adams and Madison streets.

A NEW PATENT GRIPPER.

The accompanying illustration shows a gripper device patented by Thomas G. Jenkins and John B. Wills, of Wheeling, West Virginia. The first patent was issued August 7, 1899, and the second one January 2, 1900. Some



of the advantages claimed for this gripper are that it grips the sheet on all four sides, and makes it unnecessary to cut paper to waste. It is adjustable, without extra wrench or screw-driver, to any size and make of platen press, and prevents the rollers from catching the sheet. Its method of adjustment will be readily seen by reference to the illustration.

THE MCGINTY FEED GAUGE.

The McGinty Adjustable Feed Gauge Company, of Doylestown, Pennsylvania, has perfected a gauge which fills all the requirements that have so long been sought for by the pressman. The gauge is a permanent and durable part of the press, just as much so as is the ink fountain. Its simplicity of application, adjustment and readjustment, makes it a time-saver of the greatest value, and while it operates entirely independent of the tympan, it saves paper and allows the operator to change packing without in any manner displacing the guides. It is so constructed that it makes the operation of feeding easy and correct, whether the paper is curly or straight, while for register work it is practically perfect. The manufacturers guarantee satisfaction to the purchaser, and any printer in the United States can avail himself of a trial of the merits of this new device without expense.

THE IMPROVED WETTER NUMBERING MACHINE.

It is just type-high, locks up in any form like a small cut, can be used on any job or cylinder press, prints clean, sharply defined figures without any perceptible wear, is small and compact enough to allow type to be set close to the figures, and will number anything that is to be numbered. It is scarcely larger than a watch, and, while just as carefully built, it has infinite strength and durability. It will not cut or scratch the ink rollers. It is entirely automatic up to 100,000; that is, there is no necessity to touch it or alter any of its parts until it has numbered, consecutively, 100,000 different sheets or pieces. It is absolutely accurate, precise in printing the correct figure, which is always sharp and clear, and never missing a number or getting out of order so as to necessitate the stopping of the press. The "plunger" is operated by one large and powerful spiral spring. The unit wheel does not depend upon a comb spring, thus insuring greater accuracy and securing freedom from vexatious delays. It can be used with interchangeable letters or characters in place of the prefix "No." without unlocking the form, a great saving in valuable time, and enabling the printer to continue different lines of work with scarcely a halt. The advertisement of this machine, which is manufactured by Joseph Wetter & Co., 515 Kent avenue, Brooklyn, New York, appears on page 313 of this issue.



Patented May 26, 1885.
Patented October 16, 1888.
Other patents pending.

CHANGES ON THE GRAND TRUNK SYSTEM.

George T. Bell, first assistant general passenger and ticket agent of the Grand Trunk System, with headquarters at Chicago, has been appointed general passenger and ticket agent of the entire system, with headquarters at Montreal. Mr. Bell was born in Montreal in 1861, and commenced his railway career at London, Ontario, in 1878, with the old Great Western Railway. He was subsequently with the same company at Hamilton until the fusion of the Great Western with the Grand Trunk in 1882, when he removed to Toronto, as chief clerk to the assistant general passenger agent, and later, in 1884, was transferred to Montreal, becoming shortly thereafter chief clerk to the former general passenger agent. In 1896, under the present management, he was advanced to the position of assistant general passenger and ticket agent, and on August 1, 1899, he became first assistant passenger and ticket agent of the system, with headquarters at Chicago. In consequence of the retirement of George B. Reeve, general traffic manager of the Grand Trunk System, from active business life, on May 1, the office of general traffic manager has been abolished. John W. Loud, general freight agent, has been appointed freight traffic manager and William E. Davis, general passenger and ticket agent, assigned the position of passenger traffic manager. George W. Vaux, assistant general passenger and ticket agent at Montreal, succeeds Mr. Bell as assistant general passenger and ticket agent, with headquarters at Chicago. Mr. Vaux is a native of Montreal, having been born in March, 1866. In July, 1881,

he entered the service of the Grand Trunk, filling since that time every position in the general passenger agent's office, from junior clerk to chief clerk. The Chicago end of the road's immense business will undoubtedly be well looked after by Mr. Vaux. The Grand Trunk System continues to be the popular line for travel between the East and the West, and the summer tourist business is expected to be large this year.

"PERFECTION" STITCHERS.

Manufacturers are constantly being reminded that the surest road to success is to provide the trade with the best goods. The intelligent printer or bookbinder knows what will serve his business when he sees it, and will ultimately secure it, whether it be machinery or other supplies. Fresh illustration of this fact is shown in the case of "Perfection" No. 4 Stitchers, made by the J. L. Morrison Company, New York. These machines have now been on the market about two years, and each batch built has been entirely sold before the next lot could be completed. The facilities of the factory have been increased and the new "Perfection" No. 6 is now ready for delivery (capacity two sheets up to ⅞-inch thickness). No. 2, the smaller size machine, and No. 12, the larger size, are rapidly nearing completion, and there is no doubt that these sizes will also meet all the expectations of the manufacturers and of purchasers.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BIT, and another bit—two bits, 25 cents—brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wis.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CHEAP—INLAND PRINTER, Vol. VII to XIX, bound; XX to XXIII unbound; like new; make offer. E. B. DEWEY, Jamestown, N. Y.

CLOUGH'S IMPOSITION REFERENCE CARDS will tell you all you wish to know about laying forms; entirely new; you need it. Twenty-five cents (silver). FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Conn.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in MAY, 1895. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY, Chicago.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 116 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK, new enlarged edition, 192 pages, over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR—Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; worth its cost in a month. Price, $2.00, postpaid. INLAND PRINTER COMPANY.

THE THEORY OF OVERLAYS, by Charles H. Cochrane; a practical treatise upon the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Reprinted from THE INLAND PRINTER, in pamphlet form, convenient for reference; illustrated; price, 10 cents, postpaid. Worth many times this amount to any printer or pressman. THE INLAND PRINTER COMPANY, 212 Monroe street, Chicago; 116 Nassau street, New York.

133 SPECIMENS OF JOB COMPOSITION submitted in the New York Printing Exposition contest, reproduced in handsome book form, will be sent on receipt of 50 cents by J. CLYDE OSWALD, 150 Nassau street, New York. Every printer should have it.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A BARGAIN—Old established newspaper and job office in northwest Missouri; cylinder, two platens, new type; making money; good reasons for selling; for price and particulars address C 781, INLAND PRINTER.

ESTABLISHED weekly newspaper and job office in Ohio; modern outfit; cheap at $2,000. C 767, INLAND PRINTER.

FOR SALE—A well-established printing-office in Philadelphia, doing a good business; equipped for all grades of book, job and stationery work; 4 cylinders, 3 jobbers, 5 plate presses, 15-horse engine and boiler. Address AMERICAN TYPE FOUNDERS CO., 606-614 Sansom street, Philadelphia, Pa.

FOR SALE—Controlling interest in one of the largest printing-offices in the country, doing a business of $250,000 yearly; specialties, railroad and art catalogue work. C 38, INLAND PRINTER.

FOR SALE—Electrotype foundry with nice trade; good reasons for selling; excellent opportunity for molder and finisher. C 617, INLAND PRINTER.

FOR SALE—Small complete job office at the business center of Duluth: good business, small expense; owners have other professions. C. E. RICHARDSON, City Hall, Duluth, Minn.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.

TINTED ENAMELED BOOK

ALL SHADES.

Primrose, Golden Rod, Pearl, Azure,
Coral, Rose, Straw, Buff,
Green, Flesh, Violet, Opaline.



Size of Building, 280 by 500 Feet. Capacity, 2,000 Reams Daily.

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

....INCLUDING ...

ENAMELED BOOK, LITHOGRAPH PAPER,
COATED MANILA, LABEL PAPER,
CARDBOARD, SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States.

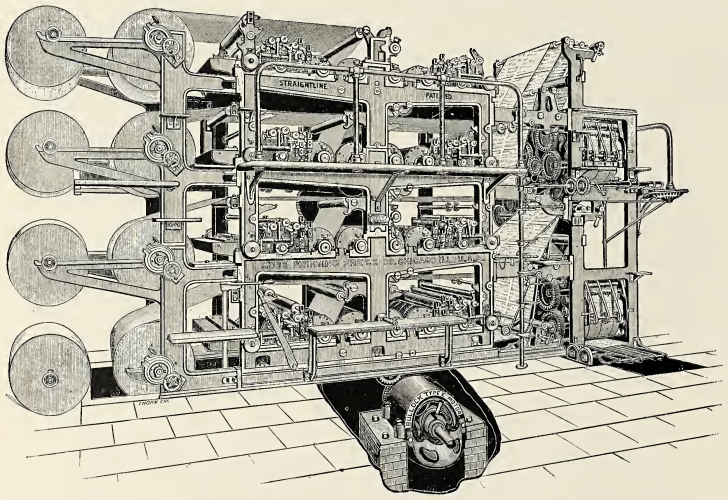
WE FILL ORDERS ONLY THROUGH JOBBERS.


CHICAGO
NEW YORK
THE
Binner
Engraving Company
Binner Building
21-25 Plymouth Court
Chicago
Makers of Perfect Printing Plates
Distinctive, Effective, Designs for all Purposes
OSCAR E. BINNER,
Resident Manager
NEW YORK
OFFICE
111 Fifth Ave.

THIS IS A CUT OF THE.....

Goss Patented 4-Deck Straightline Newspaper Press

which will be exhibited at the coming Paris Exposition in the United States Building of Liberal Arts and Chemical Industries, at Paris, France, from April 14 to November 5, 1900.



It will be in daily operation between 10 a. m. and 5 p. m., turning out papers at the rate of 50,000 per hour. ⌀ ⌀ ⌀ It is the most practical, modern and up-to-date Press manufactured. ⌀ ⌀ ⌀ When taking in the Exposition, don't fail to see this wonderful machine in operation.

WILL BE RUN BY DIRECT-CONNECTED MOTOR.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL., U. S. A.

This is a Specimen of our

40c. Cut Black



HALF THE RAILROADS IN THE COUNTRY SPECIFY

Okie's Copying Inks

IN CONTRACTS WHY? BECAUSE IT IS THE BEST

WE GIVE THE BEST ALWAYS AT MODERATE PRICES

WE SELL

News Ink, - 4c.
(By the Barrel)

Peerless Book 15c.

SPECIMEN BOOKS AND PRICE LIST ON APPLICATION

WE MANUFACTURE ANY GOODS YOU WANT, AND REMEMBER, ALWAYS THE BEST

F. E. Okie Co.

KENTON PLACE
Philadelphia

Manufacturers of
High-Grade Printing Inks

A Hard Question Answered

We have had our troubles. So have other ink men.

Few of them have been worse than to try to get ink just the right stiffness.

If too stiff, the ink won't run from the fountain, and will pick the face off of enameled paper. If too soft, it will look oily, and will not cover on hard or rough paper.

So the ink maker has quite a conundrum:

How can he make an ink that will always flow freely and yet never look oily; that will look well on hard paper and yet not pull the surface off of enameled stock?

Here is our answer:

He can't do it; he is a fool to try.

We *don't* try.

We don't try to get a midwinter overcoat that will feel just right in August. And neither midsummer nor midwinter clothing exactly fills the bill for April. We want a coat that fits the season.

And you want an ink that suits your paper.

We make it.

Our black inks come in three grades of softness. No. 1 is made to print on enameled paper, No. 2 for machine-finish, No. 3 for supers and hard-finish papers. Each is made for a special use, and suits it to a nicety.

Trouble to change from one ink to another? Well, a trifle; but nothing to compare with the trouble you get into by using the wrong ink.

It may be troublesome to change your clothing, but we notice you don't argue the point with the weather. You don't wear the same clothes all the year. It doesn't pay.

It doesn't pay any better to use one ink for all kinds of work.

F. E. OKIE COMPANY

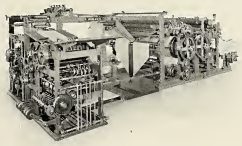
Philadelphia, Pa., U. S. A.
Kenton Place.

Okie Inks.
Huber Press.
Ferris Printing.

Printed on Pure White Coated Book,

Made by Dill & Collins, Philadelphia.

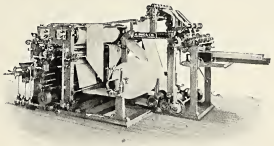
THE TWENTIETH CENTURY MONEY-MAKERS.



THE "VERSATILE" ELECTROTYPE PERFECTING PRESS.

Designed especially for the production of catalogues, almanacs, pamphlets, booklets, etc., which it delivers in complete book form, cut, folded, covered if desired, and wire stapled, up to 64 pages. It will give a great variety of sizes (largest 9 3-16x14 inches, smallest 4½x3.675 inches), and has a capacity up to 24,000 an hour on the smaller products.

The cover (which can be fed by hand) may be of different paper from the inside, and, if desired, previously embossed or lithographed in colors.



THE "PREMIUM" ELECTROTYPE PERFECTING PRESS.

Prints booklets, pamphlets, etc., on both sides, delivering them folded, pasted if desired, and counted. Two of these machines are used by the Dr. Shoop Family Medicine Co., printing booklets, etc., with pages 6½x6½ inches, each giving an hourly output of 26,000 12 pages, 13,000 24 pages. Messrs. Arbuckle Bros. and the American Coffee Co. use them for printing premium lists, etc., 9x15 inches, which are folded four times, down to 3x5 inch size, and delivered, pasted at the corner, at the rate of 40,000 per hour.

Prints booklets, etc., delivering them folded in signatures, and counted.

Untrimmed size, 17x11½ inches:

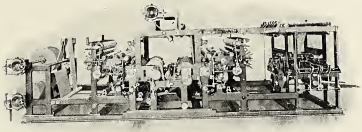
8 or 12 pages at the rate of 10,000 per hour.

16 or 24 pages at the rate of 5,000 per hour.

Untrimmed size, 8½x5½ inches:

16 or 24 pages at the rate of 20,000 per hour.

32 or 48 pages at the rate of 10,000 per hour.



Untrimmed size, 5¾x3¾ inches:

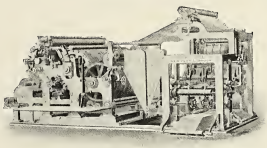
24 pages at the rate of 40,000 per hour.

32 or 48 pages at the rate of 20,000 per hour.

If desired, the 32-page and 48-page books can be turned out simultaneously (from separate deliveries), each at the rate of 10,000 per hour.

Also a variety of other products.

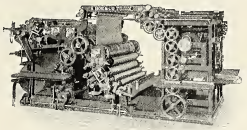
THE "PAMPHLETEER" ELECTROTYPE PERFECTING PRESS.



THE "PRUDENTIAL" BOOK AND PAMPHLET PERFECTING PRESS.

Prints, from electrotype or stereotype plates, pamphlets, almanacs, etc., of various sizes, delivering the sheets folded in signatures of 8, 16, 32 or 64 pages, ready for the binder.

Running speed, from 4,000 to 16,000 per hour.



THE "ALMANAC" ELECTROTYPE BOOK AND PAMPHLET PERFECTING PRESS.

With attachment for printing an additional color on the outside pages. Running speed per hour: 15,000 32-page pamphlets, with pages 6¼x9½ inches. Others at proportionate speeds. All delivered folded to page size, pasted and counted.

IF YOU HAVE LONG RUNS IT WILL PAY YOU TO INVESTIGATE OUR ROTARY PRESSES.

They are used by Theodore L. De Vinne & Co., Harper & Brothers, Wynkoop Hallenbeck Crawford Co., William Green, P. F. Collier & Son, George Munro's Sons, Norman L. Munro's Publishing House, Frank Tousey, Methodist Book Concern, Western Methodist Book Concern, Phelps Publishing Company, Orange Judd Company, Home Magazine Company, Globe Printing Company (Washington), W. H. Gannett, Avery L. Rand, George F. Darrow, J. N. Johnston, Prudential Insurance Company; Dr. R. V. Pierce, World's Dispensary Medical Association; Dr. D. Jayne & Son, The Alonzo O. Bliss Co., Dr. Shoop Family Medicine Co., American Coffee Co., Arbuckle Bros., United States Government Printing Office, Sir George Newnes, Harmsworth Bros., etc., etc. Many of these offices have a number of our Rotary Presses in successful operation. We make a great variety and can meet almost any requirement.

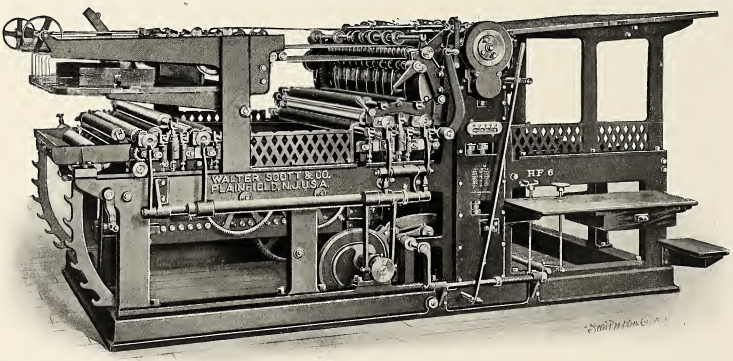
Also—192 DEVONSHIRE STREET, BOSTON, MASS.
258 DEARBORN STREET, CHICAGO, ILL.
MANSFIELD ST., BOROUGH ROAD, LONDON, S. E., ENG.

R. HOE & CO. 504-520 GRAND ST. NEW YORK, U.S.A.

A PRINTER OF CHICAGO

Who has several Scott Presses like the one shown here, recently had an experience that convinced him that

SCOTT PRESSES GIVE AN UNYIELDING IMPRESSION



His pressman accidentally left a wrench, eight inches long and three-eighths thick, on the form; the feeder started the press and pulled an impression—of the wrench. The wrench was forced through the half-tone plate, and the only damage done was to the plate and block, not to the press. All the printer had to do was to put in another plate, change the packing, and run off the job.

THAT PRINTER IS POSITIVE

that no other press would have stood such an unnatural strain without injury. There are many other features which make the Scott Two-Revolution Press superior to any other on the market to-day.

Send to nearest office for prices and further information about our machines

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building
CINCINNATI OFFICE, Neave Building

WALTER SCOTT & CO.
PLAINFIELD, NEW JERSEY, U. S. A.

We have the largest and most complete plant in the World for Manufacturing all kinds of Printing & Embossing plates by all known Methods & Processes.

F. A. RINGLER CO.

DESIGNING, HALF-TONE AND LINE ENGRAVING,
PHOTO-GRAVURE AND ELECTROTYPING.

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TO 26 & 28 PARK PLACE, NEW YORK.


We Never Disappoint
FOR ATTRACTIVE CATALOGUE BOOKLET OR PAMPHLET ILLUSTRATIONS SEND TO
BLOMGREN BROS. & CO
175 Monroe St
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SEE HERE!











If These Labels Could Talk

They would tell you that they appear only on the highest grades of ink of their respective kinds. The best presswork can only be attained by the use of these inks. This is why they are the standards adopted by the leading printers of the world. Write us for special net prices, and remember that these well-known brands are manufactured only by

THE STANDARD PRINTING INK CO.
CINCINNATI CHICAGO BRANCH, 69-71 PLYMOUTH PLACE

YOUR PLANT IS INCOMPLETE WITHOUT A

Model No. 27

Type-High Numbering Machine



No 12345
(Facsimile Impression)

Price, $12.60 net

Why?

BECAUSE at present rates for numbering, the machine will return the investment in a few days and will wear for years.

BECAUSE when preparing an estimate, the numbering—which *costs* you *nothing*—will frequently *secure* the job and make a *customer*.

BECAUSE you would *save* the *express charges*, *waste* and *delays*, unavoidable when sending jobs away to the Numberer.

BECAUSE the *quality* of the numbering is limited only to the excellence of your presswork—*far superior* to the work of any Numberer.

BECAUSE it is the most successful machine on the market and possesses all the latest improvements.

All Wearing Parts Steel. Fully Guaranteed.

MODEL No. 29.—For Numbering *Cash Sale Books.*
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MODEL No. 33.—For *Dating Church Envelopes* (type-high).
HAND MACHINES.—For Numbering of all kinds.

Samples submitted at your request. Write now.

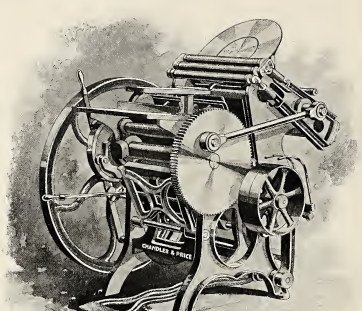
THE BATES MACHINE COMPANY,
...MAKERS...
New York Life Building, 346 Broadway. NEW YORK.
3-9



CHANDLER & PRICE GORDONS

LEAD ALL THE BED AND PLATEN PRESSES

The Bed of a C. & P. Press has more metal in it than the bed of any other Gordon



THE metal is mechanically distributed to withstand great strain. The rest for the type has a perfect surface, is extra thick and reinforced by heavy ribs—*convex in construction and thickest at point of greatest strain.* The legs of the bed are especially strong throughout, being made very heavy. *No Bed on any of the more than twelve thousand Chandler & Price Presses in daily use has ever proven too weak for a full form.* A special machine bores the four shaft holes as one, and the four facings for the collars are milled in one operation. $3,500 is invested in a single one of these machines. Such machines insure perfect alignment and adjustment of each bearing to the others, and of all to the other parts of the press. These special machines and processes, coupled with ample metal in every part, *insure a long and profitable life for Chandler & Price Presses.*

For sale by Dealers only

OVER TWELVE THOUSAND C. & P. GORDON PRESSES IN SATISFACTORY USE.

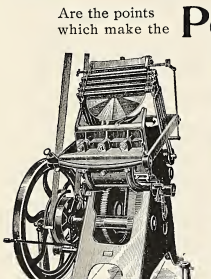
THE CHANDLER & PRICE COMPANY, Makers, Cleveland, Ohio, U. S. A.

Speed, Half-tone and Embossing

Are the points which make the

Perfected Prouty Job Presses

so popular.



- Perfect ink distribution.
- Noiseless, strong and simple of construction.
- Two main gear wheels.
- Not a CAM on the press.
- Presses running in every civilized country.
- Send for catalogue and prices.

Manufactured only by

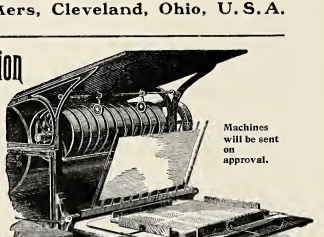
BOSTON PRINTING PRESS CO.

Successors to GEO. W. PROUTY CO.

7 Water St., BOSTON, MASS., U. S. A.

JOHN HADDON & CO., Agents for Great Britain and the Colonies, SALISBURY SQUARE, LONDON, ENGLAND.

Perfection Paper Jogger



Machines will be sent on approval.

is an attachment for cylinder presses for Jogging or Straightening the paper after it is delivered from the fly. It works automatically with the fly, and will jog any weight or quality of paper (except tissue) better than it can be done by hand.

They are made to fit on all kinds and sizes of presses, and are all made so that they are adjustable to take any size sheet—from the largest the press will print to 7 inches square.

HOW TO ATTACH THE JOGGERS.

To attach the Jogger to presses that have the table separate from the press, place the Jogger on the table, and fasten with screws. Fasten the short strap that has the buckle on the back of the fly-butt, and buckle with strap on Jogger.

To attach the Jogger to presses where the board sets on the frame or arms, take the board off and put the Jogger in its place, and attach the strap to the fly-butt the same as above.

When the sheets are cut on the press, bend two pieces of brass rule at right angles and divide the piles, and the Jogger will work the same as if it was but one sheet.

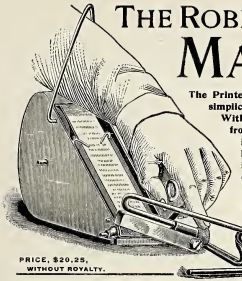
HOW TO ORDER JOGGERS.

In ordering for presses that have the table separate from the press, give the largest size sheet that is run on the press, and also size of bed and make.

In ordering for presses when the board sets on the frame or arms, give the largest size sheet that is run on the press, and the size of board now on the press.

PRICE OF JOGGERS	To fit presses 24 x 36, or less, . . .	$12.00
	To fit presses 36 x 48, or less, . . .	13.50
	To fit presses larger than 36 x 48, .	15.00

Manufactured by **AMERICAN PRINTING MACHINERY CO., Bloomfield, N. J.**



THE ROBERT DICK MAILER

The Printers' friend. Unrivaled for simplicity, durability and speed. With it experts have addressed from 6,000 to 8,586 papers in less than an hour. Latest record, 200 papers in less than a minute. No office complete without it.

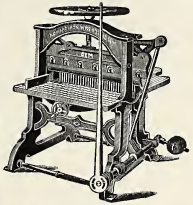
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Rev. Robert Dick Estate

139 W. TUPPER ST.
BUFFALO, N.Y.

PRICE, $20.25, WITHOUT ROYALTY.

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MANUFACTURED BY

HOWARD IRON WORKS,

BUFFALO, N.Y.

ESTABLISHED 1847

The "Gem" has all improvements and is well known to the trade. Twenty-five years on the market.

Also Victor and Diamond Hand and Power Cutters.

Send for Catalogue. Mention Inland Printer.



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"Cyclone"

THE BEST FAN MADE

It is larger, stiffer, better shape and stirs up more wind than the ordinary card fans. Handle supports the back and prevents breaking. Does not rattle. Size, 9x9; handle, 13 inches long. Set of samples, 30 cents, prepaid.

Calendars for 1901

The most unique designs shown by any house. Our own original copyrights. They are so catchy and different from others. *They sell* where others attract no attention. Hustling printers make money with them. Sample line, 60 cents, prepaid.

Woodruff Advertising Novelty House,
RAVENNA, OHIO.

ROLLERS

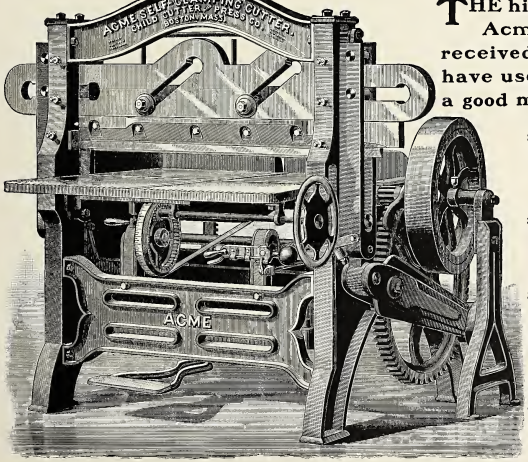
Bingham Brothers Co.

Founded 1849.

Manufacturers of "MACHINE-CAST"
PRINTERS' ROLLERS,
COMPOSITION,
ETC.

49-51 Rose Street, NEW YORK. and 413 Commerce St., PHILADELPHIA.

The "ACME" Self-Clamping Cutter



THE highest praise of the Acme Cutter has been received from those who have used several of them a good many years.

Let us send you testimonials and references.

All Sizes.
28 in. to 72 in. in width.

The Child Acme Cutter and Press Co.
33-35-37 Kemble St., Roxbury
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NEW YORK OFFICE,
12 Reade Street.
O. C. A. CHILD, Manager.



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Order by number. *DO NOT CUT THIS PAGE.*
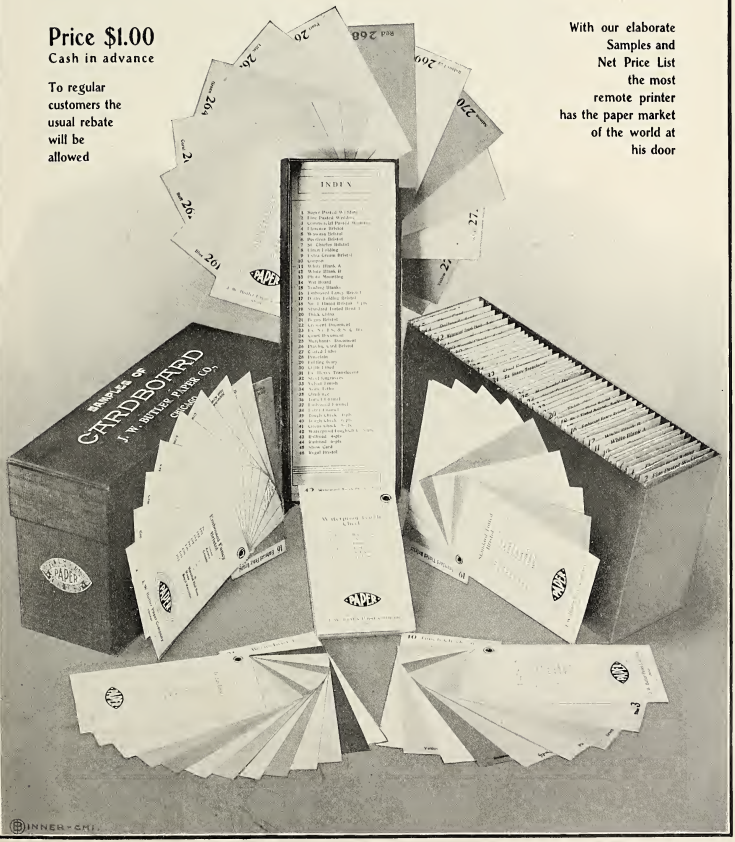
Send 25 cents for complete 192-page catalogue of cuts. This amount will be deducted on first order for cuts amounting to $1.00 or over.

IF YOU are a buyer of Cardboard, you will find this line of samples as necessary as the mariner does his compass; without it you may or may not be on the right track, with it (and our Net Price List) you know in a minute all that any one knows of the cardboard market. It is indexed and sub-indexed—any quality may be found instantly.

Price $1.00
Cash in advance

To regular customers the usual rebate will be allowed

With our elaborate Samples and Net Price List the most remote printer has the paper market of the world at his door



The Question of Vital Interest to the Printer today

is not, "Will this press or that press produce this grade of work or that grade of work?"—but, "What will it COST ME to produce this work upon this press as compared with that press?

How much more time and labor, for instance, must my pressman expend if I use this press than if I use that press to accomplish the results I desire?"

The "Century"

when operated in accordance with our instructions, will produce more printed impressions a day of any kind than any similar press.

It will produce them with less COST to the printer, less LABOR to the pressman.

The reason lies where a thinking and unprejudiced man can grasp and understand it beyond question.

In its bed movement.
In its impression mechanism.
In its registering devices.
In its strength and simplicity.

THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO
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704 Craig Street, MONTREAL

. . . This is a **Specimen** of Our . . .

40=Cent Cut Black



Three Grades

of Softness of this Ink always in stock

TRY IT

It is Black and Clean Working

You can see that at a glance.

No Slip=Sheeting
No Off=Setting

It is Sold at

40 cts. in pound lots
40 cts. in 100 lb. lots
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No Discounts
40 Cents net

Regarding its other qualities

It is Dense, Soft and Free=Flowing

Dries rapidly when printed

Some of our customers claim that they can send work to the bindery in three hours after printing

F. E. Okie Co.

KENTON PLACE
Philadelphia

Manufacturers of High=Grade Printing Inks

Facts About the Okie Inks

The insets advertising our inks, which have been running in the INLAND PRINTER for several years, have always been printed with inks from our regular stock. They are never specially prepared to deceive our customers, or worked with special machinery, nor are the forms rolled twice, or two impressions taken. They are simply printed in the ordinary way, to show what our inks will do in ordinary use.

But what proof do we offer that this is true?

Proof! We sell the proof in any quantity, at forty cents a pound! All our regular customers have plenty of this proof, and they never say a word about doubting the above. They know from their own experience that it is true.

But some intending customers have said that their pressmen don't want to try our inks. They know they're no good, so what's the use of trying them?

This is jackass policy for any pressman, for our inks will save him a heap of trouble. It is all the more foolish because it shows he is in the pay of some other ink man.

But if your pressman is biased or incompetent, or your machinery is worn out, or you can't get good rollers, that's nothing against our inks. In that case don't try to test them at home, but let us show you the insets being printed. You will at once see there is no fake about it, and nothing special used except a little know-how.

"Seeing is believing." You can see the whole thing. And when you see how easy it all is, it will make you rip-tearing mad to think your pressman can't (or won't) do as well.

We leave it to you to find out the facts about your pressman.
We are telling you the facts about the Okie inks.

F. E. OKIE COMPANY

Philadelphia, Pa., U. S. A.
Kenton Place.

Okie Inks.
Huber Press.
Ferris Printing.

Printed on Pure White Coated Book,

Made by Dill & Collins, Philadelphia.

THE
Highest Grade
HALF TONES
LOWEST PRICES
SEND FOR ESTIMATE
ELECTRIC CITY ENGRAVING CO.
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Look for the Imprint

When you see a fine specimen of printing you look for the "imprint." A first-class printer is not afraid to put his imprint on his work. THE CHALLENGE MACHINERY CO. places its imprint on every machine it makes.

MAN'F'D BY THE CHALLENGE MACHINERY Co CHICAGO·U·S·A·

SOME SPECIALTIES:
Challenge Country Press
Challenge-Gordon Press
Challenge Army Press
Challenge Proof Press
Ideal Hand Cylinder Press
Challenge Lever Cutter
Challenge Power Cutter
Advance Lever Cutter
Advance Power Cutter
and others.

Here is a facsimile of our "imprint," it is a guarantee of good workmanship. Printers look for it, and don't buy a machine without it. All dealers sell Challenge Machinery.

Send for Our New Illustrated Catalogue

Manufactured by THE CHALLENGE MACHINERY CO. 2553 Leo Street, CHICAGO.

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At All Our Branches

Chandler & Price Presses

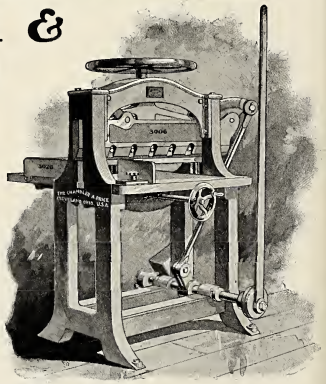
For List of Branches See Inland Printer Directory

American Type Founders Company

SET IN POST OLD STYLE ITALIC SERIES

The CHANDLER & PRICE

Paper Cutter



Manufactured for Printers who are willing to pay a fair price for a durable machine

For Sale by All Dealers

THE CHANDLER & PRICE COMPANY, manufacturers of the celebrated Chandler & Price Job Presses and other high-grade Printing Machinery CLEVELAND, OHIO

The Ink-Fish

"A genus of molluscous animals of the order of Cephalopoda and genus Sepia. They have small arms, with serrated cups, by which they LAY FAST HOLD OF ANYTHING. They have also two tentacula longer than the arms; THE MOUTH IS IN THE CENTER OF THE ARMS, AND IS HORNY AND HOOKED LIKE THE BILL OF A HAWK. THEY FEED ON SPRATS, LOBSTERS AND OTHER SHELL-FISH. THEY HAVE A LITTLE BLADDER UNDER THE THROAT, FROM WHICH, WHEN PURSUED, THEY THROW OUT A BLACK LIQUOR THAT DARKENS THE WATER, BY WHICH THEY ESCAPE."—*Webster.*

There is another kind of Ink-Fish—

THE PRINTING INK FISH

He acts in much the same manner, and, in order to confuse his victim, he clouds the issue; he fills the air with a foggy jumble of words, in attempting to get exorbitant prices for inferior inks.

But it is pretty hard—getting harder and harder all the time—to find "Lobsters" among the printers, since there are now but few who don't know that

THERE IS A BOTTOM PRICE TO PRINTING INKS, and that HIGH-CLASS PRINTING INK is made A STAPLE ARTICLE by the methods of

Sigmund Ullman Co.

INK MAKERS

Main Office and Factory **146th St. and Park Ave., NEW YORK**

Down-town Branch 23 Frankfort Street

The **Perfection Quad Mold** (Patented)

is a necessity in a modern printing establishment because you can

MAKE all the two and three-em quads you need

FOR USE IN JOB and TABULAR WORK at practically the cost of the metal. **YOUR** operator can attach it to the LINOTYPE IN A FEW MINUTES, thus utilizing all spare time in the making of quads. If you **OWN** a PERFECTION QUAD MOLD ATTACHMENT, you can save its cost in a few months and always have a plentiful supply of **QUADS**

They differ from the foundry product only in the absence of the nick.

PATTERSON & WHITE,
518-520 Ludlow St., Philadelphia, Pa., U. S. A.

True Economy in Cutting Stock

is obtained by a machine which requires but one "try." It may pay you to examine your cutting-room methods. Work trimmed twice, or inaccurately cut, means a loss.

The Brown & Carver Automatic Clamp Cutters cut accurately.



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MILLER & RICHARD,
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J. M. IVES, Manager.

OSWEGO MACHINE WORKS
OSWEGO, N. Y.

COURTESY OF BURKLEY PTG. CO., OMAHA, NEB. DUPLICATES, 25¢ EACH



PRINTED WITH "TRICHROMATIC" COLORS

CHAS. ENEU JOHNSON & COMPANY

MAKERS OF HIGH GRADE INKS

PHILADELPHIA

BRANCH HOUSES

NEW YORK
CHICAGO
SAN FRANCISCO

ECLIPSE

ELECTROTYPE AND ENGRAVING CO.

CLEVELAND.

Quality is our Keynote



Illustrators
Designers
Photo-Engravers
Wood-Engravers
Electrotypers



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Bingham Brothers Co.

Founded 1849.

Manufacturers of "MACHINE-CAST"
PRINTERS' ROLLERS,
COMPOSITION,
ETC.

49-51 Rose Street, NEW YORK. and 413 Commerce St., PHILADELPHIA.

James White & Co.

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COVER And BOOK PAPERS

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ARABOL MFG. CO.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages,

155 WILLIAM ST., NEW YORK.

MACHINE GUM—For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

FLEXIBLE GLUE—For heaviest bookbinding. Much more elastic than ordinary glue.

SPHINX LIQUID GLUE No. 2—Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

EMBOSSING LIQUID—For leather, cloth and silk.

ARABOL MUCILAGE, XX—The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

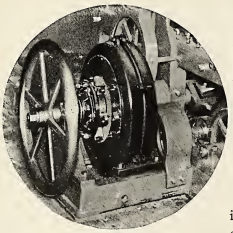
MATRIX PASTE—Ready mixed. Needs only reducing by cold water.

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Illinois Paper Company

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...BOOK PAPERS...



A LUNDELL MOTOR

Attached to a printing press or other machine affords the printer many advantages not otherwise obtained. Among them may be mentioned:

ECONOMY	RELIABILITY	CLEANLINESS
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There is great a saving in the cost of power. Each machine is independent of the others, and can be relied upon when any other breaks down. There is no dirt or grease to ruin stock or fine work. There is less danger to life and limb and less risk from fire. The machines can be moved about and placed to the best advantage, and the operator has absolute control of the press and can regulate the speed to suit the work.

We offer an equipment which, on account of its simplicity and low cost, is within the means of any printer who can obtain operating current.

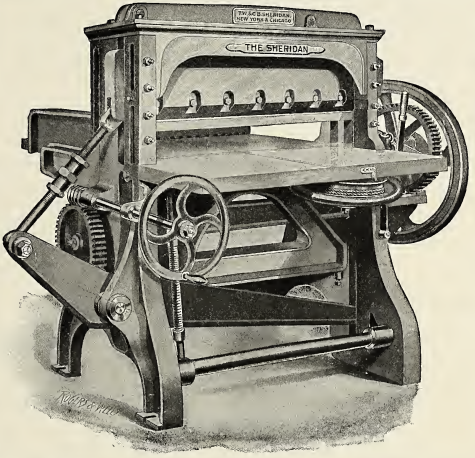
Electrically operated presses and machines are not a luxury—they are a necessity in every progressive shop. We are at the service of any printer who wishes to investigate the matter and satisfy himself. Write today for our Bulletin No. 3200.

SPRAGUE ELECTRIC COMPANY

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CHICAGO—Fisher Building BOSTON—275 Devonshire Street

The Improved "Sheridan" Paper Cutter



This machine has been entirely remodeled—all the best features being retained; but to them a great many new ideas have been added, making it by all means the heaviest, most powerful and accurate hand clamp ever offered to the trade.

THE table, which is extra heavy, is carried by a double "truss," one under the cut and the other under back of table, giving it rigidity and accuracy, never before obtained on any machine. Extra heavy side frame and head, steel gibs, combination finger and flat clamp, triple back gauge bring it strictly up to date, and satisfaction guaranteed.

T. W. & C. B. SHERIDAN

Paper Cutters and Bookbinders' Machinery

NEW YORK CHICAGO LONDON

A Revolution in Presswork

Has been brought about by the use of

The RHODES AUTOMATIC MAKE-READY BLANKET

What is it?

The RHODES BLANKET is made with a rubber surface of independently-acting pyramidal projections, automatically producing perfect contact between the printing surface and the paper; with a hard rubber back, and is of an average thickness of 3-64 of an inch, making it applicable to every style of press without readjustment.

What it will do.

Saves on an average 50 per cent in the time of make-ready.
Increases the life of type and plates 100 per cent.
Dispenses entirely with the use of cut overlays.
Gives a better average of work with more uniformity and brilliancy of color.
Reduces the impression and strain of the press, and requires no readjustment of the press, no turning down of the cylinder; as readily put on as the ordinary pressboard; thereby saves repairs and increases the life of the machine.
Costs little; lasts long; saves much.

Made in all sizes.

For Book, Newspaper or Platen Presses.

For Price List and Particulars, address

RHODES BLANKET CO.

290 Broadway, New York City

SEE OPPOSITE PAGE.

HIGHEST AWARD



... EIGHT ...
Gold Medals and Certificates
Awarded for
General Superiority
of
Productions

Cable Address: "MacKellar"
W. ROSS WILSON, Manager

FURNISHERS OF
THE BEST OF EVERYTHING
for use in
Composing Room
Press Room
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COMPLETE PRINTING OUTFITS
Promptly Furnished

606-614 Sansom Street

PHILADELPHIA, May 31, 1900.

RHODES BLANKET COMPANY,

Dun Building,
#290 Broadway, New York.

Gentlemen:

The Superintendent of our Specimen Printing Department has now given your Blanket a thorough trial on the regular run of his current work.

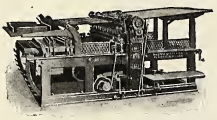
He has found it a valuable adjunct for effective service, at a great saving in time on "make ready." He would not hesitate to recommend it to any Printing Office for the above desirable qualities.

Very truly yours,

W. Ross Wilson.
Manager.

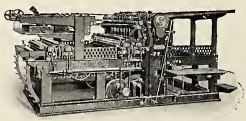
SCOTT PRESSES

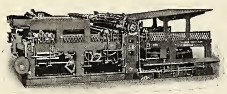
A COMBINATION FOR PRINTERS THAT ENSURES SUCCESS



Scott Pony Two-Revolution Press for General Job Work.

Scott Two-Revolution Press for General Book and Catalogue Work





Scott Stop-Cylinder Press (front delivery) for Fine Color and Register Work

Scott All-Size Rotary Web Press for Long Runs of Press Work

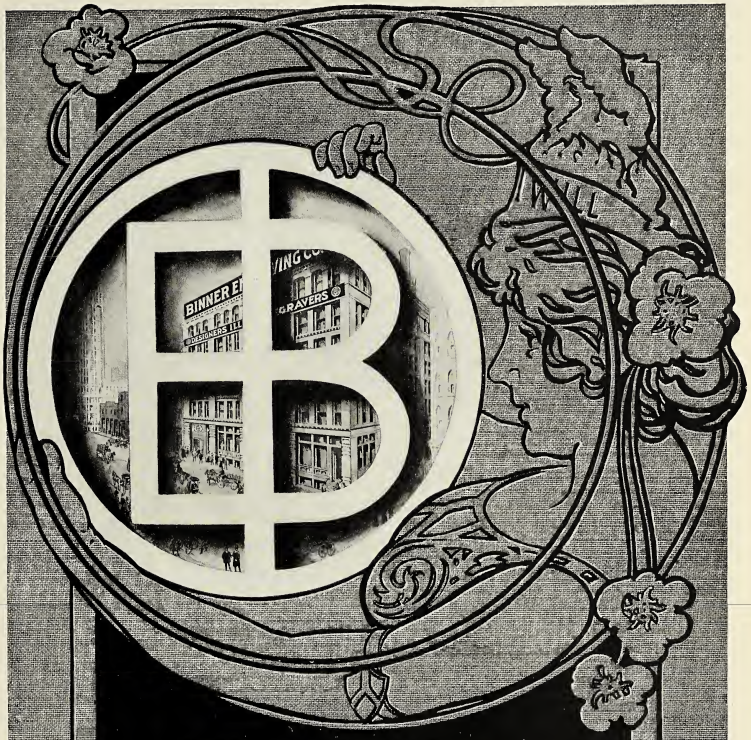


SEND TO OUR NEAREST OFFICE

NEW YORK OFFICE, Times Building
CHICAGO OFFICE, Monadnock Block
ST. LOUIS OFFICE, Security Building
BOSTON OFFICE, Winthrop Building
CINCINNATI OFFICE, Neave Building

WALTER SCOTT & CO. PLAINFIELD N. J., U. S. A.

CABLE ADDRESS, "WALTSCOTT," N. Y.



Where'er 'tis seen, the BINNER MARK
Doth bring delight to the PRINTER'S HEART.

BINNER PLATES MEAN PERFECT PLATES
HALF TONES ZINC ETCHINGS
"They print easy"

BINNER ENGRAVING CO. CHICAGO
21-25 Plymouth Ct.

WM. A. HUNTERS, TREAS. & GEN. MGR. — HERMAN C. LAMMERS, VICE PRES. & ART MGR. — J. LENHART SHILLING, SEC. & GEN. SUPT.

OSCAR E. BINNER PRES. RESIDENT MANAGER NEW YORK BRANCH *111 FIFTH AVE.*

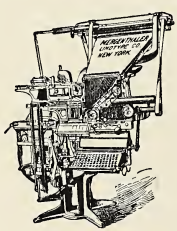
IN USE BY
J. B. Lippincott Co.
D. Appleton & Co.
Harper & Bros., N. Y.
DeVinne Press
J. J. Little Co.
Phelps Pub. Co.

IN USE BY
Frank A. Munsey
Tuttle, Morehouse & Taylor
Brown-Cooper

UNRIVALED

IN USE BY
Price, Lee, Adkins Co.
Guggenheimer, Weil & Co.
Wilson, Humphrey & Co.
Isaac H. Blanchard

IN USE BY
Franklin Printing House
Patterson & White
West Publishing Co.
Winthrop Press
M. B. Brown Co.
Filmer-Rollins
C. H. Meekel Stamp Co.
Coombe Printing Co.



The Linotype.
7,000 in Daily Use.

LINOTYP

IN USE BY
Hudson-Kimberly Co.
Tiernan & Haven
Mershon Bros.
Geo. A. Miller Printing Co.
Marshall & Bruce Co.

MAC

IN USE BY
Whittet & Shepperson
Wynkoop, Hallenbeck & Crawford
Fleet, McGinley Co.
Friedenwald Co.
Boston Public Library
Smith-Brooks Co.
Edwards & Broughton
Blakely Printing Co.
Barnard & Miller
W. B. Burford
Methodist Book Concern
Eastman Bros.
Rosenthal & Co.

FOR ADDITIONAL PROMINENT OFFICES USING
MERGENTHALER LINOTYPE

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James Barclay
Britton Printing Co.
J. B. Savage
Trauger & Herr
W. F. Robinson
W. H. Kistler
Jacob North & Co.

IN USE BY
J. H. Yewdale & Son
Ed. Keogh Co.
Brandon Printing Co.
L. Middleditch Co.
Metropolitan Job Printing Co.
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DARK GRAY, 666-82. BUFF, 667-47. OLIVE BLACK, 668-29. RED, 668-54. BLACK, 633-61. COPYRIGHTED.

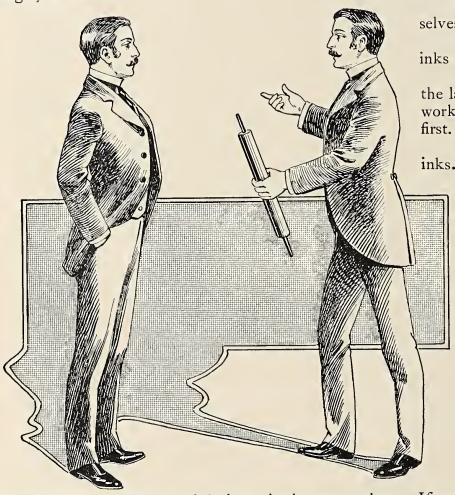
NOW SEE HERE, MR. PRINTER

You don't know how much you could raise your prices, without losing any customers, if you were to raise the quality of your printing.

You can't tell without trying.

Perhaps you don't know how much you could raise the quality of your printing by using the Ault & Wiborg inks.

It is quite possible that you attribute much inferior work to a poor press, or a poor pressman, or bad roller composition, when the cut-price inks you are using are wholly or largely to blame.



Printers very often fool themselves in that way.

The trial of Ault & Wiborg inks often solves a mystery.

The change of ink is usually the last resort when a job doesn't work properly. It should be the first.

There are great differences in inks.

That is because while some makers have been constantly trying to put more intrinsic value into their inks others have been devising ways to take intrinsic value out of their inks so as to work the bargain-counter dodge.

And the natural results are that the good inks are very good and the poor inks are very poor.

The reasons why poor inks are extensively used are numerous. One of the principle ones is that much of the blame for slouchy printing that is due to the poor inks is put in the wrong place. If you are not using Ault & Wiborg inks we urge you to try them. We are confident that they will greatly improve your work. We are confident that they will raise the standard of your work to such a degree that you can raise your prices and hold your customers and increase your business right along.

Most of your customers will readily appreciate the difference between the printing you do with our inks and that done with the general run of inks although they will not be able to tell you whether the difference is due to inks or type or presses or papers. Send for our catalogue.

THE BEST INKS MAKE THE BEST PRINTERS.

The Ault & Wiborg Co.

CINCINNATI

NEW YORK CHICAGO ST. LOUIS LONDON



Engraved by Rosenow & Co., Chicago.

IN A HOLLAND KITCHEN.

Half-tone reproduction of drawing in charcoal, by Waldo Bowser, advanced illustration class, Art Institute of Chicago. Original 20 by 30 inches in size. (See article elsewhere.)



Engraved by Rosenow & Co., Chicago.

A DAUGHTER OF THE FLOWERY KINGDOM.

Half-tone reproduction of drawing in charcoal, by Frederick D. Schook, advanced illustration class, Art Institute of Chicago. Original 20 by 30 inches in size. (See article elsewhere.)

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THE INLAND PRINTER

JULY 1900



THE LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXV. No. 4. CHICAGO, JULY, 1900. TERMS { $2 per year, in advance. Foreign, $1.20 per year extra.

U. JUL 5 1900 S PATENT OFFICE

THE CUTTING OF SPECIAL SHAPES.

NO. I.— BY WILLIAM B. LAWRENCE.



THE cutting of special shapes in the way of novelties, by the ordinary line of printers, has been a puzzling problem, and many jobs have been lost to those printers because they were not sufficiently equipped, or thought they were not, to cut out the work after printing, which they probably imagined could not be done without special dies made to order for the occasion.

Cutting with dies on the job press is usually considered as heavy work, and comparatively few printers have equipment of sufficient strength to stand the strain that would be imposed upon their presses, which in all probability were not built for nor intended to be used for such work. The cost of the dies — another important item to be taken into consideration in the price of the job—the uncertainty as to the time required to get the dies — as many printers are hundreds of miles away from the large cities where these things can be procured in a reasonable time, express charges, etc., have been too much for ordinary printers to tussle with, and it is

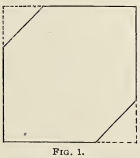


FIG. 1.

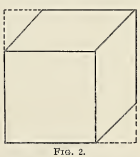


FIG. 2.

not surprising that they have about come to the conclusion that it is not worth while to try to do special shapes.

Instances are not rare where the mention of the cost of a die for cutting a special shape has resulted in a temporary loss of breath to the customer, and not infrequently in the loss of said customer to the printer, as some customers appear to think that the printer has everything on hand in the line of dies for the cutting of special shapes that could possibly be imagined, and when they are told of the necessity of making a die to suit their particular job, with the cost thereof, seem to think that the printer is trying to "do" them.

It is the object of the writer to place before the readers of THE INLAND PRINTER a few suggestions in the manner of using the ordinary paper-cutter, in some instances in connection with the ordinary job press, to obtain results in the line of getting out different shapes, hoping the suggestions may lead to a more extended use of the cutter for the purpose mentioned. Sufficient illustrations will be given to enable printers to get the idea, and probably assist them to start a little investigation of their own, which can not fail to interest and which may lead to results far greater than at first imagined.

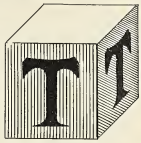


FIG. 3.

Of course, it is not intended to convey the idea that the use of the paper-cutter and printing-press will, to any great extent, do away with the use of dies for the cutting of shapes, but the hope is entertained that these suggestions may open up a new source of revenue, and be of benefit to the very large number of printers in small and medium sized offices (larger offices are welcome to them) who are too far away from the great printing-supply centers to have their special cutting "farmed" out, or whose customers can not afford to pay for special dies, and thus, without any additional outlay for equipment, enable them to compete for this class of work to the extent of their ability to handle the same.

The first step the printer should take in getting ideas upon this subject is the analyzing, as it were,

of the different shapes seen in every-day use, such as square or oblong box shapes, cubes, cylindrical shapes, etc., in order to become familiar with them. Noticing the advertisements in the papers published in the large cities, you will be surprised at the variety of shapes displayed, and the suggestion is made that you take a pair of shears and cut these out, cutting to the printed outlines, then turn over the shapes thus obtained, so that you do not see the outlines of the printed forms, and a surprise will probably await you when it is seen how simple most of these forms or shapes are, how little they resemble the object intended, and how readily they can be applied to work in the job-printing line. We want to show how easily similar shapes can be cut out on the paper-cutter and the press — one or two corners cut off of a square or oblong to form cubes or boxes, a curved top and bottom cut to form cylinders, etc.— and, simple as they seem to be, these shapes are always more effective for advertising purposes than the common every-day square or oblong shapes usually seen.

A little time given to studying these shapes will be of advantage to any one, and the insight thus gained will be most useful when you come to printing and cutting them out for use as advertisements adapted to the requirements of your own customers.

To bring forward more forcibly the idea we want to convey in "analyzing" the shapes, we will call attention to Figs. 1, 2 and 3, which represent a cube in the different steps of being produced. The dotted lines on two corners represent the square of the stock, and the corners so marked cut off. You will notice how little Fig. 1 represents a cube, and while Fig. 2, with just three more lines added, brings out the shape to a greater extent, we will have to turn to Fig. 3 to get the full formation.

Fig. 4 gives us the outline of stock and a cylindrical shape. Fig. 5 shows the same subject



Fig. 4.



Fig. 5.

completed, and, strange as it may seem, Fig. 6 represents exactly the same shape as Fig. 5, that is, if Fig. 5 and Fig. 6 were cut out it would be found that the outlines of both are the same, so if you have the facilities for cutting out one of them you are equipped to do the other also.

To more effectually study these shapes and many others to be used in this article, we would advise the reproducing of the same by either tracing upon thin paper laid over the cut, or by placing a sheet of paper under the page upon which the cut is printed

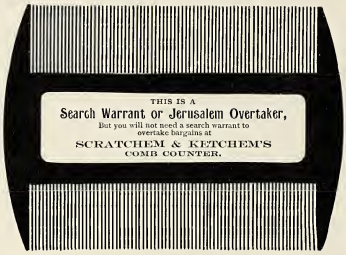


Fig. 6.

and transferring by carbon paper; or with a needle or pin point lightly prick through at the corners of the shape and then draw the lines in, using the pinholes as guides. These drawings may then be cut out in the same manner as suggested with the newspaper shapes, and may be used instead of them if no other can be had. Bear in mind that we are now simply studying these shapes, not describing the process of cutting them out.

(To be continued.)

Written for THE INLAND PRINTER.

COÖPERATION.

BY A. K. TAYLOR.

NEARLY every day we read about the success of some coöperative scheme (usually in some other State), and we immediately conjure up in our minds some pleasant picture of a not far distant millennium, when every man will be his own brother, the only drawback being that everything will be so pleasant that the hope of going to heaven will no longer prove an incentive for trying to be better.

But coming back to the present, where conditions, not theories, confront us, who is there that has not seen the woful lack of coöperation in his own business affairs? For instance, in your own factory did you ever have a foreman who, when your back was turned, occasionally would like to cripple the efficiency of your whole plant by stubbornly refusing to be just a little bit accommodating to the other departments, just in order to show to the rest of the force how very important he was? Who constantly feels that he is not being accorded due consideration if he is not being forever tearfully besought to facilitate this, that or the other matter by a little consideration for and coöperation with the rest? And how you love that man! And if any

man's salary in the establishment is to be raised how you instinctively long to heap coals of fire on that man's head by selecting him to be the recipient of the contemplated reward! And did you ever notice, if you happen to be favored by the assistance (?) of such a man, that his pig-headedness is usually in direct proportion to his ignorance? And how frequently it happens that the only way that this pearl of great price can be mollified is by flattery. And by what manner of means can you flatter him? This is known only by the ink agent.

But, let us be thankful, that type of foreman is scarce, for the simple reason that promotions are not courted by his methods, and he is disappearing from the ranks of the workmen as they are learning that their best interests are the interests of their employers.

The foreman who operates his department to the best advantage, and is valued accordingly, is the one who is continually using his brains in studying how to facilitate his work and devising plans for bringing it into closer touch with the other departments with which it is associated. And the keen-sighted employer is the one who sees that such efforts are not left unrewarded.

A foreman's whole duty has not been performed when the work has passed through his own department. His part has been performed only when the work in his department has been done in such a manner that the remaining operations can be performed to the best advantage. The foreman of the composing-room must see that the forms are so imposed that they not only cause no trouble in the pressroom but that they can be manipulated in the bindery to the best advantage when they come to be folded and sewed. There is hardly a more vital principle, where the point of profit is involved, than that in each stage of the work due vigilance be exercised in seeing that future operations are considered, and not only considered but planned out so that they can be done in the most economical way.

Workmen are sometimes prone to overlook the direct advantage and value of being reasonably cheerful, obliging and considerate in their daily work, not only with their employers but with the workmen with whom they are associated. The possession of a chronic "vinegar visage" is a very poor business asset, even in the undertaking business.

Lack of coöperation is nowhere more marked than in cases where it is desired either to test some new device or appliance, or to make some change in a long-established method of doing work. In most cases you can count with a certainty on either the antagonism or, what is worse, the indifference of every one involved in the change. If the innovation should be suggested by a workman to a foreman of



From collection of H. W. Fay. Photo by Ralph Cary, De Kalb, Illinois.

ON THE KISHWAUKEE.

the "clam" type it meets with scant consideration, and the workman making the suggestion is made to feel that, while he may eventually recover mentally, nevertheless his present usefulness has been greatly impaired, and the best thing for him is to do his work in the same old way that his ancestors did, even to the time that they lived up trees. Should the suggestion come from one in authority, the attitude of the ultra-conservative (charitably speaking) foreman is somewhat different. If the wet blanket treatment fails to vanquish the suggested innovation, there may yet be chance to down it on a trial, and if after a trial (which everybody knows who has had any experience in such matters is always quite impartial) it is decided to adopt the new measure or method, why, then, in the opinion of the foreman who never coöperates, it is just another example showing how some people are downtrodden; and should the experiment prove an unqualified success, the foreman will come in out of the rain with what good grace he can — but at the tail end of time.

The highest efficiency of a plant is only possible through hearty coöperation, and coöperation of employer and employed is dependent upon considerate treatment and just wages.

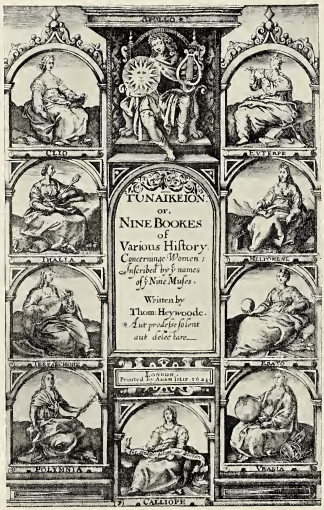
STYLE IN TITLE-PAGES.*

BY W. IRVING WAY.

I CONFESS myself to be somewhat of a beau in the matter of title-pages; and I have a real affection for a good one, while I carry my dislike for a bad one almost to the extreme of declining even to coquet with it. This is with reference to the form, however. One may read a wholesome moral in the example of old John Bagford, the antiquarian biblioclast, who succeeded in collecting titles enough to form a hundred volumes, and was immortalized by the painters and engravers of his time, but in ours is impaled as a noxious insect with the late Mr. Blades' other enemies of books. As to the matter, one is inclined to doubt if our present condition is an improvement on that which prevailed in the days of Dr. John Hill Burton, who complained that "Logic has not succeeded as yet in discovering the means of framing a title-page which shall be exhaustive, as it is termed, and constitute an infallible finger-post to the nature of a book." Of those authors who have been successful in designing misleading titles no one has attained that eminence reached by the late Mr. Ruskin, whose treatise "on the construction of sheepfolds" has brought confusion to the mind of many a farmer who was not looking for the means of abolishing the difference between Popery and Protestantism.

In the limits of a short article it is not possible to give a full history of the evolution of the title-page, but the reader may be reminded that in our first printed books it was customary to relegate to the colophon at the end of the book such data concerning the author, place, date, etc., as the printer — who was nearly always the publisher as well — thought necessary to preserve. And sometimes this colophon was made to serve as a vehicle for the exploitation of the printer's merit, or commendation of the text. The first known use of the title-page was in Ratdolt's Calendarium, printed in Venice in 1476. It is a wood engraving, and contains, besides the date and the name of the printer, twelve verses in Latin. This title-page is in two colors, black and red.

The title in early printed books was on the first leaf, which accounts for its absence from so many. Then it was printed on the second leaf, the first being left blank; then an abbreviation of the title



FINELY ENGRAVED TITLE, SURROUNDED BY TEN COMPARTMENTS CONTAINING FIGURES OF APOLLO AND THE NINE MUSES.
Size of original, 6⅝ by 10¼ inches.

was printed on the first leaf and called the bastard or half-title. The English printers of the sixteenth century frequently printed their titles within woodcut borders, and not infrequently used roman characters, though the text itself was in black-letter.

Early in the seventeenth century the metal engraved title-page came into fashion in England — the first Englishman known to have practiced the art of engraving on copper being William Rogers,

* A paper read to the Chicago Society of Proofreaders, revised and decreased for THE INLAND PRINTER.

who was born about 1545, and an example of whose work is known to have been done as early as 1598, for Gerard's "Herbal." Yet the year of Rogers' birth, 1545, is supposed to have seen the first title engraved on metal in England, but by whom we can not tell. Among the most notable copperplate

PUBLII

TERENTII

AFRI

COMOEDIÆ.

BIRMINGHAMIÆ:

Typis JOHANNIS BASKERVILLE.

MDCCLXXII.

TITLE-PAGE TO BASKERVILLE'S TERENCE.

engravers of title-pages and frontispieces in the seventeenth century working in England, besides Rogers, were Martin Droeshout, William Faithorne, William Hole, William Marshall and Wenceslaus Hollar. Almost invariably the engraved title was accompanied by a printed one. The early printed book contains no more noticeable characteristic than that of the development of the title, which, with its occasionally accompanying frontispiece, often forms the only illustration or ornament in the volume. Though often rude in design and execution these "unconsidered trifles" are nearly always in harmony with the text, and indeed are often a fairly faithful reflection of its character. Two years ago the Grolier Club, of New York, held an exhibition of books with engraved titles and frontispieces published in England during the sixteenth and seventeenth centuries. The author of the introduction to the catalogue of that exhibition found, after a careful study of the examples shown, that in more than one instance "the title-page served as a sort of illustrated index to the contents of the book," which clearly indicated the coöperation of the designer and the author. During the eighteenth century the display-type title came more prominently into vogue again, but from an artistic point of view it did not show any advance. Not even the great Baskerville, with the beautiful type at his command, has given us anything that is quite satisfactory. He did, however, avoid the charge of mixing his fonts, but his spacing, selection of sizes and ornaments, and his punctuation are not pleasing to the educated eye. Among the best examples of English eighteenth-century titles are some of those set in a mixture of fonts within rules or narrow stock borders — a style imitated today with, in isolated instances, more but chiefly less success because at best a feeble imitation, or an affectation. In the originals, some attempt was made to balance the lines, to make a judicious mixture of italic and roman old style, but in many examples the spacing is inelegant, and the ornaments rude and meaningless.

THE WORKS OF GEORGE PEELE:

COLLECTED AND EDITED, WITH SOME ACCOUNT OF HIS LIFE AND WRITINGS, BY THE REV. ALEXANDER DYCE, B. A.

SECOND EDITION WITH ADDITIONS IN TWO VOLUMES.



VOL. I.

LONDON:

WILLIAM PICKERING.

1829.

TITLE-PAGE BY NEPHEW CHARLES WHITTINGHAM, SLIGHTLY REDUCED.

During the century just closed every previous known style has been imitated, but not until William Pickering the publisher, and nephew Charles Whittingham the printer, put their level heads together did the evolution of the type title, with or without woodcut or ornaments, show satisfactory results and

real progress. Mr. Arthur Warren in his book on the Whittinghams, printed by the Grolier Club, gives us some useful notes on the "development of the Whittingham taste in the use of types" as traced in the Chiswick title-pages. "The uncle began," Mr. Warren tells us, "by following the artificial and feeble style of his time, as we see it in the title of

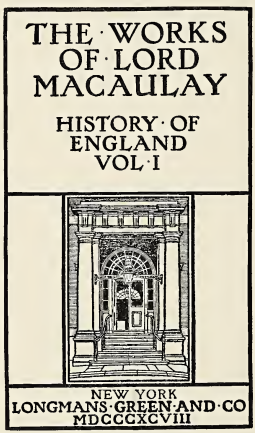


CHISWICK PRESS TITLE-PAGE.

Young's 'Night Thoughts,'" which was printed in the last decade of the eighteenth century. "In this, and in the titles of many following books, the type was displayed, with big capitals and little capitals, long lines, catch lines, thick-faced cross-rules, italic and diamond dashes, making, as far as the words allowed, a fair showing of the variety of fonts in stock. It was then, and it is yet to some extent, a practice of the trade to define the relative importance of a title line by a selection of large or small types, and by lengthening or shortening the lines alternately. Sometimes the types were too small for the page or for the text. Sometimes there were not letters enough to fill the line, and in that case the letters were thrust apart by wide gaps of white space, which almost destroyed their connection. In the hands of the unskilled a title-page so treated is weak and meaningless. The Uncle Whittingham was quite as successful as any other printer of his time with titles made after old-fashioned rules, but the rules were arbitrary and mechanical. He outgrew them." When the nephew came in his first attempts at improvement are shown in the addition of specially engraved borders, probably due to a suggestion, Mr. Warren surmises, emanating from Pickering. However this may be, the nephew broke away entirely from conventional traditions. The balancing of long and short lines, the mixing of italic with roman capitals and black-letters, and "the general treatment of a title-page as a handbill or an advertisement, gave place to the simpler style adopted in 'The Works of George Peele' (1829)." In this title may be noticed a liberal use of punctuation, according to old usage, but these points grow less in number in later examples of the Whittingham-Pickering books, and finally disappear entirely. As Mr. Warren remarks, "The last thing we learn is simplicity," and in many of the so-called "Pickering titles" the types are devoid of "servile mannerisms; they are always large and readable, always symmetrically arranged, always in harmony with the text, and in proportion to the available space."

The favorite styles for the composition of titles are known as the "inverted pyramid" and "Greek vase" form. When two or more colors are used the question of their proper distribution and balance is a delicate one, but it has been settled by example. And the symmetry and harmony of such titles can only be preserved by the most careful register.

During the past twenty-five years the specially designed and engraved title has come into more or



TITLE-PAGE IN BLACK AND RED, VERY MUCH REDUCED.

less common usage for fine books, and among the best of these are those designed by William Morris for his Kelmscott Press books, with which readers of THE INLAND PRINTER are already more or less familiar. The whimsical fancy used as a title by Mr. Henry Stevens for his "Who Spoils Our New English Books" is reproduced as an example of reticence — in the matter of pointing. The examples

reproduced to accompany this article have been purposely selected from sources that are unfamiliar to many of my readers, but which in their variety afford opportunity for comparison and study.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

NO. IX.—ARRANGEMENT OF THE COMPOSING-ROOM.



DRAWN BY C. W. STAYMAN, SPRINGFIELD, OHIO.

ITALIC, head letter and running title should have been included in the items enumerated in the last chapter, which, including the necessary cases, would increase the cost by $40.97. Of the italic ten pounds would be sufficient, costing $4.68. The style of heads will be considered in a later chapter, in which three sizes of type will be advocated, 8, 12 and 24-point; of the 8-point twenty-five pounds will be required ($11.70); four fonts of 12-point caps and lower-case ($10.80), and two fonts of 24-point, caps only ($4.05), with spaces and quads for each size ($5.15). Two fonts of dating title would cost $2.40. Two job cases and one cap case ($2.19) complete the outfit.

The question of arrangement in all departments of a newspaper is one that deserves careful consideration, as there are many opportunities for saving time and steps that are frequently overlooked in the average office, and the question applies to the composing-room more particularly than to any other portion of the plant. One of the most important points to be considered is that of light and where it is most needed. It will be quickly conceded that in this respect the requirements of typesetting are the greatest and accordingly the news cases should be arranged to the best advantage in close proximity to the windows. There is very little choice between a left and right light, but it should invariably come from the side and not from the front or rear, and the most economical and satisfactory plan is to place double frames facing each other on either side of a window so that the alley will have the window at the end, leaving the light practically unobstructed for use in the center of the room. If the composing-room is long and narrow, with light on one side only, as such rooms frequently are, the cases can be thus arranged along one side, with the ad. cases at one end. The arrangement of the balance of the room should be such as to save the most time. The copy hook, standing galley, head-letter cases, bank and galley racks should all be convenient for the compositors, while the bank and galley racks should in turn be near the proof press, the rack for corrected galleys near the imposing stone, and the latter near the entrance to pressroom or to the elevator. As so much depends on the shape of the room it is impossible to state here the exact location of each article, but a little study with the outline above mentioned in mind will soon evolve an economical arrangement, although a few changes may be found necessary during the first few weeks. If the pressroom or elevator is at one end, the imposing stone should be near it, with ad. type at the opposite end. The bank should be in the middle of the room, with standing galley on one side and head-letter cases on the other, proof press near the bank and opposite the compositors, with rack for uncorrected galleys on one side and the one for corrected galleys on the other, the latter nearest the stone.

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next number will be "Business Office Fixtures and Arrangement."



GOOD COPY IN THE HANDS OF ANY PRINTER.

Photographed especially for THE INLAND PRINTER by the Lifeograph Company, St. Louis.

A STENOGRAPHIC MACHINE.

From Germany comes a simple, compact little machine, which, it is claimed, will do for shorthand what the typewriter has done for longhand — reduce it to the level of an exact mechanical science. Shorthand machines have already been invented, and some of them have fulfilled conditions imposed upon them, but the most of them wrote on a narrow paper-tape like a printing-telegraph. The stenotyper employs a paper roll, equal in breadth to an ordinary shorthand notebook, the operator having to tap upon six keys, as against the thirty or more arranged on the different typewriters. To read stenotype the eye must learn a new style of type, based somewhat upon the Morse alphabet in telegraphy, in that it consists of a combination of dots and dashes. The marks of the six keys, which can be struck simultaneously, can be combined in sixty-three different ways, producing an alphabet of sixty-three letters.



Engraved by Binner Engraving Co., Chicago.

THE BLACKSMITH.

Half-tone reproduction of drawing in charcoal, by Frederick D. Schook, advanced illustration class, Art Institute of Chicago. Original 20 by 30 inches in size. (See article elsewhere.)

THE INLAND PRINTER
JULY 1900

[Entered at the Chicago Postoffice as second-class matter.]

A. H. McQUILKIN, EDITOR.

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ROGER B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not inclode them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CANNOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSON, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

TOO many printers, in estimating the cost of work, fail to take into account the foreman's time — an important factor in every job.

A NEW fiber is being tested in Chicago for paper qualities. If it proves a success, and *Paper Trade* is of the opinion that it will, wood-pulp will no longer be king.

THE determination of the employing printers to contribute to a common defense fund should at least have the effect of subduing the exuberant "labor agitator," who would rather strike than eat.

THE success achieved by the typographical exhibition in New York reflects great credit on "Big Six." There is no reason why the exhibition can not be repeated in Chicago and other large cities, and be equally as profitable and instructive.

SOME of the so-called "books" put out by publishers nowadays for a bargain-seeking generation are enough to make the dead and gone masters of the art preservative turn over in their tombs. This is the age of shoddy in bookmaking as well as in other lines.

THE printers in Great Britain are reported to be enjoying an unprecedented boom, with fewer idle men than at any time for a quarter of a century. Probably most of the out-of-work printers shouldered shooting-sticks and went to South Africa to hold sessions with the Boers.

CONSUL RUFFIN, according to the advance sheets of the United States consular reports, writes from Asuncion, Paraguay, under date of April 6, that bids will soon be requested for printing 3,000,000 or 4,000,000 postage stamps of different colors for that country. Interested parties should address the Postmaster-General Señor Angel Peña.

WATERPROOF paper is now made by first gelatinizing the paper either before or after printing, and then treating it with a solution of formaldehyde (CH_2O). Paper thus treated will retain printed or painted characters when water or detergents are applied. The process is especially valuable to the makers of wall and decorative papers.

THE boasted "liberty of the press" was given a serious jolt recently by a judge of the Wayne Circuit Court of Michigan, who issued an injunction restraining a weekly society publication from printing a news article which the plaintiff in the case "had reason to believe and did believe" that the editor intended to print. The paper came out with a blank column in the space where the article enjoined would

otherwise have appeared. Under this ruling it would be possible to stop any newspaper or other periodical from publication by a simple appeal to the courts.

IT has cost the Typographical Union, according to an official statement, $118,000 to carry on the strike against the New York *Sun*. There is little doubt that the strike has been equally as expensive to the *Sun* management. A great waste of money when results are considered. With a little more forbearance on the part of both parties the waste might have been avoided.

MR. F. M. FULFORD, of Wilmington, North Carolina, writes to THE INLAND PRINTER to ask what right the Government has to enter into competition with the makers and printers of envelopes by supplying ready-printed envelopes to the public. No more right than it has to supply shaving soap and towels. The remedy lies in a united protest by those whose interests are involved.

STRIKES, says John Swinton, are not to go on forever, and to become all the time bigger and fiercer. We must have a better organized system of industry than that which we now have, a system under which labor shall be fairly dealt with; under which reason, instead of rapacity, shall rule the realm of industry, and under which the working millions of our country shall be pacified by possessing the right to reap the crops which they have sown. In the working out of that system let us be patient.

THE secret of obtaining fair prices in the printing trades is held to be in high-grade work, according to the Arkansas Democrat Company, of Little Rock, Arkansas. They say: "We are always open to new ideas for our employes, and do everything possible to encourage their higher education and greater usefulness in the Art Preservative, realizing that this is the only sure way to keep up prices. Few customers are unwilling to pay for fine printing, and those printers who can do that class of work usually get fair prices. This is the class of customers that we cater to."

THERE is a possibility that in the not distant future the postage stamp will be a thing of the past. According to the Chicago *Record*, Count Detalmo di Brazza-Savorgnan, of Venice, has devised a series of methods which are destined to revolutionize modern postoffice procedure. For many years, the *Record* says, the count has worked at a series of devices for collecting, registering and stamping mail matter without the intervention of clerks or the use of postage stamps. Seven of these patents have now been bought by a company incorporated in New Jersey, which proposes to urge upon the United States and other governments the use of their time-saving and accurate devices. Philatelists would now do well to keep their eyes open, for it is more than likely that the postage stamp is doomed. Count di Brazza has invented a coin-controlled machine which does away with that awkward and sticky appendage. The invention would do credit to any mechanic, but is all the more remarkable as coming from a gentleman of leisure and an Italian count.

THE LESSON OF THE I. T. U. ELECTION.

WHATEVER may be one's estimate of the executive ability of Mr. Samuel B. Donnelly, president of the International Typographical Union, or of that possessed by President-elect Lynch, or of their personal characters, there is much cause for satisfaction to well-wishers of the printing trade in the outcome of the recent election. Mr. Donnelly, rightly or wrongly, was looked upon as the champion of the strike. His first candidacy, two years ago, was based by his supporters entirely upon his ability to successfully inaugurate and conduct this sort of industrial warfare. He was held up as the opposite of Mr. William B. Prescott, whose methods inclined to peace and conservatism. Without doubt, the number and importance of the strikes inaugurated under Mr. Donnelly's short reign bears out the charge that he favors this method of settling with employers, even if it does not prove that he can always bring them to a successful issue from the union's standpoint.

In the campaign just closed Mr. Donnelly was again posted as the strike candidate, while his opponent, it was urged, was less in favor of strikes and believed in mediation and arbitration. The handsome majority given to Mr. Lynch can therefore be interpreted in no other way than as an emphatic protest against the arbitrary strike and boycott methods of bygone days, and, to this extent, THE INLAND PRINTER repeats, there is occasion for congratulations on the part of all who wish to see the greatest good prevail among both employers and men.

THE INLAND PRINTER has more faith in the intelligence of the journeyman printer and more confidence in the fairness of the employing printer than to believe that the strike and the boycott are any longer necessary in determining such disputes as may arise, and it hails with intense satisfaction so emphatic an expression of a similar opinion as has been given by the great mass of the working printers in the recent election.

Mr. Lynch will be called upon to take his office at a critical time in the Union's history. He will find turmoil and trouble in a number of large cities. It will require the exercise of good judgment and patience to put things right, but his friends are confident that he can do it. THE INLAND PRINTER

joins with them in wishing the new executive of the International Typographical Union the greatest amount of success. We do not believe that he will lightly esteem the anti-strike sentiment that was so largely responsible in placing him in his exalted position.

"POST-CHECK" MONEY A GOOD THING FOR PRINTERS.

THE advocates of the "post-check" system will not be discouraged by the failure of Congress to pass their bill at the session recently adjourned. The proposition is such a meritorious one and promises so many benefits to printers and publishers and all others having to do with customers through the mails, that the bill to put it into effect will undoubtedly be revived at the next session of Congress and pushed to a finish. The plan, as explained by Third Assistant Postmaster-General Edwin C. Madden, is to have a part, or all of the United States currency, up to the five-dollar denomination, provided with a space on the face for endorsement, and another space for a postage stamp. The money so provided is to pass current just as United States notes pass at present, but should any person desire to convert this money into a check, the endorsement of a payee's name in the space on the face of the bill, and the placing and canceling of a postage stamp for the revenue, will render such United States note payable only to the person named. Instead of being a check upon the bank it would be a check upon the United States treasury, payable at any postoffice or sub-treasury in current money. The purpose is to facilitate remittances.

THE INLAND PRINTER gives the plan its approval and hopes its readers will do whatever lies in their power to bring about the much-needed improvement for the transmission of money through the mails.

COMPOSITION.

COMPOSITION as applied to the painters' art is simply the arrangement of lights and darks, and the placing of various forms, in such a manner that the combination shall be well balanced and agreeable to the eye.

In printing, this problem of arrangement enters very largely. Why, then, could not some of the points considered by the painter be of value to the printer? For example: A painter is given a certain space on a wall to decorate with a painting. His problem is to fill this space in an artistic manner, and to bring out the important idea of his subject. By the skilful arrangement of darks and lights in the painting of it he can compel the eye to rest at the point in the picture where the chief interest lies. This is good composition. A picture that has not this quality, but over which the eye wanders without being attracted anywhere in particular, is one of poor composition. The printer's case is often very similar. He is given a certain space to fill. There is a particular idea he wishes to convey, an important point which he wishes to emphasize. It may be an advertisement, a business card or a letter-head on which he is to work. For material to accomplish his end he has his light and dark faced types and his rulings, borders, ornaments and spacing, which can be used in countless combinations. If he uses these materials intelligently and in good taste, so that the balance is agreeable and the important point well brought out, it is good composition. If he sets up his darks and lights without considering the whole effect, so that the result is spotty and the eye finds no place to rest, and handles spacing so that it means nothing in particular, it is poor composition. It seems, therefore, that much might be learned by careful consideration of the subject from an artistic point of view, and it is THE INLAND PRINTER'S idea to invite those interested in the subject to send examples of various kinds, on which we will endeavor to give practical criticism.

THE SLIDING SCALE.

AN esteemed correspondent of THE INLAND PRINTER at Knob Noster, Missouri, sends us a clipping from the *Appeal to Reason* commenting (unfavorably, of course) upon a recent article in this journal on the advantages of a sliding scale of wages for printers. The *Appeal to Reason*, which, from the tone of several of its articles affecting THE INLAND PRINTER, might better be termed "The Appeal to Prejudice," takes this journal severely to task for venturing to suggest that there is a difference in the earning capacity of two printers, and that in justice to both, and to the man who employs them, some consideration should be given to the man of few talents as well as to the possessor of many, and offering the "sliding scale" as a remedy. The *Appeal* wants to know if THE INLAND PRINTER employs men of the incompetent brand, and talks somewhat wildly of "bosses," "fatted gluttons," "wage-slaves," and the rest of the lingo dear to the hearts, from time immemorial, of a certain class of would-be reformers.

It is only necessary for THE INLAND PRINTER to repeat what was said before and what it still believes, to make clear its position. The unions, in putting all of their members on a common level, deal unfairly by those of their members who may be either several notches above or a considerable degree below the average in ability. The injustice to the former is readily apparent. He is usually kept down to the scale because his employer has to borrow from him to make up the deficiencies of his less competent workman. The injustice to the man of small ability can also be seen, since he is just as much entitled to a chance to make a living as his

more fortunate brother, a privilege he is not infrequently deprived of owing to the high basis upon which the common scale is usually based, making it unprofitable for employers to give him work unless they are driven to it. It will not do for an altruistic organization like the Union to say that the less qualified brother is no affair of theirs.

In reply to the question as to whether THE INLAND PRINTER gives employment to inferior workmen, the editor can only say that the establishment in which this journal is printed, like other similar establishments, employs some men of higher grade and some of lesser. It tries to secure the most efficient workmen at all times, but finds that men are not all built alike. It tries to recognize superior workmanship by paying above the scale to those who can produce it. It would doubtless be able to treat more fairly with its employes in this respect if the arbitrary rules of the Union that all men are equally endowed did not prevail.

Written for THE INLAND PRINTER.

AN OBJECT-LESSON IN PROOFREADING.

BY F. HORACE TEALL.

ONE of our leading literary journals frequently expresses its regret that books otherwise excellent should be censurable for very poor proofreading. Many publishing houses have been subjected to such censure in its columns, but one of them, among the most famous, is especially noticeable by him who traces its "bad eminence." The task of selecting one publisher whose work could be called worse than that of any other would not be easy, for no one of them, probably, has always had good proofreading. One book has been chosen for our object-lesson, though it is not worse than are many other books. It is reprinted from sheets of a British work (not by the house above alluded to), and contains a number of scientific names, many with errors that in all probability are true copies of the original work. Added to these are some astonishing wrong words that seemingly must have been due to poor reading on the American work.



PSYCHE AND JIM.

Something that could hardly fail to impress one on hearing it read, as it would have been heard if it was so printed in the original, is a statement that "mineral quartz is one of the most abundant consistents of surface rocks." One must wonder at the fact that a proofreader could leave this uncorrected, even if so written; but we can hardly conceive that it was read to the proofreader, for the wrong word is so different from the right one that no careful listener could fail to be impressed and forced to stop and correct it. It is known, moreover, that in the office where the work was done the copy-holder always reads aloud to the proofreader. However it happened, the error is there, and is a disgrace to any printed page — it would be very bad even in a newspaper.

Only a few lines further on, in the same page, a number of minerals are named, some of the names having small initial letters and others capital letters — labradorite, anorthite, Augite, Bronzite, Enstalite. Such confusion as to capitalizing runs all through the book, and is very common in British printing. (A prominent example may be found in the "New English Dictionary," now in progress, the first volume of which contains the following names of plants, all merely incidental: Bird's bill, Bird's Pease, Bird's tongue, bishop's-cap, bishop's elder, bishop's-hat, bishop's-leaves, Crane's Bill, Bank Cress, Hedge-mustard, fig-tree, Fig Tree, and there is no knowing how many other absurd inconsistencies.) One of the names of minerals has a wrong letter that any competent proofreader should correct. Another matter that should claim attention, and evidently did not, is exemplified by "lava flow" and "lava-flow" on one page, "pebble beds" and "pebble-beds" on another.

Our book is ostensibly a popular story on an essentially scientific subject, and as such should contain nothing that can fail of understanding by the ordinary reader, except that some scientific names had to be used. A few passages occur which are not perfectly clear, and seemed at first reading to contain a wrong word, but the fault, if any, may be that of the writer, not the proofreader. Names of zoölogical and botanical genera occur frequently, confused in style, being sometimes italicized, sometimes in roman. Among them are Pterichkeys and Plerichthys, both of which should be Pterichthys; Lepidendron, which should be Lepidodendron; Pholodomya, which should be Pholadomya; Mieraster, which should be Micraster; Fasicularia, which should be Fascicularia. These few names are merely those noted hastily, having each something

suspicious as found, needing only a slight etymological knowledge to make them demand verification at least. Some provision should certainly be made for correction of such errors. No publisher can think it desirable that a book should contain them. Of course it is supposed that the author will make the necessary corrections, but authors are seldom accurate proofreaders. If a person is like the present writer in respect of such matters, a few such errors will make him suspicious of the whole work and spoil his pleasure in reading it.

Not the slightest obstacle in the way of enjoyable progress in reading the book is the bad punctuation. Here is a sample sentence, given as in the book, and repeated with correct pointing: "The majority of the fossils belong to the two extinct types Alveolaria semiovata, and Fasicularia aurantium with which are some species of the genera Retepora Idmonea and Eschara." "The majority of the fossils belong to the two extinct types Alveolaria semiovata and Fascicularia aurantium, with which are some species of the genera Retepora, Idmonea, and Eschara." Such wrong placing of commas is very frequent, and many sentences are less easy to understand, because of it, than the one quoted.

The publishers of the book criticised have always thought they had good proofreading done on all their work, but it would not be hard to find disgraceful errors in almost any book published by them; and this is equally true of many other houses. Another work of similar character, published by another firm, written by a well-known university professor and author, was recently subjected to similar criticism by the journal mentioned above. It happens to be a matter of personal knowledge that this professor does not write plainly, so that it is very easy for any ordinary proofreader to misread what he writes. Probably the main responsibility for correct reading was left with the author; but the occurrence of so many and such bad errors in the published work is plain evidence that he is not, though he should be, a good proofreader.

Undoubtedly the great majority of proofreaders have no real knowledge of the scientific words in which so many of the errors occur, and such knowledge can not be demanded of them. Education that would enable a proofreader even to verify all such names, through the use of reference books, would be as costly as that which must be had for successful practice at any profession. Thus it is easy to see that such education can not be expected among workers who must be selected mainly from the ranks of those trained mechanically far more than intellectually, as compositors are. The most that can be expected is, in the case of any purely scientific or technical work, a faithful reproduction of what is written. Even this can not be assured without great care, involving, when manuscript is not very plain, verification as far as possible, and — probably the



THE DEWEY ARCH, NEW YORK CITY. Photo by H. W. Turtoy.

very best way to secure correctness — a query to the author in every instance of doubt. Good proof-reading should be distinctly understood to include the questioning of everything that presents any uncertainty, no matter if it does constitute an evidence of ignorance on the part of the reader. No man can know everything, and even the writer of some special matter, of which a proofreader is likely to have little or no knowledge, might easily be just as ignorant of something else as the proofreader is of the writer's specialty. The essential point is the securing of accuracy, and an author who does not write his unusual words plainly in the copy should be made to do so on the proof.

All these things are known to those who do the work, and to those for whom it is done; yet books are printed with altogether too many of these disgraceful errors. No one can say that improvement is not needed. But how shall the improvement be secured? Authors have always read proofs of their work, and some of the worst work published is that of authors supposed to be sharpest at elimination of errors. Possibly some employer may be able to tell how to get better work done, and we should be glad to print any suggestions that any one will send us. The only way we can think of would be for each publisher to have a special editorial reader, of course at a high rate of pay. Such reading work properly done would be worth as much as any editorial work, with a slight reduction because of the lack of mercantile productiveness. No publisher should be willing to sell such bad stuff as the book here criticised, and the excuse offered when the same criticism was sent to its publisher is no excuse at all. It was that, the author being in England, proofs were not submitted to him. The copy was reprint, and he must have read the proofs for the British edition.

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. XII.— BY A BINDER.

ROUNDING AND BACKING.

IF the books have been sewn with a swell in the back, they should first be hammered to reduce this, and the bands drawn tight and laid close to the sides. They should now be jogged in bunches, if all of one size, on the back and head, to bring all the sections to their proper position. As the books are jogged they are placed in a pile at the edge of the bench, with the backs out, and then given an even coat of thin glue. This must be confined strictly to the back and not allowed to smear over the bands or lining papers. The books should now be reversed, thus (Fig. 1), with the backs projecting, and allowed to dry; that is, they should stand until the glue is smooth to the touch and yet not hard. When they are ready for rounding, the operator places a book before him flat on the iron bench block, with the front edge toward him. With the thumb of the left hand against the front edge, the four fingers draw the top sections forward, rounding the back. With a hammer in the right hand, the operator taps the back, first along the center and then with more force along the back edge of the top section (Fig. 2). The book is now turned over and the operation repeated on the other side.

When rounding a book one should endeavor to keep the curve as symmetrical and even as possible, avoiding starts and steps in the front edge. The latter fault is the result of having too many pages to a section or the use of a particularly thick paper. A



Fig 1

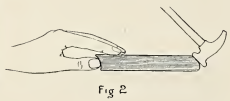


Fig 2

32mo, for instance, will not round smoothly. The difficulty in rounding properly increases with the thickness of the book. The shape of the round should be that of the side section of an ellipse (Fig. 3) and not the end (Fig. 4).

Next, the book is jointed. On fine work this is accomplished on the job backer (Fig. 5), the book being clamped in the backer and the back hammered evenly over the flange on both sides (Fig. 6). By this means the back of each section, especially toward the front and back of the book, is given a sharp bend outward that will hold through ages.

The size of the joint depends on many conditions. If the book is large and thick, a heavy board will naturally be used, so that a deep joint is necessary. It is a pretty safe rule to bind a thin volume with a thinnish board, and a thick one, unless the book is small, with a thick board. If a book has been sewn with a swell in the back, either from the paper being thick or from the mounting of plates on guards, it will follow that the round will be very deep, in which case a large joint should be given the book to dispose of as much of the surplus paper as possible.

When placing the book on the backing machine the operator clamps it as high above the jaws as he

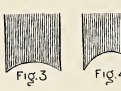


Fig.3

Fig.4



Fig 7



Fig 8.

desires depth to the joint, using the outside lining as a guide. For instance, if one-eighth of an inch of the outside sheet of the book is exposed above the jaws, it is an indication that the joint will be an eighth of an inch deep.

If the binder uses a wooden screw press for backing he must first place a backing board (Fig. 7)

on each side of the book before lowering it into the press.

In the early history of bookbinding, the advantages derived from rounding a book were not known, and all books were bound with flat backs. This style has again come in vogue, and it must be admitted that there is an elegance about the flat back that is undeniable. But flat backs were abandoned because a book so bound would eventually cave in at the back and bulge out in the front. With the rounded book this is not possible. To produce a flat back, the book is put in the backing machine without rounding, and a small joint hammered out (Fig. 8). This style is only used in 8vos and smaller books, and a thinner board than usual is employed.

A quicker method of jointing a book has been in use, known as the roller-backing machine. This machine has a clamp similar to the job backer, but

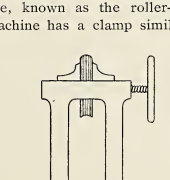


Fig. 5.

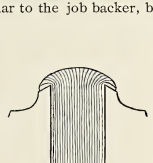


Fig. 6.

this clamp is tightened and released by two foot treadles. When the book is clamped in position, the joint is formed by a heavy roller that is worked backward and forward over the back by the operator's right hand. These machines are made by most of the bookbinders' machinery houses, but recently an attachment has been made to run it by power, which is a great advantage, as there is no harder work in a bindery than operating a roller backer.

The book factories that require a heavy product each day use the Crawley rounding and backing machine. This wonderful machine may be set for any size book up to a folio. It will round the Teacher's Bible without a joint, or it will joint a flat-backed book without rounding, and it will also give just the amount of round required and just as much or little joint as is desired. The book is fed into the machine through rollers that draw the book round, after which it is jointed and returned to the operator. This machine enjoys the same advantage as the sewing-machine, as it is the only one of the kind to be had. It will round and back upward of five thousand books per day, turning out uniform and perfect books. Space will not permit of the showing of an illustration of the machine.

(To be continued.)

4–4

AMENDING COPYRIGHT LAW.

Two new bills have recently been introduced for the amendment of the copyright law, one by Representative Cummings and the other by Senator Lodge. The first provides for the deposit of one copy of the title and two copies of the work in question with the librarian of Congress on the day of publication, or, at least, that the same shall be placed in mail on that day, provided that in the case of a book, photograph, engraving, etching, chromo or lithograph the two required copies must be printed from type set within the limits of the United States, or from plates made therefrom, or from negatives, or drawings on stone made within the limits of the United States, or from transfers made from some such instruments, says a correspondent of an exchange.

The importation of such works during the existence of the copyright would be expressly prohibited, except as specially provided for by law in paragraphs 512-516 of the act of October 1, 1890, together with a further proviso that in the case of works published in foreign languages, of which only translations in English have been copyrighted, the prohibition of importation shall only apply to the translation and not to the books in the original language.

The bill for which Senator Lodge stands sponsor was entered by request and provides that the author of any such work, or his heirs, executors or administrators shall have the sole right to print, publish, copy, vend and perform the same. It also provides that the life of a copyright should be for one thousand years, and that all present copyrights which are for the twenty-eight-year limit or for the renewal limit of fourteen years shall be extended for a period of one thousand years from the date of entry. All acts to the contrary to be repealed.

A YOUNG GEOGRAPHER.

The accompanying illustration is from a kodak picture of Ruthven Holmes Byrum, the three-year old son of Mr. N. H. Byrum, secretary and treasurer of the Gospel Trumpet Publishing Company, Moundsville, West Virginia. Mr. Byrum writes that the boy has an irresistible desire to learn geography, and will spend hours at a time looking over the map.



He can name each State, give the capitals, name the principal rivers, lakes, gulfs, bays, mountains, etc. He can also name the provinces of Europe and other countries. Many children whose fathers are in the printing business learn to set type and run presses, but this is the first time THE INLAND PRINTER has heard of a child of this age so fond of geography.



ON THE BEACH AT CLEVELAND, OHIO.

Half-tone by
NATIONAL ENGRAVING COMPANY,
204 Superior St., Cleveland, Ohio.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

AN EFFECTIVE WAY TO PRESERVE INK.

To the Editor: NEW LONDON, WIS., April 9, 1900.

For the sole benefit of printers who find it difficult to keep the cover on the ink can I send the following experience. For nearly a year the editor was wearied with my leaving his ink uncovered. One morning I came to work to find the following formula for keeping the ink can covered:

This Cover
is
INTENDED
to keep on the ink can
and for God's sake
Please keep it there.

I send you the original for your consideration. It was pasted on the cover of the can. After reading it about twenty times and taking a strong mental impression of it, I tacked it on the wall where I could look at it occasionally during the day. It has proved to be a godsend to the *Press* office, and I hope that it will be of immense benefit to the craft in general. JAMES M. O. HARE.

THE PRICE OF TYPE.

To the Editor: PETERSBURG, MICH., April 19, 1900.

I would like to ask why it is that the price of type, notwithstanding the great improvements in type-casting machines, is about as high today as it was twelve or fifteen years ago? If I remember right there was only a small discount given from the list prices in those days, but the list prices were ten per cent lower than they are now. There is a great howl about the high price of paper, but paper today costs about forty per cent less than in 1887, according to the price-list published in THE INLAND PRINTER. Improved machinery and an increased output usually bring down the price of any commodity. This fact is apparent in all lines of industry, except those controlled by trusts.

There are several typefoundries that claim to be independent. If they tell the truth, are they using their friends and customers right by charging as high prices now as in former years?

From a recent article published in a typefounders' journal, I am able to gain the information that one machine, with one attendant, will turn out about 21,000 pounds of ten-point type a year. This at 43 cents a pound, less fifteen per cent, would come to the snug little sum of $7,675.50. After deducting the price of metal, now 7 cents a pound, I find that $6,205.50 represents the labor of one man and the use of a type-casting machine a year. I venture the assertion that not one printing-office in a thousand can make so good a showing. A. P. FALING.

ELECTRICAL INKLESS PRINTING.

To the Editor: YORK, ENGLAND, May 14, 1900.

You have an interesting description of "Electrical Inkless Printing" in your current issue, which I have no doubt will astonish your readers in America, quite as much as it has startled the printing trade here; but in conversation with many of the leading printers in this country, I find that as yet they do not take the matter seriously, and that the printing-ink manufacturers still continue to turn out large quantities of their products regardless of the headway being made by the inkless syndicate.

My chief reason for writing you is to remind you there is "nothing new under the sun," for Benjamin Franklin, in connection with his experiments in electricity and the use of Leyden jars, discovered a so-called inkless printing, and utilized this discovery for a rude process of multiplying portraits or other patterns, which, being first cut out in card, were reproduced in a silhouette of metallic particles on a second card, by the device of laying above them a film of gold or silver leaf covered again with a piece of card or paper, and then transmitting the charge of a Leyden battery through the gold leaf. "GEOTH."

A SCOTTISH VIEW OF "PRINTING-TRADE ECONOMICS."

To the Editor: EDINBURGH, SCOTLAND, May 29, 1900.

The theories advanced under the above heading in recent numbers of THE INLAND PRINTER are so daring, and in certain respects so revolutionary, that it is possible some of the more conservative members of our craft may dismiss them as utopian ideas, not worthy of serious consideration. Others, like the present writer, while agreeing with Mr. Cherouny in many of his conclusions, may not be so sanguine as he is of the trend of events, or that the evils he so sternly denounces can be cured by the means he suggests. But it is only by free discussion that the truth can be got at, and the perusal of Mr. Cherouny's articles has made it apparent to my mind that printers in America, as here, labor under the same difficulties—it may be even in an accentuated degree in this small country. How to remove these difficulties is a problem worthy of consideration by our best minds, and any well-intentioned attempt to do so is deserving of all praise.

Mr. Cherouny puts the first article in trade-union faith as, "Identical pay for identical work in an identical country." In this country—i. e., Great Britain—I do not think there has been any serious attempt to put this before trade-unionists as a working factor. They have been aiming at it, doubtless, but it has been a groping in the dark for a goal they could not see. Indeed, I am very doubtful if a large section of unionist printers would see the advantage of such a creed. It is so opposed to all existing conditions in the printing world here that it would have on them the effect of an unexpected cold bath. A shock, perhaps; but the print-

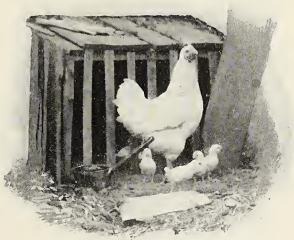


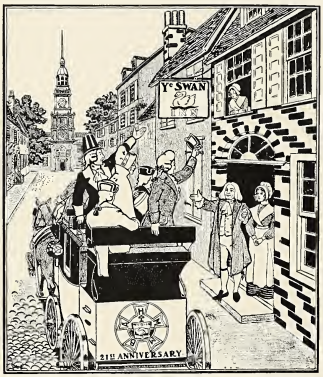
Photo by Alfred Bryan, Chicago.

HEN AND CHICKENS.

ing trade requires a succession of mighty electric shocks to rouse it from its present condition of stupor.

It is one drawback of our system here of semi-independent branches, each having a large measure of home rule, that they are all, like "Hal o' the Wynd," more concerned in fighting for their own hand than in considering the good of their class. Human nature being what it is, things are apt to be judged (unless where there is a lofty ethical standard) by how they will affect the individual, and accepted or refused accordingly. In moments of enthusiasm men may rise to lofty ideals, but enthusiasm soon cools, and "self the lingering balance strikes."

While I agree and am in full sympathy with Mr. Cherouny's aspirations, I can not blink the difficulties to be encountered in their pursuit. For the way will be long and the rocks ahead are many. But if the proposed central



DESIGN FOR FRONT COVER OF THE ANNIVERSARY NUMBER OF THE "HOTEL WORLD."
Drawn by Ralph Wilder.

organization of masters and men could be formed, having both moral and material resources, it would have an immense influence on the future of printing.

The difficulties of putting this first article of faith in operation in this country are both economic and geographical. Under the first heading, I would mention surplus labor and excessive competition. When trade is slack in one town it may be brisk in another, and men go where work is to be had, and so keep down wages. In all our towns the evils of competition are rampant, and while it is a commonplace of political economists that competition is the life of trade, it is without question that it has tremendous abuses. Ruskin declares "anarchy and competition to be in all things, eternally, the laws of death." To some extent it may be true that competition is good, but it is beyond the wit of man to say where its beneficent effect ends and its evil effect begins. A past generation of printers may have felt its good influence, but to us it seems little short of a curse.

Geographically, Scotland only covers 30,000 square miles, about half the area of the State of Illinois. And yet the Scottish Typographical Association has thirty branches in this small area, with considerable diversity of wages, ranging from 25s. to 34s. per week. Glasgow and Edinburgh, the two largest towns, lead the way with 34s. and 32s. respectively. Glasgow is mostly sufficient to itself in the matter of printing, the element of competition being mostly internal. But in Edinburgh, which is the second book-producing center in the United Kingdom, and draws about seventy-five per cent of its printing from London, the word "competition" has a potent force. At the time of the last settlement of hours and wages, the employers told the men's representatives, in conference assembled, that if they granted their demands, they (the employers) would be unable to compete for London work, and the men would consequently suffer. This statement had a powerful influence in inducing a settlement. The rate of pay in Edinburgh is 6s. per week less than that of London, which is 38s.; but the carriage of printed sheets to London is a heavy item in the cost of production. Some non-union houses in smaller towns, such as Aberdeen and Perth, compete with Edinburgh bookhouses for London work, and some London offices have branch houses in small towns not very far from London, where the smaller rate of wages allows them to compete with Scotch houses very keenly for bookwork. So that competition is universal, causing a cutting of prices to an unprecedented degree, with consequent shrinkage of profits; and there appears no hope of the future being better, unless something can be done on the lines of Mr. Cherouny's ideas. If these ideals could possibly be applied in our complex system of life, it would be an incalculable contribution to the measure of human happiness. Nay, could they only in part be adopted, the miserable "beggar-my-neighbor" system of competition be broken down, and the adoption of trust in each other instead of suspicion be the policy of masters and men, it would be a consummation devoutly to be wished.

Mr. Cherouny's hope that in future terms of labor will be amicably fixed by collective contracts between masters and men is a worthy one, and I wish I were as hopeful as he is regarding the possibilities of the future. But I am afraid he is underestimating the difficulties. It is a thankless task to suggest difficulties, but I fear that unless the workmen themselves can agree upon common action with regard to identical rates of wages, there is small hopes of the masters helping them. And one reason here at all events why it will be difficult to fix a like rate of pay for like work is because the cost of living is not the same in different parts. In some of the smaller branches of the Scottish Typographical Association living is at least one-third cheaper than in either Edinburgh or Glasgow, and almost a half less than in London. So the economic difficulties are neither few nor slight in discussing this question of like pay for like work. And the body that is to settle these nice economic questions, requiring in every adjustment both good temper and good feeling, is to be made up of a union of two parties who have only on rare occasions agreed to work harmoniously, whose interests (so they think) are opposed to each other, and who are separated still widely by the gulf of class interest. Indeed, the employers have shown themselves as ill-suited to combine among themselves as with the workmen. Their combinations here have only been against the workmen. They outwit and overreach each other in the matter of securing work, and as the percentage they charge over cost only concerns themselves, they cut their prices down to secure their neighbor's customer, regardless of the future. But there are yet among the employers those who are "the salt of the earth."

We seem, however, to be fast approaching a crisis: cheapness has its limits, beyond which it can not go. It seems to Mr. Cherouny, and must to all who have their fellows' welfare at heart, that we are already past the safe point. It is well, therefore, if we hear the warning voice and pull up in time. Our trade, as the "art preservative," ought to lead the van in this holy war. And success, if even in measure such be granted to us, will stimulate others to follow.

I wish all success to Mr. Cherouny in his crusade, and if I have mentioned the difficulties rather than the encouragements, it is because the former are so tremendous. But even

though the realization falls short of expectation, it is worthy of endeavor to try to better our community and lessen the burdens of our mutual life. Better, too, to rise sometimes, like the lark, above the clouds of earth than to grovel in the mud of selfishness, looking only for our own ease and comfort. Better even to be a Quixote than a cold cynic the motto of whose useless life is "What's the good?"

GEORGE F. STEWART.

A CALENDAR FOR TWENTY-NINE YEARS.

To the Editor: YORK, ENGLAND, May 14, 1900.

I enclose you a "Calendar" which may be useful for printers who have to find dates a few years in advance. The enclosed is the most compact form that it is possible to get a calendar of this description in. The enclosed is for twenty-nine years, but it can be extended for as many years as are wanted — care being used, however, in the case of leap year. "GEOTH."

CALENDAR FOR 29 YEARS.

1	8	15	22	29	*S*	S	F	Th	W	Tu	M		
2	9	16	23	30	M	*S*	S	F	Th	W	Tu		
3	10	17	24	31	Tu	M	*S*	S	F	Th	W		
4	11	18	25	∴	W	Tu	M	*S*	S	F	Th		
5	12	19	26	∴	Th	W	Tu	M	*S*	S	F		
6	13	20	27	∴	F	Th	W	Tu	M	*S*	S		
7	14	21	28	∴	S	F	Th	W	Tu	M	*S*		
A					0	6	5	4	3	2	1		
B					6	5	4	3	2	1	0		
. C . . .					5	4	3	2	1	0	6		
. . D . .					4	3	2	1	0	6	5		
. . . E .					3	2	1	0	6	5	4		
. . . . F					2	1	0	6	5	4	3		
. G					1	0	6	5	4	3	2		
A	1899	1905	1911	1916	1922	January . October							0
B	1900	1906	1912	1917	1923	May							1
C	1901	1907	1912	1918	1924	August							2
D	1902	1908	1913	1919	1924	Feb. . Mar. . Nov.							3
E	1903	1908	1914	1920	1925	June							4
F	1904	1909	1915	1920	1926	Sept. Dec.							5
G	1904	1910	1916	1921	1927	July April							6

EXAMPLE.—To find on what day of the week December 25 will fall in 1905, look for December as above, which stands opposite Fig. 5. Then take the letter for the year which is A, and find Fig. 5 in line with A and in a line with 25. This shows December 25 will fall on Monday.

FOR LEAP YEARS two letters are given (see above), first letter to be used for January and February, the next letter for remaining months.

CIRCULATES FROM CALIFORNIA TO ——

I have had occasion in the last issue of THE INLAND PRINTER to advertise a cylinder press for sale, and from the number of inquiries I have had, from California to ——, I am of the opinion that its value as an advertising medium is of a high order.—*Arthur K. Taylor, Baltimore, Maryland.*



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

GOOD INTENTIONS.

Several local Typothetæ have entered into covenants with trade-unions and there seems to be an inclination among employing printers to try the experiment of settling the wages question through collective agreements. This disposition is, indeed, encouraging to those who know that the individual labor-contract system is untenable. But it now seems timely to warn well-meaning printers of both classes not to jump hastily into relations which are, to say the least, fraught with many complications. They court repentance like frivolous couples in their teens who eagerly jump into the married state without knowing its responsibilities. It is to be feared that various disappointments will soon cause outbreaks of temper and that the final issue will be abrupt separation without hope of reconciliation. For, neither the local Typothetæ nor unions are ripe to establish lasting covenants, and neither body is capable of guaranteeing allegiance to its stipulation for the members of the craft.

A covenant or pact is an agreement between individuals to do certain acts or to observe certain forbearances to which the law does not annex an obligation. In other words, covenants between employers' and workingmen's unions are not actionable contracts. They are not clothed with the obligation, that is, in the language of jurisprudence, with the bond or chain by which the law joins together persons or groups of persons in consequence of voluntary acts. Consequently, although Typothetæ and unions may come to an understanding in respect to wages and working hours, etc., they are not obliged to one another and can not be compelled to perform their self-assumed duties; nor can the parties find redress for a breach of faith. The fulfilment of the covenants of unions depends on the free will of the members, who most deplorably overestimate the scope and strength of their volition. Neither employers nor employes are at present free agents who can at pleasure shape their own economic destiny. Both are subject to conditions stronger than their good intentions. As a man addicted to some vice vainly says, "I shall turn over a new leaf and act differently," so will the inimical classes of industry in vain vow to live peacefully together without first causing a thorough change of the demoralizing conditions under which they labor. We will be bound by ulterior and evil forces as long as we tolerate the present business customs which give full sway to wrongful competition. Before we can reform we must break with all business habits which are outgrowths of the philosophic errors of the past century. The many unripe theories on human nature have perverted our hearts and have taught us to love ourselves above all, but God and fellow-beings merely for their own sake.

Although local Typothetæ, which consist of settled business men, are sure of an identical membership in the future, they can by no means rely on their consistency. The favorable conditions under which individual printers give their assent to compacts with labor unions may change at any time. The natural uncertainties of business life on the competitive system are, in our country, aggravated by political influences. A popular anti-tariff craze, or a greenback or free-silver delusion, may at any time upset the foundations of prosperity. With our reckless system of legislation on

vital business interests, there is always a depression or general crisis in sight which may at any moment upset all ordinary calculations. Even in periods of moderate prosperity must the corrupting tendencies of unlimited competition steadily increase the wide gulf between the market price and the just price of printed matter. The stricter under these circumstances isolated Typothetæs live up to their compact with labor, the more conspicuous will be the minimal line of their prices, and the easier will it be for the non-union competitors to underbid the Typothetæists. In this way good and honorable printers will be penalized for their fidelity to their compact and the enemies of our common-craft interests will easily worm themselves into public favor by the modern watchwords "freeman," or "anti-trust," etc., which mean, as everybody knows, low prices, low wages. Nowhere has business liberty been more abused than in the printing craft!

Let us not, under these circumstances, prate about consistency of our intention to eke out living wages for our workingmen. Our better self may inspire but certainly does not control our will. "For to will is present with me, but how to perform that which is good I find not."—Rom. viii, 8. Ever since the world believes that self-interest is the highest law in business life, and that its neglect for the sake of others is an unpardonable sin, we have lost our freedom and have become subject to business conditions created by the worst men in every trade. Thus the law of selfishness invented by God-forsaken philosophy of the past century is made flesh and blood among us. We follow it without compunction and blessed is he who knows not what he is doing. The divorce of moral from business principles has been completed and has turned the competitive struggle of our age into a struggle for economic annihilation—nowhere more than in printerdom. Neither individual tradesmen nor local unions can abate its violence. Those few who at present endeavor to do so through agreements with their laborers will find some day that their compact with the union is a burden to be shaken off, the sooner the better, thus leaving things worse than they were before. No business man in extremes has room for obligations which can not be enforced. Even employers in ordinary circumstances will enjoy any opportunity of getting around the stipulations of a compact, if they can do so without detection. It is simply awful to contemplate these depressing truths, but it is better for us to understand the demoralizing character of our business customs, than to palliate our own weakness and continue on our downward course.

Workingmen are, as a rule, far more liable than employers to be led astray by the fallacy that good intentions can overcome bad conditions. The road to perdition is plastered with good intentions. With child-like naïveté and entirely without the knowledge of the ways of the world, the unions often exact unreasonable promises from their employers and then rejoice over their great deeds without realizing that assent under compulsion does not give substance to the things they hoped for. When, after some time, employers under duress of competition retract their concessions or do not live up to their promises and try to get around onerous obligations, then the workingmen hurl invectives against them and denounce them as capitalists (individually) and as a set of unprincipled and immoral beings. Especially are those employers who believe and publicly declare trades-unionism to be better than trade-individualism treated by labor with abominable relentlessness. I would not do unto the worst man what organized labor has done to its best friends, namely, those employers who understand the evil of unlimited competition but are unable to extricate themselves from the whirlpool of sin which reckless competition engenders.

Food for the demagogue is the popular fallacy that the downward course of the laboring man's standard of life is caused by the ill-will of employers toward the working class, that a mere resolution of employing craftsmen can stem the tide of progress and poverty. The local unions have no settled membership. The union of six months hence may consist of entirely different persons than the union of today. The men who now show a momentary regard for their employers are sure to disappear and the ever-revolving kaleidoscope of the local union may then present the faces of fiends. A reckless minority of irreconcilables is at work wherever labor meets to ponder how it may improve its condition in society. Of course, neither ministers of Christ, nor professors, nor true statesmen go to union meetings to speak words of wisdom, and employers merely threaten them with dire things. This ever-active set of irreconcilables is opposed to every kind of compact with employers—everlastingly it is yearning for strife and dissension. Anarchism does not like well-being secured through common action of the united trades; the monster feeds on poverty and abjectness in order to hush the silent monitor in the workingman's heart and make vice a virtue. The irreconcilables always have the floor of the local unions because the sedate workingmen who cherish their homes and families are tired in the evenings, and would rather hear the prattle of their children than listen to the invectives of labor jingoes at boisterous meetings. So the irreconcilables have it all their own way. They will pick up any grudge any member harbors against his employer and twist or magnify it into arguments against the entire class of employers and those who would coöperate with them to secure living prices and living wages. Indeed, local unions are less ripe than the local Typothetæs to initiate a better era through honest covenants.

Just as the members of a new-born child are weak and almost disconnected, so are the members of the masters' and journeymen's unions at present weak parts of loose embodiments, unable to act systematically, individually or in concert. Like the babe in the cradle, they will kick and cry instinctively and frantically when they experience pleasure or pain. But they are not able to think and understand the causes of their pleasurable or painful sensations. Much less can the unions in their present state direct their members to work individually or in concert to the benefit of the whole.

The American Typothetæ and Union are the present embodiments which have only the centripetal nervous organism, but not the centrifugal. If the Kansas City Typothetæ and Union No. 80 are in distress, they can communicate with the main body, but the main body can not react on its members. Therefore, the news of wrongs done to one member causes every other member to cry, to scold, to curse, or even to kick in his own way; but the main body has no head-center from which to direct assistance to parts in distress. Let us hope that the thinking men among the employers' and journeymen's unions will understand the situation and begin the work of reformation by strengthening the cohesion of their trade bodies. Taking the peculiarities of human nature into due consideration, the best means to attain the ends of the serious peacemakers in our industry is the accumulation of a common fund by each branch of the American printing trade body. It must be so large that it interests every local Typothetæ as well as every union. Where man's money, there is the heart; where the heart there is the brain also.

Concentration of finances will of itself bring about concentration of will and administration. Common property will engender the sense of responsibility; and the conservative, powerful trade bodies will grow from the many small and irresponsible Typothetæs and unions, in which the loudest and most passionate characters talk common sense to death. The American Typothetæ and Union, after having arrived at maturity, will be able to covenant with each other for the preservation of peace in their trade; and, what is more, wield the power to enforce the stipulations of their compact. United masters and united workingmen, combined to form one body for the protection of its common interests,

have within themselves all the compulsive force required to secure obedience to its rules. They will need no State law to endow them with this most necessary power. The law of custom, which is stronger than that of government, will be the invincible weapon of the united American printers against those bad men in the trade who now determine prices and wages as well as trade ethics and politics.

A MASTER PRINTERS' COURT OF HONOR.

Leipsic is the printing center of the German Empire, and its master printers give character to the whole craft.

Convinced of the fact that the great body of honorable employing printers needs a public voice in order to declare authoritatively the just prices for printed matter, not in a general way but in stated cases, the Leipsic Guild has formed a Printers' Court of Honor and Arbitration. This Court settles controversies between competing printers and disputes about prices between customers and printers. It responds to a call from any part of the empire and publishes its decisions in the official trade paper, the *Zeitschrift*. The awards of this Court have no legal force, and their effectiveness rests entirely on public opinion. Yet, the influence of this voluntary Court of Typographical Equity, as I would like to call it, is very great, and it very considerably strengthens those honorable printers in exposed situations who endeavor to be just to themselves and to the craft.

In the hope that the committees on the improvement of the printing trades appointed by the leading American Typothetæ will consider this method of advancing our craft interests, I shall duly report the proceedings of the Court, which will show its great value better than argument.

1.—A firm in Waldshut, Baden, asked the Court for an opinion on the cost of a county report, per sheet. The firm stated that, up to 1898, they had received 25 marks per signature, edition 420, with an allowance of 50 marks for binding. A competitor had offered to do this work, in 1899, for 19 marks per signature, including binding.

The Court found that, according to the common scale adopted by the combined employers' and journeymen's union (which I shall call in future, for brevity's sake, the Guild) the price per sheet ought to be 25¾ marks with an allowance of 20 marks for binding. The argument sets forth that the printer who works for less neglects sound business principles and would drift into bankruptcy; or that his calculations rest exclusively on boys' or other cheap labor, which is against the interests of the community.



Photo by Benjamin H. Marshall, Chicago.

READY FOR WORK.

2.—A Silesian printer asked the Court for an opinion on the just price for printing one hundred copies of a 54-page city budget, all table work. He states that he had done this work in 1898 for 118½ marks, in 1899 for 120½ marks, but was convinced that these prices were too low. At present he had to deal with a very close board of aldermen, which seemed to favor a competitor who offered to do the work at

still lower rates. In this emergency he applied to the Printers' Court of Honor for an opinion on his prices, in the hope of overcoming the influence of the alderman who is bent on price-cutting. The Court found that the figures of the petitioner were far too low; that at such rates as he had received he could not pay honorable labor or meet his own business obligations; that according to the common scale of the Printers' Guild, the just price should not be 120 marks, but 405 marks; and that the competitor who had figured below 120 marks had evidently no knowledge of his business.

(To be continued until substituted by regular reports from the New York or Chicago Printers' Court of Honor.)

THE TYPOTHETÆ AND THE UNION.

A CRITIC, "Atlantic," complains of the irresolution and half-heartedness of the Typothetæ in its attitude toward the union, and belittles its accomplishments in the social sphere of life. However desirable more energy on the part of the Typothetæ may be, we should always remember that the material objects of trade clubs require different methods than the ideal purposes of any other association. The latter can be promoted by occasional attention and comparatively small sacrifices of time and money. Trade clubs, however, demand not only continual attention, but also a high degree of self-denial. Their object is to reform antiquated and injurious business customs which enter our daily life with irresistible force and always stand in close relation to our expense accounts. Intellectual and affectionate sociality is a vital condition of the growth of those virtues through which trade organizations attain their ends. The beautiful name "Trust" fully denotes what qualities are at the bottom of every form of common action on the economic sphere of life. It means this: We distrusted as long as we were competitors and rivals; but we now trust each other since we became coöperators and friends.

Social gatherings strengthen our faith in the integrity of our colleagues. As the wind purifies and refreshes the physical atmosphere, so does social intercourse refresh our spiritual atmosphere and prevents stagnation in encrusted views. Sociability is the breath of life which carries into every open soul not only new ideas, but also those noble sentiments of friendship which are necessary to weld business rivals into trade bodies that have the power to resist economic grievances. We go to meetings and conventions apparently to amuse ourselves; but really to enter the great school of life in which we give and receive instruction. We leave our daily drudgery to find mental rest somewhere and any way, and meeting men in circumstances like our own, we cultivate the nobler sentiments of life where we expected nothing but frigid indifference. We communicate our thoughts and experiences to colleagues who feel as we do, and mutual esteem, together with community of interests, builds up that friendship which prevents our own disposition from souring over the unsatisfactory state of our business. Thus social intercourse becomes the bearer of that higher wisdom which appeases our hearts. Living words spoken in happy mood are seeds of knowledge and lasting friendship that never wither. The real work of all societies which bear on actual life is mostly done when its members meet at banquets; and the fate of nations is often decided when diplomats meet at social gatherings.

The amount of work which the Typothetæ has done on this score can hardly be overestimated. It has made friends of men who formerly thought of each other as rivals and enemies. Through its benign influences the leading master printers of the country begin to feel themselves as "many members, yet but one body." Soon they will feel that "whether one member suffer, all the members suffer with it." Therefore it is not wise to set the Typothetæ aside for new associations which promise to do in a hurry what the Typothetæ will perform in time. Whatever good the spirit of solidarity may have in store for the printers' craft is bound to come through the two organizations which have grown up with our country — the American Typothetæ and Union! Both may remain for a while yet stubborn and growling, but experience is a good teacher and will in time convince the most reluctant that the antagonisms between labor and capital are hurtful to both. Therefore, never mind the hot-bed plants of latter days!

A FEW employing printers of Cincinnati have formed an association in order "to keep a record of all free workmen, to enable these employes to obtain employment; to facilitate the business of employers in obtaining the services of such employes," etc. Although I promised to digest every proposition advanced to benefit our craft, I must decline to busy myself with this scheme, because it is indigestible. If the "Master Printers' Association of America" were sincere in speech, they would say: We want to preserve, and, if possible, intensify the competition among ourselves and our workingmen through the establishment of an intelligence office for cheap labor. Then we might possibly argue with them as candidly as a missionary who is trying to convince cannibals that human flesh is improper food for human beings; or that a carved block of wood is not a god. But no! these master printers pose as defenders of "free" workingmen, vulgarly called "scabs" or "rats." They speak about free men and mean cheap men. They profess to facilitate the business of employers and reanimate the fainting canker of reckless competition which ate away the substance of the craft and corrupted the business morals of printerdom. This is sheer hypocrisy, for which we have no more use than old Job, who prophesied: "The congregation of hypocrites shall be desolate; and fire shall consume the tabernacle of bribery," meaning, of course, the labor bureau of "free men!"

THE Milwaukee Typothetæ and Pressman's Union, No. 7, are working under a union contract ratified on November 21, 1899. Section 1 regulates wages to be $18 per week and time of labor nine hours per day. It also stipulates that each pressman is to handle only two presses; but this clause is modified by Section 7, which permits any pressman to assist a fellow-workingman without question, and by Section 4, which states that when an odd number of presses are in an office, it is not necessary to employ an assistant, when the pressman or men can handle the odd machine. Sections 2, 3, 5, regulate the status of apprentices. Their wages are to be $10 for the first year, $12 for the second, $14 for the third year. The foreman is to judge of the merits of the apprentices. One apprentice is allowed to four pressmen, and he may run an odd press, or help on a platen press provided the platen pressman is not laid off. This contract is to be in force for three years, and subject to the satisfaction of the International Printing Pressmen's and Assistants' Union.

TRADE-UNIONISM is the economic policy of middling men, that is, of the great majority of people, who pray in their hearts, "Give me neither poverty nor riches; feed me with food convenient for me." Is there any reason why middling employers should not adopt the business policy of their workingmen?

TRADE-INDIVIDUALISM is the economic policy of gifted men, that is, of a very small minority of the people. "They that trust in their wealth and boast themselves in the multitude of their riches." Why should a government for and by the people repress the policy of the middling class, and lend its aid to the few who have been favored by nature with eminent mental qualities?

THE doctrine, that all men have equal talents and that their apparent inequalities result from differences of education, is one of the "strong delusions which make men believe lies." "There are diversities of gifts," and those who have

only limited mental faculties or weak constitutions should not be made "a prey to the teeth" of the smart and unscrupulous few who will have everything their own way, as long as unlimited competition exists. Why do the judges of our generation persist in declaring that unlimited competition shall and must be preserved? I prefer Andrew Jackson's dictum: "The Union shall and must be preserved."

THE struggle of our common law against the law of the strong is at present waged in the whole sphere of personal rights. Yet, unions quarrel with unions about trifles, and

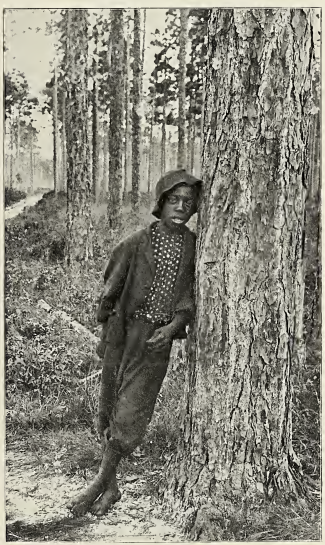


Photo by Havens, Jacksonville, Fla.

BORN TIRED.

employers prate about prerogatives unknown to our Constitutional Bill of Rights, while all seem to lose the legal bottom from under their feet.

DESPOTISM in the workshops wielded by bosses or unions undermines the rightmindedness of people. The common law can not exist where the sense of justice is blunted and where the people can not judge of their judges.

THE reign of the common law — that is, of a system of laws fashioned to the condition of the people who are to obey it — begins in the workshop. Its expression is a Common Scale and a Common Rule which will show the door to arbitrariness and allow justice to enter.

JUSTICE in the workshop is that rule by which bosses and workingmen can prosper withal. Injustice is not only the boss's arbitrariness by which he alone can exist, but also that union tyranny under which neither employer nor employe can prosper.

ORGANIZED craftsmen who prove themselves capable of establishing justice in the workshop will be an imposing moral power standing in proper array behind the bench of the United States to protect the common law against violation by those who seek the knowledge of good and evil in the text-books of the dismal science of orthodox political economy.

TAYLOR, of Tacoma, Washington, says in a passionate appeal in favor of the Pittsburg strikers: "No union can suffer from a disastrous strike without the effect being felt in every town within hundreds of miles." Very true, but the effect of misfortunes upon good characters is generally of a most salutary nature; they purify the heart and teach the intellect moderation and sagacity. The main body of union printers have a good character — therefore their disappointments in New York, Kansas City and Pittsburg had a most wholesome effect. They voted down those frivolous men who are impatient of showing the power of the union by precipitating strikes which have nothing to do with the standard rate and normal day. But it is a bad policy to close the stable after the cow is stolen. Not a change of persons is wanted, but a change of governmental system. The union presidents with almost unlimited powers must go altogether, and the government of the International should be delegated to a representative assembly with an administration composed of well-paid experts who can devote their lives to the union cause without fear of being ousted by some ambitious labor jingo.

THE working classes justly decry that New York judge who enjoined laborers not to support comrades in distress through a strike. I hope the printers are intelligent enough to decry that wrong-font president who enjoined Typothetæ employers not to support comrades in distress through a strike. Without consistency there is no moral strength.

BOOK INDUSTRY EXHIBITION AT GOTHENBURG.

Robert S. S. Bergh, consul at Gothenburg, under date of March 22, furnishes the following report, which we take from the advance sheets of the consular reports, dated May 3, 1900.

From July 15 to September 1, 1900, there will be held in this city a printers' exhibition, which is expected to be of great interest, not only to printers, but also to the public at large. Besides rare and unique books, prints, etc., which are of value especially to printers, the exhibition will embrace things of interest to everybody, such as artistic book-covers, original drawings by Swedish and foreign artists, and a collection of all kinds of products of the graphic art — woodcuts, copper engravings, etchings, etc.

Business prints and job printing will not be included.

The exhibition will be the first of its kind in Sweden. Contributions are expected from foreign as well as from Swedish publishers, printers, bookbinders, libraries, artists and private book collectors. A feature of great interest will be the expected products of Persian, Servian, Turkish and other Eastern book industries.

It is intended that the exhibition shall offer a comprehensive review of the printers' art and its development, from the beginning up to today. The greatest attention will be paid to the present status of book printing, and it is intended to show a printing-office in operation; and for this purpose, an agreement has been made with a machine firm which will send a collection of presses for common book printing, for colored prints and illustrations; also, folding machinery, paper cutters, pamphlet binders, a typesetting machine and a typemolding machine. It is also intended, if possible, to illustrate the progress of the art by exhibiting a printer's shop of the Middle Ages, and a paper factory producing handmade paper.

All inquiries and applications should be addressed to "Svenske Bokindustri-Utställningen i Göteborg, 1900."



THE FIGHT IN THE DESERT.

Overlay by Dittman Process.

Halftone by
GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.
(Printed from an electrotype.)

Written for THE INLAND PRINTER.

THE ART INSTITUTE OF CHICAGO AND SOME WORK OF ITS PUPILS.

BY F. W. TRIGGS.



SCRUB WOMAN.
From pen-drawing by Frank Murch.

THE Art Institute of Chicago attained its majority of twenty-one years on the 24th of last May. After twenty-one years of growth side by side with the other institutions of Chicago, it possesses today a property of about three and a half million dollars, and includes a comprehensive museum of art and a school of practice with an attendance of more than 1,800 pupils. But to say that the Institute has grown up with the city tells only a part of the story. The part it fails to intimate is perhaps the more important, and relates to the management by which a due portion of the general growth and development has been saved and directed to the purposes of art. Perhaps this can only be told by those who have brought it about.

It is a significant fact that a school of art practice, including work from the human figure, was established in Chicago in 1866, earlier perhaps than in any city in the country save two. This school was the nucleus of the old Chicago Academy of Design, which in 1878 was merged into the Chicago Academy of Fine Arts, with a board of trustees, consisting of business men, in control. The organization then effected is the same as that under which the Institute operates today, the name only being changed, in 1882, to the Art Institute of Chicago. The first president was George Armour, who was succeeded by L. Z. Leiter. Charles L. Hutchinson followed him, and has been reëlected each succeeding year. Mr. Hutchinson, Lyman J. Gage, James H. Dole, S. M. Nickerson, William T. Baker, together with Director French and Secretary Carpenter, have been identified with the Institute from the start.

The Institute occupied, successively, rented quarters on Monroe and State streets, a building of its own on Van Buren Street and Michigan avenue, and finally, after the World's Fair, its present site upon the Lake Front at the foot of Adams street. This location has proven advantageous in all respects. Six hundred thousand people last year availed themselves of the privileges of its galleries. For the first time in its history the Institute will this season conduct a summer school.

In the spring of each year the Art Institute gives an exhibition of the best work of its pupils. This is a kind of summing up of the year's work in all departments. There are the plans, perspectives and elevations by the students in architecture, the mosaics, wall-paper patterns and industrial work of the designers, the careful drawings from cast and life of the earnest academics, and the naïve and suggestive work of the children in the "Saturday class." Some of the strongest and most interesting work this year is shown by the pupils in the sketch classes and in the advanced illustration class. In the latter, the work of making finished illustrations has been undertaken, with results which would be creditable to a high class of professional illustrators. Indeed,



THE GAMBLER
From charcoal-drawing by Waldo Bowser.

many of the advanced pupils are already entering upon professional careers. The drawings shown in THE INLAND PRINTER this month have been selected from a mass of excellent work in this line, and represent a variety of media, including charcoal, pencil, pen-and-ink, wash, and black-and-white oil. The figures are in all cases from the posed models. Many of the sketches are the work of only a few minutes, while upon the more elaborate compositions neither care nor time has been spared. Some of the drawings are of considerable size and show what is often overlooked by the art student—an understanding of the technical requirements of mechanical engraving. In the process of illustrating, the printer, the engraver and the illustrator work side by side in



THE ART INSTITUTE OF CHICAGO.



THE MODELER.
From wash-drawing by Frederick D. Schook.

the production of art, and the successful illustrator must not allow this fact to escape his memory.

However unconscious the process of "making pictures" may be to the artist, it will be found upon analysis that his consideration of his subject has included certain well-defined elements. For instance, there is composition, which is the happy arrangement of line and mass, of light and dark. "Strength," "simplicity" and "concentration" are words that stand for much in the art of pictorial composition, and its laws are exactly the same as those which produce good effects of composition for the printer. Color, also, must be considered by the worker in black-and-white for illustration. Most important of all is drawing. Drawing is the anatomy of pictorial art, the very bone and sinew of the picture. The training of the artist along these lines is a long and severe process. Thorough artists can not be produced in six months' "treatment" any more than competent physicians or reliable pharmacists, even where the material is good.

Something more than "live sketches" or "conscientious figures" are expected of the pupils in the advanced illustration class. The model is merely the point of departure. The composition, accessories and treatment belong to the pupil, and depend entirely upon his fertility of imagination. The illustrations, by Messrs. Bowser and Schook, on pages 481, 482 and 490 are good examples of the serious and thoughtful work which is being done by the members of this class. The original drawings are in charcoal, rubbed and modeled with the fingers. The class is under the criticism of Mr. Frederick W. Freer.

Among those who have done strong work in this department during the past year may be mentioned Harry E. Townsend, of Wyoming, Ill.; Waldo Bowser, of Fort Wayne, Ind.; John W. Norton, Lockport, Ill.; Netta Nixon, Chicago; Charles E. Meister, Kansas City, Mo.; Loring G. Calkins, Evanston, Ill.; Albert H. Kreihbiel, Newton, Kan.; Howard Brown, Chicago; Frederick D. Schook, Grand Rapids, Mich.; Mabel Packard, Austin, Ill.; Lena Qualley, Ridgeway, Iowa; Walter Rowe, Chicago.

SUMMARY OF THE LAW OF COPYRIGHT.*

BY JAMES HIBBEN.

COPYRIGHT has been defined as the exclusive right of the owner to multiply and dispose of copies of an intellectual production. Kennedy *vs.* McTammany, 33 Federal Reporter 584.

Congress, recognizing the right of property in literary productions, works of art, etc., and for the purpose of encouraging and protecting authors, inventors, designers or proprietors of any book, map, chart, dramatic or musical composition, engraving, cut, print or photograph or negative thereof, or of a painting, drawing, chromo, statue, statuary, and of models or designs intended to be perfected as works of the fine arts, enacted the Law of Copyright. U. S. Rev. Stat., Sec. 4952.



SKETCH.
From pen-drawing by Allen E. Philbrick.

To secure those designated above, for a limited period, the statute grants special privileges for a term of twenty-eight years, with right of renewal for an additional fourteen years, running in favor of all conforming with the law, their executors, administrators, assigns, or to the widow or children of the deceased. U. S. Rev. Stat., Secs. 4953, 4954.

The right of assignment is recognized by the law by recording said assignment in the office of Librarian of Congress within sixty days after its execution. U. S. Rev. Stat., Sec. 4955.

The method of obtaining a copyright is simple, but strict compliance with the following requisites is necessary:

1st. On or before the day of publication the person desiring a copyright must deposit with or mail to the Librarian of Congress at Washington a printed copy of the title of the book, map, chart, dramatic or musical composition, engraving, cut, print, photograph or chromo, or a description of the painting, drawing, statue, statuary or model or design for a work of the fine arts.

2d. Not later than the date of publication deliver at the office or mail to the Librarian of Congress two copies of such copyright book, etc., and in case of a painting, drawing, statue, statuary, model or design for a work of the fine arts a photograph of same; and in case of a book, photograph, chromo or lithograph, said two copies shall be printed from type set within the limits of the United States, or from plates

*Paper read before the Chicago Trade Press Association, May 25, 1900.



THE ATTACK.
From charcoal-drawing by Frederick D. Schook.

made therefrom, or from negatives or drawings on stone made within the limits of the United States, or from transfers made therefrom. U. S. Rev. Stat., Sec. 4956.

3d. Notice of copyright shall be given by inserting on title-page or page immediately following, if it be a book; or if a map, chart, musical composition, print, cut, engraving,



SKETCH.
From crayon-drawing by Allen E. Philbrick.



COWBOY.
From pencil-drawing by Harry E. Townsend.

photograph, painting, drawing, chromo, statue, statuary or model or design intended to be perfected and completed as a work of the fine arts by inscribing on the visible portion thereof the following words:

"Entered according to act of Congress, in the year —— by —— —— in the office of the Librarian, etc.," or at his option the word "Copyright," together with the year the copyright was entered and the name of the party by whom it was taken out. U. S. Rev. Stat., Sec. 4962.

Every subsequent edition of the publication wherein any substantial changes shall be made should be protected by mailing or delivering to the Librarian copies of such editions. U. S. Rev. Stat., Sec. 4954.

Unless the foregoing is strictly complied with by the person seeking a copyright, he can bring no action for an infringement, and all his efforts for protection are in vain. U. S. Rev. Stat., Sec. 4962.

Whoever attempts to insert or impress the notice the law requires without right so to do, is liable to a penalty of $100, one-half thereof to go to the person bringing suit, the other half to the United States. U. S. Rev. Stat., Sec. 4963.

Whoever attempts, without the consent of the owner of the copyright in writing, in the presence of two witnesses, to print or expose for sale such protected article shall forfeit every copy and be liable for such damages as may be recovered. U. S. Rev. Stat., Sec. 4964.

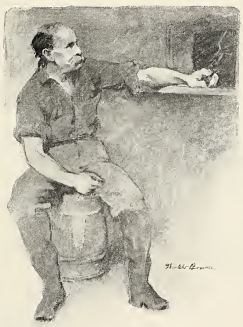
March 2, 1895, the statute was amended so that if any person after the recording of the title of the articles sought to be protected, without the consent of the proprietor obtained in writing, signed in presence of two or more witnesses, engrave, etch, work, copy, print, publish, dramatize, translate or import either in whole or in part, or by varying the main design with intent to evade the law or knowing the same to be so printed, etc., shall sell or expose for sale any copy of such article, shall forfeit to the proprietor all plates on which the same shall be copied and every sheet thereof, either copy or print, also $1 for every sheet of the same found in his possession either printing, printed, copied, published, imported or exposed for sale, and in case of a painting, statue or statuary, $10 for every copy found in his possession, or by him sold or exposed for sale; provided that in case of infringement of a copyright of a photograph made from an object, not a work of fine arts, the sum to be recovered shall not be less than $100 nor more than $5,000; and in case of an infringement of a painting, drawing, statue, engraving, etching, print or model or design for a work of the fine arts, or of a photograph of a work of the fine arts, not less than $250 nor more than $10,000; one-half to go to the proprietor of the copyright, the other one-half to the United States. U. S. Rev. Stat., Sec. 4965.

The statute also recognizes the right to literary property even before publication by providing damages in favor of the author of property for publishing any manuscript without his consent. U. S. Rev. Stat., Sec. 4967.

All actions to enforce damages must be commenced within two years after cause of action has arisen. U. S. Rev. Stat., Sec. 4968.

It is also provided that each volume of a book of any two or more volumes, when such volumes are published separately, and the first one shall not have been issued before this act shall take effect, and each number of a periodical, shall be considered an independent publication subject to the form of copyright as above. This act shall be for the benefit of citizens of the United States or subjects of a foreign nation or state, when such foreign nation or state permits citizens of the United States of America the benefit of copyrights on substantially the same basis as its own citizens; or when such foreign state or nation is party to an international agreement which provides for reciprocity in the granting of the copyright, by the terms of which agreement the United States of America may, at its pleasure, become a party to such agreement. U. S. Rev. Stat., Sec. 4967. Sub Secs. 11-12-13.

The above is a brief synopsis of the law. To entitle one to its protection, some degree of originality is required.



AN OLD FISHERMAN.
From charcoal-drawing by Waldo Bowser.

The work must possess some literary art, or other value, which will contribute to the information, instruction or enjoyment of others than the owner. Drone on Copyright, 110.

Originality does not necessarily mean it shall differ absolutely from anything that has been produced upon the same lines and from the same subject matter; but there must be

that degree of originality which will distinguish it from others, in the mode of treatment, selection, modification and arrangement.

A mere copy or reprint of common materials without novelty or value in their arrangement or combination is not entitled to copyright as a compilation; for in such a case there is nothing to represent authorship on the part of the compiler. Drone on Copyright, 156.

In Serrana *vs.* Jefferson, 33 Fed. Rep., 347, the Court, in passing on a scene, consisting of an angry dialogue between the hero and the villain, a struggle ending in the villain being thrown into water, said: "there is nothing original in the incident thus represented on the stage. Heroes and heroines, as well as villains, of both sexes, have for a time whereof the memory of the theater-goer runneth not to the contrary, been precipitated into conventional ponds, lakes, rivers and seas. So frequent a catastrophe may fairly be regarded as the common of all playwrights."

It will be noticed the statute makes no specific mention of *newspapers and magazines;* however, the language employed is broad enough to embrace such publications. It has been held that the copyright of a newspaper was the copyright of a book within the intent and meaning of the law. Harper *vs.* Shoppell, 26 Fed. Rep. 519.

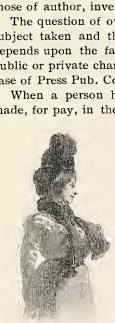
Applying the term "book" in the act to a newspaper by the Court was not in the ordinary sense; that is a volume written or printed, made up of several sheets and bound together; because in law a book may be printed on a single sheet. In 1865 Congress expressly included photographs among the articles covered by the statute. Prior thereto the Courts ruled they were not covered by the words "print," "cut" or "engraving." Wood *vs.* Abbott, 1 Blatchf. 325.

Whether a photographer is an author, and a photograph is a writing, within the constitutional provision concerning copyrights, has been severely questioned, although such legislation has been sustained. Am. & Eng. Enc. of Law, Vol. 7 (2d Ed.) 531.

The amendment of 1870 added the word "proprietor" to those of author, inventor and designer.

The question of ownership of a photograph, between the subject taken and the artist, when covered by copyright, depends upon the fact whether the individual pictured is a public or private character. This is tersely illustrated in the case of Press Pub. Co. *vs.* Falk, 59 Fed. Rep. 325, 326.

When a person has a negative taken and photographs made, for pay, in the usual course, the work is done for the person so procuring it to be done, and the negative, so far as it is a picture, or capable of producing pictures, of that person, and all photographs so made from it, belong to that person; and neither the artist nor any one else has any right to make pictures from the negative, or to copy the photographs, if not otherwise published, for any one else. Pollard *vs.* Photographic Co., 40 Ch. Div. 345; Moore *vs.* Rugg, 44 Minn. 28, 46 N. W. 141.



PORTRAIT POSE.
From pencil-sketch by Howard V. Brown.



SKETCH OF MR. OLSON.
From pencil-drawing by Howard V. Brown.



THE STOKER.
From pencil-drawing by Harry E. Townsend.



THE ACTOR.
From pencil-sketch by Lorin G. Calkins.

But when a person submits himself or herself as a public character, to a photographer, for the taking of a negative, and the making of photographs therefrom for the photographer, the negative, and the right to make photographs from it, belong to him. He is the author and proprietor of the photograph, and may perfect the exclusive right to make copies by copyright.

Prints, engravings, maps, etc., when arranged in one volume need not be copyrighted separately, they are protected by copyrighting the book. A statistical atlas is a book of maps, tables and printed text, and is not simply a bundle of maps, and is properly copyrighted as a whole. There is no necessity for copyrighting separately each map in the book. Black *vs.* Henry G. Allen Co., 42 Fed. Rep. 618; Munro *vs.* Smith, 42 Fed. Rep. 266.

New editions are protected; but if changes are incorporated by adding original matter, a new copyright must be secured.

By the amendment of March 3, 1891, each volume of a book in two or more volumes, when published separately, and each number of a periodical, is considered an independent publication. U. S. Rev. Stat., Sec. 4967.

The title of the book, etc., when published should correspond with that required to be filed, although a slight variance will not render the copyright void.

A firm deposited in the office of the Librarian of Congress the title of a book, in the following words: "Over One Thousand Recipes. The Lake-Side Cook-Book; A Complete Manual of Practical, Economical, Palatable and Healthful Cookery. Chicago: Donnelley, Loyd & Co." The title with which the book was published was: "The Lake Side Cook-Book, No. 1; a Complete Manual of Practical, Economical and Palatable and Healthful Cookery. By N. A. D.," followed by the imprint of the place of publication and the name of the proprietor, and the notice of the copyright on the title-page. It was held that the variance was not material and that there was a sufficient compliance with Section 4956 of the Revised Statutes. Donnelley *vs.* Ivers, 20 Blatchf. (U. S.) 381, 18 Fed. Rep. 592.

There will be no protection for a title that does not possess originality, but simply consists of words in common use. Such words as "Charity," "Faith" and the like are not within the purview of the law. Isaacs *vs.* Daly, 39 N. Y. Sup. Ct. 511.

Neither will systems, theories, opinions nor the subject of the work be protected. Baker *vs.* Selden, 101 U. S. 99;

Am. & Eng. Enc. of Law (2d Ed.) 563. Nor form and size of a book, nor plan nor symbols.

In Burnell *vs.* Chown, 69 Fed. Rep. 995, 996 and 997, the Court said: "In this case the plaintiff has gone to original sources of information, and by great industry and by some originality has compiled this information, and has conceived a plan by which it could be imparted in a very clear and speedy way for the information of those who purchased the right to use it. But it will hardly be contended that, because John Smith gathered information as to the credit, business methods, standard for prompt payment of debts, etc., of all the citizens of the city of Toledo, that therefore



ROUGH-RIDER POSE.
From pen-drawing by J. W. Norton.



SKETCH.
From pen-drawing by Julia A. Roper.



SKETCH ON RIVER.
From pen-drawing by Kiedaisch.

James Jones could not, by his own industry, research and labor gather similar information as to men in Cuyahoga county and impart that information by some similar plan or plea to the merchants of Cuyahoga county. The latter can not be said to have copied the production of the former. The defendant, in this suit, has adopted the same plan for gathering his information and the same plan for imparting his information. But the information does not concern the same persons, is not to be used by the same persons, and is concerning a people living in a territory entirely different from that covered by the plaintiff's publication. The most that can be claimed on behalf of the plaintiff is that the defendant has appropriated his scheme, device, conception and idea for gathering and imparting this particular information. Many books copyrighted share the same fate, without infringement. An author conceives a plot for a novel. He locates his characters, surrounds them with scenery, climate, productions and customs peculiar to that locality. He weaves the thread of his novel, and has his characters born, married and die according to his plot. His book is copyrighted and accepted by the public as one of thrilling interest, and thousands and tens of thousands are sold. Another author selects his characters, locates them in a different climate or country with different surroundings, has substantially the same plot as to their birth, life and death, and the book meets with equally popular reception. One is in no respect a copy of the other; yet the second writer unquestionably adopted the design, the scheme, the plot and many of the ideas of the former. The framework and the outlines are the same, the book is the product of as much industry, knowledge and literary ability as the former, but is not, within legal terms, an infringement."

There can be no infringement without copying in whole or in part. Similarity due to same subject matter is not an infringement.

In Springer Co. *vs.* Falk, 59 Fed. Rep. 712, Judge Lacombe quoted with approval the following:

"It is further assigned as error that the Court refused to charge as requested by defendant: 'To be an infringement of plaintiff's photographs the defendant's lithograph must be substantially identical.' The Court charged the jury that the only question before them was 'whether these lithographs are copies or substantial copies, or whether the ideas, pose and characteristics of the original photograph were substantially reproduced by the defendant.' It is not necessary that the copies should be Chinese copies. You will observe that the statute says: 'If the infringer shall copy, either in whole or in part, or by varying the main design with intent to evade the law.' As I said, it is not necessary that the copies should be exact copies. It is necessary that the infringer should appropriate a substantial portion of the distinctive ideas and characteristic features of the original photograph to make up its lithographs. . . . Did the lithographs contain the main design, the substantial ideas, the distinctive characteristics of the original photograph, only so far varied as to intend to evade the law without actual evasion? . . . If defendants have reproduced in substance the effect, the general characteristics of the original, though some minor particulars are intentionally avoided, then there is an infringement.'"

The courts have held that Section 4965, as amended March 2, 1895, applies as well to a corporation as an individual, and a violation of its provisions by either can be enforced.

In Falk *vs.* Curtis Pub. Co., 98 Fed. Rep. 990, Judge Dallas decided, January 4, 1900: The real question is whether the Congress intended, in using the words "Any person," to discriminate between two sorts of persons (natural and artificial) equally well known and both recognized by law. No reason has been suggested which could have induced such an intent, and to me it seems that to ascribe to Congress a purpose to exempt corporations from, while subjecting natural persons to, the penalties imposed by this section, would be to assume that it purposes a manifestly unreasonable consequence.

Again, in constructing this section the question has been passed upon by a Federal court concerning how far the penalty of $1 should extend, with reference to the infringed article found in the possession of and sold by the violator.

In the recent case of Boeles *vs. Outing Magazine*, the Court said penalties could only be recovered "for each copy of the infringement which at the time of the announcement of the action was found by the photographer to be in the possession of the magazine and available for seizure, and that no penalties can be collected for such copies as had been previously distributed and sold.

It has been urged that the article sought to be protected must possess artistic or literary merit even in a small degree, but this has been questioned. In Drury *vs.* Ewing, 1 Bond (U. S.) 540, the Court said: "It is well known there are works of great practical utility, having no pretension to literary merit, which are yet within not only the words but the scope and design of the statute."

Descriptive advertisements come within the law only under certain conditions. An advertising card arranged for displaying paints of various colors, with some lithographic work surrounding the squares, is not the subject of copyright. It is an advertisement and nothing more. It does not fall within the terms book, map, chart, musical composition, print, cut or engraving. Ehret *vs.* Pierce, 10 Fed. Rep. 553. Engravings of billiard tables offered for sale are not works of art, and can not be copyrighted. Collender *vs.* Griffith, 11 Blatchf. (U. S.) 212.

In J. L. Mott Iron Works *vs.* Clow, 72 Fed. Rep. 169, Judge Grosscup held, in February, 1896, there can be no copyright on cuts in a trade catalogue. They are not offered to the public as illustrations or books connected with the fine arts, but are adjuncts simply to a publication connected with a useful art. But in the case of Yuengling *vs.* Schille, 12 Fed. Rep. 97, which involved the copyright of a chromo, entitled "Gambrinus and His Followers," used as a gratuitous advertisement of beer, the Court said: "The plaintiff's chromo in the present case is not a mere engraving or print of any article which the complainant offers for sale. It is a work of the imagination, and has such obvious artistic qualities as, in my judgment, renders it fairly a subject of copyright, without regard to the use which the plaintiff has made or may intend to make of it. Where the work in question is clearly one of artistic merit, it is not material, in my judgment, whether the person claiming a copyright expects to obtain his reward directly through a sale of the copies, or indirectly through an increase of profits in his business to be obtained through their gratuitous distribution." Recognizing the above principle, however, the Court refused to sustain the injunction asked by the plaintiff, because under the law, as then in force, it was shown plaintiff was not the proprietor of the chromo, and that the original design was made by a foreign artist, copies of which had been imported into this country.

Labels describing articles to which they are attached and without value distinct therefrom, are not the subject of copyright. June 18, 1874, the law was amended so as to read in part as follows: "And no prints or labels designed to be used for any other article of manufacture shall be entered under the copyright law, but may be registered in the Patent Office."

In Schumacher *vs.* Wogram, 35 Fed. Rep. 210, the Court construed the law thus: Wallace, J. The plaintiffs seek an injunction *pendente lite* to restrain infringement of their alleged copyright in a picture. It appears that the plaintiffs manufacture prints or labels, and sell them to dealers in cigars and other manufactured articles, to be affixed to cigar boxes or other articles. The plaintiffs, in making their prints, design a pictorial illustration in colors, cut an impression of it upon lithographic stones, and print copies. In the present case they designed a picture representing a young woman holding a bouquet of flowers, and took proceedings under the statute to copyright the picture. They delivered at the office of the Librarian of Congress a description of the picture by the title "Nosegay," accompanied with a photographic copy, and within ten days delivered another photographic copy. Thereupon, and on February 2, 1885, the Librarian duly recorded the name of the picture. Upon the prints struck off and sold to dealers the words "Opera Bouquet," a name descriptive of a certain brand of cigars, was substituted in place of the word "Nosegay," and the notice inscribed upon the face of the print gave the date of the copyright as of the year 1884, instead of 1885. The infringement now complained of consists in the copying by the defendants of some of these prints.

The facts show an attempted evasion by the plaintiffs of the provisions of Section 3 of the act of Congress of June 18, 1874, "to amend the law relating to patents, trade-marks and copyrights." That section declares in substance that no prints or labels designed to be used for any article of manufacture can be copyrighted, but authorizes them to be registered and protected as trade-marks in proper cases. If the experiment of the plaintiffs can succeed, this statute is inoperative whenever the prints or labels contain a pictorial illustration; and it could be wholly nullified by the device of printing pictures on the labels. The case of Schumacher *vs.* Schwencke, 25 Fed. Rep. 466, is distinguishable from the present, because in that case the Court found that the picture copyrighted was not made to be used for labels. It is doubtful whether the plaintiffs' action must not fail because they have not complied with the provisions of Section 4962, Rev. Stat. U. S. That section requires as a prerequisite to maintaining the action that a notice be inscribed upon the face of a copyrighted painting or print which states the year of its entry for copyright. Here the wrong year was stated. Upon the authority of Baker *vs.* Taylor, 2 Blatchf. 82, the insertion of the wrong year in the notice, although unintentional and arising by a mistake, would seem to be fatal to the action.

TO KEEP TRACK OF CUTS.

How do you keep track of cuts? Have you a system you could recommend to a brother who has lost many hours hunting a cut which had been "on the shelf" weeks or months after having been used? The following method is suggested by J. E. C. in the *Practical Printer:* "When a cut comes in for a job a proof should be taken, on which should be endorsed the name, date and address of the customer. After the job is printed, the cut should be placed in a drawer of the cabinet and the cabinet letter and drawer number written on the proof and should then be placed in a letter file used for that purpose only. When the cut is returned this proof should be taken from the special file, endorsed with the date of delivery, the name of the person to whom the cut is given, also any other desirable information, and then placed in the regular correspondence file. It will be seen that the special drawer will contain nothing but proofs of cuts then in the office, while any question as to the delivery of any cut can easily be settled by reference to the correspondence file, where the proof will be found with complete information regarding it. Is your system similar, as good as, or better than this? If so, the brethren wait to hear from you."

[J. E. C., the correspondent of the *Practical Printer*, is evidently a reader of THE INLAND PRINTER. This method of taking care of cuts was given in the January, 1897, number of THE INLAND PRINTER, on page 424, and J. E. C. has not only adopted the plan but also nearly the exact wording.—EDITOR.]

DESERVE SUPPORT OF EVERY PRINTER.

Enclosed find $1 for which kindly send me THE INLAND PRINTER for six months. You are publishing an elegant magazine and deserve the support of every printer in this country.—*Edward R. Gardner, printer, Atlantic, Iowa.*



BY CADILLAC.

This department is published in the interests of the employing printers' organizations. Brief letters upon subjects of interest to employers, and the doings of master printers' societies are especially welcome.

FIGHTING FIRE WITH FIRE.

The action of the executive committee of the United Typothetæ in recommending the raising of an emergency fund of $50,000, to be placed in the hands of the treasurer of the association for use in protecting members who are made the victims of strikes and boycotts, is a wise one. It is the first step in an effort to fight the unions with their own methods of warfare, and as such is likely to appeal to all the delegates to the convention to be held in Kansas City this summer. Once give the unions to understand that the employers are ready to stand together to resist unjust exactions, and, if necessary, to spend two dollars for every one expended by the unions, in the protection of their rights, and the unions will be much more chary than they are at present to order strikes and boycotts for trivial causes, and still more reluctant to make demands which in their very nature are admitted to be unreasonable, but which are now put forth because of the apparent helplessness of the employers to withstand them.

The employer, as an individual, has long been a fruitful source of attack by the unions, who readily saw in his isolated condition a fine opening for their stand-and-deliver practices. And, it must be confessed, the employer himself has too often encouraged these attacks by yielding to every demand made upon him rather than jeopardize his business by a struggle with an enemy which not only outranks him in numbers and resources, but is, in addition, utterly unscrupulous in the means by which it attains its ends.

Within the past month an illustration of this comes from Detroit, where the employing printers have once more been held up by their employes. This time it was the boys in the pressroom who undertook to make trouble — and did make trouble by walking out on a moment's notice — because they were not getting journeymen's wages. Admitting many of the demands made by the boys to be unreasonable, the pressmen, their elders, who ought to have known better, readily struck in sympathy, and if the employers had not capitulated doubtless the compositors and the bookbinders would have followed the pressmen's example, and the loss to the employers would have been enormous.

Trusts are bad enough in all conscience in their tendency to restrict commerce and raise prices, but they have taught the unions a lesson in what can be done by a combination of employers to resist attacks by the workmen, and well it will be if the Typothetæ also draws a lesson from the same source. Let the employing printers stand together, and when war is made upon one let the others give him the benefit of their united resources to withstand the attack. There is no better opportunity offered than the situation in Kansas City in which to put this theory to the test. The ultimate crushing of the union element there at the present time will prevent innumerable strikes and boycotts in every part of the country for years to come.

THE ANNUAL MEETING OF THE CONNECTICUT TYPOTHETÆ.

The Connecticut Typothetæ held its annual meeting at the Hotel Garde in New Haven, Monday, May 14. The annual reports of the treasurer and president were submitted to the society. President Lee's review of the work of the year was indeed interesting and his comment on the success attending the monthly meetings of the society was very gratifying to those present. A new schedule of prices for binding was adopted and action was taken toward securing from the United States Envelope Company — the so-called envelope trust — protection from ruthless competition to the job printers on purchases of ten thousand and under.

The society fortunately induced Hon. Wilson H. Lee to serve as president for another term and he was unanimously elected, as were also the following officers: Ex-Mayor Leveritt Brainard, of Hartford, first vice-president; ex-Mayor W. H. Marigold, of Bridgeport, second vice-president; W. A. Kelsey, of Meriden, third vice-president; George M. Adkins, of New Haven, secretary; A. S. Bradley, of New Haven, treasurer. Executive Committee — J. M. Emerson, of Ansonia, chairman; Hon. W. H. Brainard, of Hartford; R. S. Peck, of Hartford; George H. Tuttle, of New Haven; O. Howard Hall, of Bridgeport. Auditors — E. H. Parkhurst, of New Haven; Samuel MacLauchlan, of New Haven.

The following were elected delegates to the Kansas City convention: Hon. Wilson H. Lee, J. M. Emerson, Hon. W. H. Marigold, Hon. Leveritt Brainard, W. H. Barnard,



MENU TITLE-PAGE, PRESS CLUB OF CHICAGO.
[Word "Menu" in red, balance in black, on primrose translucent stock.]

O. A. Dorman, E. S. Geer, R. S. Peck; alternates: C. S. Morehouse, W. A. Kelsey, D. E. Brewster, George H. Tuttle, N. C. Warren.

After serving the society as treasurer since its organization, Mr. O. A. Dorman, of New Haven, declined a reëlection. A vote of thanks was tendered to him by the Typothetæ.

The place and date for a summer meeting at the shore will be determined later. This meeting will take the form of a ladies' day and the fair sex will be well represented.

The reëlection of Mr. Lee to the presidency has inspired a continued feeling of confidence in the trade throughout the State, as it is considered indicative of a continuance of the

unceasing and energetic campaign that has been carried on in the interests of all branches of the craft.

The following resolutions on the recent death of Robert M. Hoggson were offered and adopted at the meeting:

NEW HAVEN, May 14, 1900.

WHEREAS, God, in his all-wise Providence, has seen fit to remove from among us one of our number, Robert M. Hoggson, senior member of the firm of Hoggson & Robinson, of this city, whose death occurred April 25, 1900; therefore be it

Resolved, That we, the Connecticut Typotheta, in annual meeting assembled, this (Monday) evening, May 14, in New Haven, do hereby express our deep regret at parting with our late brother and associate member, one who was identified with this association from its organization, and who ever took a warm interest in the Typotheta and its welfare.

Resolved, That in his death our fraternity and craft loses a valuable member, a man held in high esteem by all with whom he came in contact in the various relations of life, one who was distinguished for his integrity and sterling worth of character.

Resolved, That this Typotheta bear testimony to the honorable place he has occupied in the councils of our craft in New Haven, and that these resolutions be entered in the records of the Connecticut Typotheta and a copy of the same sent to the bereaved family.

NOTES.

THE Typotheta of New York will give $20,000 to assist the employing printers of Kansas City to resist the attempts of the unions to make them the "missionaries of trades-unionism," as Mr. Cherouny puts it.

THE Boston Typographical Union was defeated in its efforts to get the Legislature of Massachusetts to establish a State printing-office. And this with the "remarkable success" of the Boston municipal printing plant to hold up as an example!

THE Typotheta of Buffalo gave a farewell dinner at the Mansion House in that city to Mr. Thomas M. Chapman. Those who responded to toasts in addition to the guest of honor were Doctor Wright, of North Tonawanda, and Mr. Franklin Heath and Mr. James A. Pierce, of Buffalo.

THE Great Western Type Foundry recently tendered a very enjoyable dinner to the master printers of Omaha at the Paxton Hotel, in that city. Mr. Sam Potter, as manager, hospitably discharged the duties of host, and Mr. Samuel Reese, of the Reese Printing Company, acted as toastmaster. Judge Edgar Howard, of Papillion, made an eloquent address and other speeches were made by Mr. Clement Chase, of the *Excelsior*, Mr. Haskell, of the *Bee*, Mr. C. E. Duffie, of the *Mercury*, and Mr. Bundy. All of the guests expressed keen appreciation of the hospitality of the Great Western Type Foundry.

THE EXPERIENCE OF ONE ADVERTISER.

The following letter has recently been received from Andrew W. Knox, manufacturer of Challenge devices for printers' use, which clearly shows the benefit which he has derived from the use of the advertising pages of THE INLAND PRINTER:

NEW YORK, June 7, 1900.

The Inland Printer Company, Chicago, Ill.:

DEAR SIRS,—Allow me to express my satisfaction with the results obtained from the advertisement which has been running in THE INLAND PRINTER. As an advertising medium for reaching the buyers of printers' materials, I consider it far superior to any other publication. Some time ago, an advertisement in a bi-monthly trade paper brought me two inquiries in one year; so I was predisposed to look unfavorably on all such mediums; but am glad to state your valued journal has helped me to introduce the Challenge grippers, and other devices, throughout the United States, Canada, South America, Europe, Africa and Australia; and will, doubtless, make them known all over the world. It is my object to make the devices advertised as reliable and satisfactory as the splendid medium through which they reach the printers. Wishing you continued success, I am, Yours truly,

ANDREW W. KNOX.

The experience of Mr. Knox has been the experience of many other advertisers. Those who have anything to sell to printers, and others in lines connected closely with printing, can use no medium that will be of greater benefit to them.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.—By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.—By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

THE COLON.—W. B., Kansas City, Missouri, requests us to give a rule for the use of the colon. "I have about a dozen punctuation books," he writes, "but if you will give space to this it will be highly appreciated." *Answer.*—A dozen punctuation books should afford a rule for the use of the colon, but it is evident that our correspondent does not find wisdom in the multitude of counselors in this matter. The same kind of difficulty led the conductor of this department to the making of a new book, entitled "Punctuation: with Chapters on Hyphenization, Capitalization, and Spelling." The rule there given for the colon is the best and most definite that he could or can make. It is: "A colon should be used after a word or clause introductory to a speech, a letter, a statement of particulars, or a quotation of a long sentence or a number of sentences, and before a short quotation if that is made a separate paragraph." Colons are little used now for anything but such introductory purpose.

AN UNGRAMMATICAL SENTENCE.—G. W. B., Philadelphia, sends a circular, and asks if it is not ungrammatical. It begins: "We enclose a booklet which, from a typographical standpoint, we consider a work of art. As a clear statement of fundamental principles we believe the same the equal, if not the superior, of anything we have seen in this line, and should prove a valuable advertisement." *Answer.* The construction of the circular throughout is inelegant, and would be greatly improved by using three or four shorter sentences in place of one that stretches over fourteen lines of eight words each. As to grammar, however, it is correctly written, with the exception of the second sentence quoted. As that stands, the only subject expressed is the pronoun "we," and what is actually said is that "we should prove," etc. Of course what is meant is clear, but it is not really said. The least change to make it grammatically correct would be the insertion of a word before "should"—"and it should prove," etc.

ROMAN NUMERALS.—E., Fergus, Ont., writes: "Please inform us what is the correct form, in Roman numerals, for 1900. We notice that MDCCCC is the form used on THE INLAND PRINTER cover and in other high-class work; but why isn't it MCM? In doing a job for a teachers' convention recently we used the MDCCCC form, and thereby shocked the teachers considerably." *Answer.*—It is only a few months since this question was answered, in this department, in favor of MCM, but it is worth another and fuller consideration. No reason can be stated here for the use of the other form on the cover, as the conductor of the department would simply have to guess it. He guesses that those who use MDCCCC do so because they have been long accustomed to MDCCC for 1800, and merely added another C for

the other hundred without thinking whether it was the best way or not. The teachers who were shocked by the use of the longer form were not like some other educationists, for Pratt Institute, Brooklyn, N. Y., issues an invitation card with a date "June 2, Mdcccc," thus giving a form not considered in asking the question, and one that is unique (so far as the present writer knows), in using small letters for part of the number. Dates are certainly almost universally written all capitals, and any other form is an oddity, to say the least. A regular principle in Roman notation prescribes MCM for 1900. At each point of computation where it is possible we cease adding to the smaller number, and economize in the number of letters used, by expressing less than a larger number. Thus, instead of IIII for four (except on clock-faces), we write IV, or one less than five; for nine, we use IX, or one less than ten, not VIIII, or one more than eight; for forty, XL, or ten less than fifty; for ninety, XC, or ten less than a hundred. MCM, or one thousand and one hundred less than another thousand, preserves this principle, and gives us three letters instead of six for 1900. It is decidedly the preferable form.

CAPITALIZING.—J. R. C., Oroville, California, writes: "In saying, 'California came into the Union as a free State,' should the word 'State' be capitalized?" *Answer.*— Yes; both State and Territory, as applied to the constituent members of the United States, should always be capitalized. A vote of all persons who should know most about such matters of form would probably show a large majority in favor of the capital letter, though many of the voters would certainly prefer a small letter. Rules given in books leave a number of such questions without definite determination, probably because usage is not fixed. A. S. Hill, in "Principles of Rhetoric," specifies certain distinctions between common and particular uses of words, and the subject of our question is analogous to those whose particularization is recognized by capitalizing. He says: "A capital letter should begin every word which is, or is used as, a proper name. We should distinguish between the constitution of society and the Constitution of the United States [and he would have done well to add the Constitution of a society, a club, or any organization]; between the reformation of a man's character and the Reformation of Luther; between republican principles and the principles of the Republican party; the foundation of the distinction in each case being that a word, when used as a proper name, should begin with a capital letter. Good authors do not uniformly follow this rule; but most departures from it probably originate in their own or their printer's inadvertence, rather than in their intention to ignore a useful principle, or needlessly to create exceptions to it." "State" and "Territory," and many other words as to which there is much difference of opinion, are not distinctly provided for in any book known to the writer except his own work, "Punctuation," where they are accompanied with reasons for capitalizing, and in Benjamin Drew's "Pens and Types," which merely says that "the words 'state' and 'territory' applied to political divisions of the United States should be put up; as 'This State gave a Republican majority.'" Mr. Drew gives, as an example of difference in such matters, a paragraph written by him with no capitalizing of any word other than a personal or geographical name, and submitted to two skilled proofreaders, "desiring them to capitalize it as they thought it should be capitalized if about to go to press." It contained both "the State" and "a State," and the two decisions agreed. Mr. Drew makes no mention of the fact that the word is very often printed without a capital. Goold Brown gives no rule that comes nearer to providing for such words than this: "Other words of particular importance, and such as denote the principal subjects treated of, may be distinguished by capitals." The Century Dictionary defines a state as one of the commonwealths or bodies politic which together make up a federal republic, and says: "In this sense the word 'state' is used chiefly with reference to the several States (generally capitalized) of the American Union." It mentions later the states of Mexico and of Brazil, but the States of the American Union, and says that a border State in United States history means one of those slave States which bordered upon the free State. It prescribes a capital for "Territory" in similar use, saying in the definition that it is not yet admitted to the complete rights of Statehood (capitalized), and that nearly all the States except the original thirteen have passed through the Territorial condition. The words are always capitalized. The Standard Dictionary is similar. These two are the only dictionaries that tell when words should be capitalized, and for them the distinctions were made by men undoubtedly best qualified to decide such matters.

ANNUAL MEETING OF THE UNITED TYPOTHETAE.

The fourteenth annual convention of the United Typothetæ of America will be held in Kansas City, Missouri, September 24 to 27, 1900. A large attendance is expected. The Kansas City Typothetæ has issued the following list of officers and special committees for 1900. The program has not yet been arranged, but an interesting and profitable one will no doubt be provided. The list is as follows:

Officers: President, Cusil Lechtman; first vice-president, F. D. Crabbs; second vice-president, F. P. Burnap; secretary, A. D. Gerard; treasurer, Charles E. Brown.

Executive Committee: Franklin Hudson, J. D. Havens, George L. Berry, J. H. Frame, B. F. Burd.

Finance Committee: Charles E. Brown, chairman, F. P. Burnap, A. D. L. Hamilton, J. H. Neff, Roger Cunningham.

Reception Committee: Cusil Lechtman, chairman, W. J. Berkowitz, George L. Berry, M. V. Watson, J. H. Frame, Franklin Hudson, F. D. Crabbs, I. F. Guiwits, C. D. Traphagen, Lincoln, Nebraska; Col. O. E. Learnard, Lawrence; W. N. Southern, Joseph H. Brandimore, J. C. Ketcheson, Leavenworth; Charles E. Brown, J. H. Neff, J. W. Hailman, Irving L. Bunker, R. B. Teachenor, J. D. Flint, F. Daniels, W. J. McCurry, W. M. Salmon, R. M. Rigby, E. N. Brown, J. C. Bovard.

Carriage Committee: B. F. Burd, chairman, C. B. Dart, F. P. Burnap, J. W. Bramhall, George E. Wittich, Charles M. Veazey.

Entertainment Committee: A. S. Kimberly, chairman, S. A. Pierce, Frank Barhydt, J. E. Penfield, Charles E. Brown, George Gaugh, F. L. Box, F. H. Horn, Selden G. Spencer, W. J. Fletcher, A. D. L. Hamilton, W. J. Berkowitz, J. E. Capps, Theo. Bishop, E. G. Bartberger, W. J. Rose.

Press, Printing and Badge Committee: A. D. L. Hamilton, chairman, F. D. Crabbs, A. D. Gerard, F. H. Horn, S. F. Woody, C. Carlton.

Transportation Committee: J. D. Havens, chairman, Cusil Lechtman, I. F. Guiwits.

Auditing Committee: S. G. Spencer, chairman, J. D. Havens, B. F. Burd.

Souvenir Committee: A. D. Gerard, chairman, W. T. Fletcher, Franklin Hudson.

A PRINTING COMBINATION.

There has been considerable talk this week of a scheme to combine the printing interests of the Martin B. Brown Company and the Wynkoop, Hallenbeck, Crawford Company, of New York, and the J. B. Lyon Company, Weed, Parsons & Co. and the Albany *Argus*, of Albany. Appraisers have been at work examining some of the plants, but no information would be given out as to the plan, and at the office of the Martin B. Brown Company it was denied that the company was concerned in the negotiations.—*Paper Trade Journal.*



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS. By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSING. By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

THE CARE OF ROLLERS.

C. Hondas, Philadelphia, asks: 1. "What are the necessary requirements for a good form roller on a fast-running press?" 2. "Is it necessary for distributing and feed rollers to have suction?" *Answer.*—1. A good form roller should be well seasoned and have plenty of suction. 2. The feed and distributing rollers need not have as much suction as form rollers, but the distributing roller should be a trifle harder.

A. E. Brown, Chicago, Illinois, asks: 1. "Is the practice of mixing machine oil on job presses an injurious one to the rollers?" 2. "What is the most satisfactory wash for rollers?" 3. "What kind of tympan is best for a Washington hand press?" *Answer.*—1. See answer to E. C. Babbage, page 226, May INLAND PRINTER. 2. See information in article following. 3. See answer to J. A. K. in this issue.

Press and Printer, of Boston, says:

How many know what the term seasoning really implies? It is a sort of a nomenclature and skill. Every printer knows that a "square" in a newspaper is not a square unless the columns are unusually narrow. The word seems to convey a wrong impression. Seasoning a roller means to evaporate the surplus water from it. Roller manufacturers who wish to convey the idea that the business is a mystery rather than that it is a knowledge acquired by judgment, have made it somewhat dangerous to state that water is used in manufacturing rollers. They claim their rollers do not shrink, and no one has yet accomplished this except by making a composition which absorbs rather than evaporates water. Such a roller is not desirable, and always plays havoc, except, perhaps, where the thermometer is "forty degrees or so" below zero. Surplus water can be evaporated from a roller by placing it in a warm, dry room, and by running in the press while it is new, great care being used not to let it get so hot that it will melt. By running it for a few minutes the first day, and twice as long the third day as the second, the roller being heated each day, gives it more seasoning than letting it stand in the box. This rule should be followed with distributers; especially with new rollers in the summer time. The exact time required to run the roller until it gets hot can not be designated, but must be learned by experience.

New rollers should not be put in the press in damp weather, as old rollers of a good kind will do just as well. Cold, or cool, and dry weather is the time to put a new roller in the press, even if you do not think your work requires it then. If a warm, wet day occurs in the winter time and a new roller works, it is likely it will not answer on a cold dry day.

Use only oil in washing. Lye, benzine and patent washes are generally injurious. Oil does not affect the glue in a roller, and for this reason it is desirable; while lye, benzine and the ammonia and spirits of patent washes will. The less it receives, the better. It should not be entrusted to boys without thorough instructions from the pressman, and careful observation by the latter to see that the instructions are followed.

Sponging should be done very carefully. On a very cold dry morning, a sponge, dampened with water, rinsed of all moisture possible, may be applied, when found absolutely necessary on old rollers.

This information, if borne in mind by pressmen, will save proprietors more money than all experiments to prepare or produce composition which will bear ignorant, shameful abuse.

MORE ABOUT ROLLERS.—J. G., New London, Connecticut, writes: "Am in charge of six presses, one of which is a cylinder Optimus. After using a set of winter rollers three months the distributers shrink so badly in the center that they do not touch the plate, and even the weight of the metal riders will not bring them down. On short jobs we sometimes feed ink by hand from a knife, which is dropped into a foot of water in a can while not in use, to keep it clean from dust, etc. This knife is taken from the can of water and shoved into a can of ink (also covered with water), then after being shaken to clear of water the knife is applied to the rollers. Is it possible that the water is the trouble, and if I keep the ink cans covered with tin cover instead of water, and keep the knife out of water, would I have longer-lived rollers?" *Answer.*—The Optimus press uses distributer cores which had better be somewhat smaller than they are, thus giving greater bulk of composition and less liability



Photo by C. Fosmire, Cedar Rapids, Iowa.

"IMITATION IS SINCEREST FLATTERY."

of drying out. It is well enough to keep quick-drying ink covered with water when not in use, but it should be removed when the ink is put on press. We can not understand how the small amount of water which could get on the distributing table could affect the rollers, other than to make them pull excessively, and thereby fray the surface of the roller. No man other than the one using the rollers can conscientiously undertake to say definitely what is the cause of the trouble. See article on "The Care of Rollers."

JOB ROLLERS AND TYMPAN FOR WASHINGTON HAND PRESS.—J. A. K., Aurora, Iowa, writes: 1. "Please inform me of the cause of the trouble I have on my Shniedewend & Lee job press. On some jobs a light spot forms on the center of the disk. The result is a light spot in center of the form. On half the jobs we have no trouble." 2. "What is the best

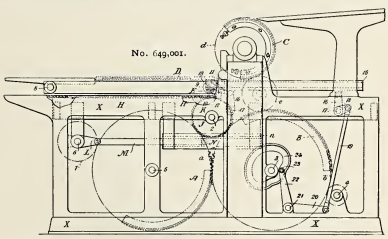
tympan for a Washington hand press?" *Answer.*—1. We can not say positively, but the cause of your trouble is probably due to the fact that the circumference of the rollers is exactly one-half the diameter of the disk, which causes the rollers to touch in the same spot at every impression. The disk revolving keeps up the distribution on all parts except the center, which is practically stationary. The same trouble occurring on a Prouty job press was overcome by using rollers slightly differing in size. 2. The best tympan for a Washington hand press is conceded to be a piece of felt and as many sheets of news paper as necessary.

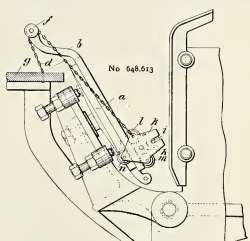
VIGNETTED EDGES.—J. P. W. sends two specimens of a half-tone print, concerning which he says: "I made it ready and showed it to the foreman, who said he wanted it vignetted. As I could get no results he gave it into the hands of another pressman. Was his work (specimen B) an improvement over mine (specimen A)?" *Answer.*—No! If the cut was intended to be vignetted it was never finished by the engraver. Neither specimen can be considered good.

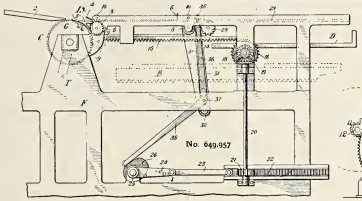
MAKING READY VIGNETTED CUTS.—John Romer, Boston, Massachusetts, submits the following method of making ready vignettes, which he has found very effectual: On thin half-tones take the plate off and shave down the edges of the wood base; then when the plate is nailed on again, lay a piece of pica rule on the extreme edge of plate, and strike with a hammer to bend the edges down to conform to what has been shaved off. Of course this will batter the extreme edge of the vignette, but that does not matter, as it is not going to print anyway. On thick electro vignettes get enough packing sheets to make the tint-parts just touch delicately on the sheet, and at the same time put a couple of thick patches of paper on the darker parts to make them show up. Next print a very thick sheet of book paper and cut off of it the wire edge all around, and with a wet finger rub down the edges all around; rub in about a pica or two, and then smooth off the parts that were rubbed with a piece of fine sandpaper. Repeat this process on another thick sheet, if necessary, and hang them on the cylinder, and then the edges of vignette will blend away gradually. These overlays should be made first, and then covered with a tight sheet to hold them down tight, and afterward work out the solids and dark shades and weak places of tint on another sheet. When the cut is made ready examine a proof with a magnifying glass, and if any isolated dots or prints of edges appear, chisel them off the plate with a sharp knife, and also nick the edge of plate. Be sure and have a tight sheet over all, and also make ready with the exact amount of ink you are going to run, for if more color is added later on it will cause the edges to slightly reappear.

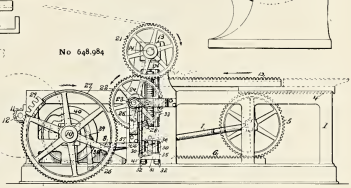
PATENTS.

T. M. North has devised and assigned to the Hoes patent No. 648,984, covering the two-revolution cylinder illustrated, with special reference to the mechanism for driving the cylinder at a uniform speed, during the reversals of the bed, from the main driving shaft 12, through the intermediates 26 and 22. A companion patent, No. 648,985, by Mr. North, shows a sheet-taking device for cylinder presses.









A new bed-motion by Walter Scott is the subject of patent No. 649,001. The central pinion J meshes in the rack H under the bed D, and drives the bed during the printing stroke and the return, by alternate operation with the large segments A and B. For reversal of the bed the crank L and rack N are arranged to control the bed through a secondary rack, while the pinion J is idle. By this combination an even speed during printing and a pure crank reversal are obtained.

Mr. Scott is also responsible for patent No. 649,957, on a sheet-delivery mechanism, which is clearly shown in the drawing.

A rather unique improvement in platen presses is No. 648,613, by J. B. Grosse, of Leipsic. The rolling device *k* is designed for ruling the paper on the platen, taking advantage of the forward movement. It strikes us that it would be apt to interfere with the inking rollers.

BUSINESS men secure rich help from each other and the press. When one stops growing he should step out of the line.—*S. O. E. R.*



PARK AND BOULEVARD VIEW.



GARFIELD MONUMENT.



MOONLIGHT IN WADE PARK.



VIEW IN WADE PARK.



SOLDIERS' AND SAILORS' MONUMENT.



VIEW IN GORDON PARK.



CENTRAL VIADUCT.



CLEVELAND IN 1833.

SOME OF CLEVELAND'S ATTRACTIONS.

CONVENTION OF PHOTO-ENGRAVERS AT CLEVELAND.



DRAWN BY C. W. STAYMAN, SPRINGFIELD, OHIO.

THE fourth annual convention of the National Association of Photo-Engravers, to be held at Cleveland, Ohio, July 16 to 18, is expected to be a very successful one, if the reports already sent in from various parts of the country can be taken as a criterion. Besides the social features which always make these conventions so enjoyable, there is much of special importance in a business way that is to come up for discussion and decision. No photo-engraver in this country or Canada should fail to attend this gathering.

The photo-engravers of Cleveland are taking unusual interest in the convention and are planning an entertainment which is said by those who know to be one which will eclipse any former effort. The city contains a number of points of interest which will assist very materially in the matter of entertainment. Cleveland is the eighth city in size in the United States, and is one of the most important inland cities on the continent. Located on the south shore of Lake Erie, it has beautiful streets and drives, magnificent parks and parkways, palatial homes and substantial business blocks. It will not be possible to call attention to all the attractive features of the city, but these can be readily ascertained upon arrival there. The headquarters of the convention will be at the Hollenden, an illustration of which is here shown. There are a number of other first-class hotels, and guests may rest assured that they will be well taken care of during their sojourn in the city. A souvenir edition of the *National Journal of Engravers and Electrolypers* will be issued during the time the convention is on, copies of which will undoubtedly be in great demand.

The officers of the National Association of Photo-Engravers are as follows: President, George H. Benedict, Chicago; first vice-president, L. B. Folsom, Boston; second vice-president, H. C. C. Stiles, Washington; third vice-president,



GROUP OF CLEVELAND PHOTO-ENGRAVERS.

H. G. Bogart, Cleveland; secretary, Charles C. Cargill, Grand Rapids; treasurer, B. W. Wilson, Jr., New York. Executive committee: C. H. Brandon, chairman, Nashville; Lon Sanders, St. Louis; H. A. Gatchel, Philadelphia; W. M. Tenney, Boston; J. H. Behrens, Chicago; John A. Barnes, Chicago; L. F. Eaton, Detroit.

The officers of the Cleveland Photo-Engravers' Association are as follows: President, F. C. Mugler; vice-president, H. G. Bogart; secretary and treasurer, A. H. Brainard. These gentlemen and others on the convention committee are doing all in their power to make the gathering a grand success, and there is no question in the minds of those who have decided to attend that the convention will be all the members could possibly wish.

THE INLAND PRINTER is indebted to the courtesy of Mr. Charles J. Wolfram, of the Eclipse Electrotype and Engraving Company, of Cleveland, for the small cuts of the Cleve-



"THE HOLLENDEN."

Headquarters of N. A. of P. E. at Cleveland, July 16, 17 and 18.

land buildings and parks which accompany this article, and to the National Engraving Company, of the same city, for the group cut of Cleveland photo-engravers.

CANADIAN EDITORS IN CHICAGO.

Members of the Western Canada Press Association, about seventy-five in number, with their wives or daughters, arrived in Chicago June 2 on their second annual excursion through the northern part of the United States and Canada, and went direct to the Great Northern Hotel, which had been selected as headquarters during the stay in the city. A local committee consisting of James L. Lee, of The Challenge Machinery Company; C. C. Marder, of the American Type Founders Company, and J. A. Wood, of Barnhart Brothers & Spindler, took the visitors in charge and they were given a coach ride over the Lake Shore Drive and were afterward the guests of O. F. Nelson at Ferris Wheel Park, where the Svithiod Singing Club is holding a festival. Many of the excursionists visited the Press Club during the day. The party met at St. Paul May 30 and traveled from there to Milwaukee. From Chicago they went to Detroit, Buffalo, Niagara, and then through the principal cities of Canada, returning to Winnipeg June 15.

The officers of the association are: President, G. D. Wilson, Brandon, Man.; first vice-president, E. A. Chapman, Rat Portage, Ont.; second vice-president, J. J. Young, Calgary, Alberta; third vice-president, H. C. Clay, Rapid City, Man.; secretary, G. H. Saults, Winnipeg, Man.; treasurer, John Stovel, Winnipeg, Man. J. C. Crome, of Winnipeg, was chairman of the excursion committee. The members of the association represented all the leading papers in the part of Canada west of the Great Lakes.

A POSTER SHOW.

An exhibition of posters was opened May 7 at the Crystal Palace, London. The *British and Colonial Printer and Stationer* reports the south nave of the place well filled with numerous specimens of the color printers' art. Among the artists whose work was shown were Cecil Alden, Aubrey Beardsley, F. Brangwin, Dudley Hardy, Phil May, Sir John Millais, L. Raven-Hill, Jules Cheret, Will Bradley, Charles Dana Gibson and J. C. Leyendecker, whose capital title-pages for THE INLAND PRINTER are familiar to many readers.



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

SPECIMENS OF JOBWORK.—By H. G. Bishop. Contains 300 samples of printing, set in a great variety of styles, by thirty different printers in as many offices. Cloth, $2.

MODERN PRINTING.—Section 1. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

DE MONTFORT PRESS SPECIMENS.—A magnificently printed specimen book, 9 by 11 inches in size; bound in flexible cloth, containing 50 sheets of artistically executed samples of typographic art, color printing and engraving. Specimens of half-tone color-work by various processes are also given. $1.10.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

R. A. LUEDTKE, Toledo, Ohio.— Specimens neat and well displayed.

BEN F. HUTCHISON, Hillsboro, Texas.— Specimens neat and well displayed.

W. B. MARTIN, Salt Lake City, Utah.— Blotter excellent, attractive and artistic.

S. W. BENNETT, Grant's Pass, Oregon.— Specimens neat, well displayed and artistic.

B. D. BURDICK, Westerly, Rhode Island.— Ads. forcefully displayed and well written.

WILL H. OLDER, Hinsdale, New York.— Specimens creditable and good as to design.

C. E. NEVIN, Laurel, Missouri.— Specimens well displayed, neat and up to date.

JOHN T. YOCUM, Omaha, Nebraska.— Specimens very neat, artistic and well designed.

H. A. KUENNE, Kiel, Wisconsin.—Your specimens are all artistic and forcefully displayed.

ALFRED MUDGE & SON, Boston, Massachusetts.—Your booklet is artistic and attractive.

Punxsutawney News, Punxsutawney, Pennsylvania.— Booklet neat and well displayed.

HERB. F. LENZNER, Cass City, Michigan.— Specimens neat, but not out of the ordinary.

WILLIAM BLOOMFIELD, New York city.— Your card is good as to design and harmonious as to type employed, and also color schemes. The only objection we have to it is that it is a trifle too fancy.

CHARLES R. ARNOLD, Grenoble, Pennsylvania.— Specimens neat, artistic and well displayed.

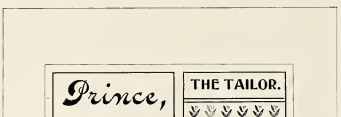
HARRY L. NICHOLSON, Newberry, Michigan. — Folder artistic as to design and well displayed.

L. HOOVER, Franklin, Tennessee.— Specimens neat and well displayed, but not out of the ordinary.

ANDREW G. KELLEY, Minneapolis, Minnesota.— Blotter well designed and very neat as to composition.

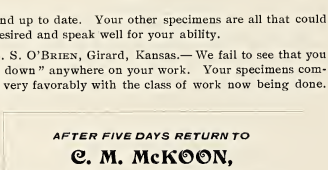
FRANK LYNN, Fresno, California.— Your query has been referred to the editor of the estimating department.

J. G. MILLER, Kansas City, Kansas.— We reproduce one of your business-card specimens, example No. 1. It is artistic and up to date. Your other specimens are all that could be desired and speak well for your ability.

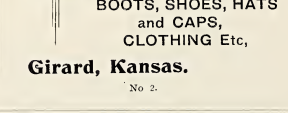


No. 1

C. S. O'BRIEN, Girard, Kansas.— We fail to see that you "fall down" anywhere on your work. Your specimens compare very favorably with the class of work now being done.



No 2.



No. 3.

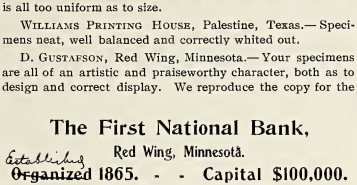
You made a decided improvement on the McKoon envelope corner over the reprint copy. We reproduce both. Example No. 2 is the copy and Example No. 3 shows the job reset on improved and up-to-date lines.

D. A. FAWCETT, Pennsboro, West Virginia.— The cover-page set by your office force is good as to design, but it lacks forcefulness. This is due to the fact that the contrast

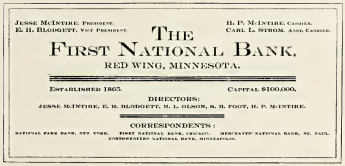
in type is not sufficient to give the job character. The type is all too uniform as to size.

WILLIAMS PRINTING HOUSE, Palestine, Texas.— Specimens neat, well balanced and correctly whited out.

D. GUSTAFSON, Red Wing, Minnesota.— Your specimens are all of an artistic and praiseworthy character, both as to design and correct display. We reproduce the copy for the



No. 4.



No 5.

bank card, example No. 4, and the job as reset by you, example No. 5. The contrast is so marked that comment is unnecessary.

FRANK D. MCLEFRESH, Felicity, Ohio.— Your note-head specimen is excellent as to design. Composition good.

FRENCH BROAD PRESS, Asheville, North Carolina.— Your real estate booklet is very neat. Cover-design artistic.

JAY CRAWFORD, Shenandoah, Iowa.— Your booklet is neat and well displayed. Cover-design on the artistic order.

JOSEPH J. STONE, Greensboro, North Carolina.— Your blotter is certainly very neat, well displayed and attractive.

ROY ANDERSON, Greenville, Texas.— Your No. 2 Carsey letter-head is much better than your No. 1. Other specimens neat.

DAKIN PRINTING COMPANY, Kalamazoo, Michigan.— Your specimens are all very neat, creditable and well displayed.

R. LEWIS BERRY, Orangeburg, South Carolina.— Your "In Memoriam" card is an excellent one. It is correctly treated.

WIGGINTON & CONGER, Linneus, Missouri.— The specimens by your Mr. W. P. Conger are well displayed, neat and attractive.

W. SAM WIGHTMAN, Bethany, Missouri.— Correct display, neatness and good balance are characteristics of your specimens.

KEYSTONE PRESS, Portsmouth, Ohio.— Your June blotter is both artistic and very attractive. It is one of the best you have yet issued.

F. A. QUILLEN, Bloomfield, Indiana.— Letter-head neat, well balanced and good as to design. Receipt form unique and creditable.

WILL L. GEPPERT, Gallipolis, Ohio.— As far as the composition and designs are concerned, your specimens are neat and artistic. The reading matter in the booklet contains a weak, poorly prepared argument. More dignity is needed.

J. A. KINNEY, Aurora, Iowa.— The Peck note-head has a trifle too many ornaments employed. Other specimens good and up to date.

H. S. EMERSON, Trenton, New Jersey.— The stationery for Trenton Typographical Union is excellent as to design and quite artistic.

MACK F. PAYNE, Owensboro, Kentucky.— You employ a trifle too large type on your stationery work. The specimens are very creditable.

HOWARD GODDARD, Grand Island, Nebraska.— Your specimens are artistic and up to date in every respect. The designs are excellent.

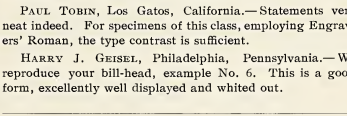
H. H. ELLIOTT, Jr., Irvington-on-Hudson, New York.— Considering your age and experience, your specimens are very creditable indeed.

L. C. DAY, Lincoln, Nebraska.— We have nothing but words of commendation for your leaflet, both as regards composition and color scheme.

JAMES NEWMAN, Galveston, Texas.— The artistic excellence of your specimens is unquestionable. There is not a poor specimen in your entire collection.

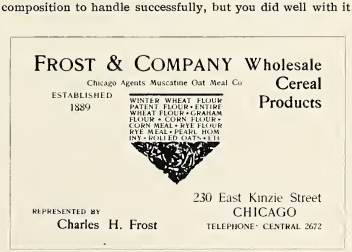
PAUL TOBIN, Los Gatos, California.— Statements very neat indeed. For specimens of this class, employing Engravers' Roman, the type contrast is sufficient.

HARRY J. GEISEL, Philadelphia, Pennsylvania.— We reproduce your bill-head, example No. 6. This is a good form, excellently well displayed and whited out.



No. 6.

HAROLD P. GOULD, Riverside, Illinois.— We reproduce your card specimen, example No. 7. It was a hard piece of composition to handle successfully, but you did well with it.



No. 7.

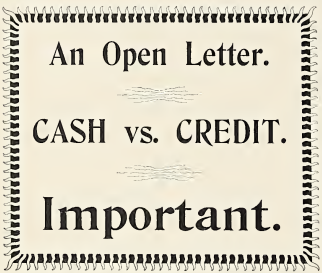
This job has excellent advantages for color combinations. It was Mr. Gould's intention to print it on toned stock, using a rich, dark brown ink.

DAN M. WOGAMAN, Quincy, Ohio.— Envelope corner good as to design, but faulty as to construction. You should have employed one-point black-face rule for the inside ruling on your panel and also the cross rules. Never employ fancy

brass rules in conjunction with plain ones, especially where they are made to join plain rules.

A. B. COCHRANE, Chicago, Illinois.— Your catalogue cover is very effective and well designed. Color scheme good. Letter-head well displayed and neat.

LYLE R. MOREHOUSE, Washington, Iowa.—Your specimens are all very neat, artistic as to design and well displayed. We reproduce the reprint copy of pamphlet cover,



No. 8.



No. 9.

"An Open Letter," together with the job as reset by you. Specimen No. 8 is the copy and No. 9 the reset job. The contrast is so great that comment is unnecessary.

CHARLES J. GOODPASTURE, Anita, Iowa.— Composition on cook-book neat and creditable. The make-up of the *Tribune* is all right, and the ad. composition well done.

KOHN & POLLOCK, Baltimore, Maryland.—The results as shown by the three-color half-tone effect from one plate is all right as to scheme, but the colors might be improved.

CHARLES C. PARKER, Marysville, Ohio.— Your book-covers are all well designed and artistic as to composition. The same is true of your commercial specimens. In our limited space it is impossible to criticise such large parcels other than in a general way. To get the most good from this department, send few specimens at a time and send more frequently.

WILL JOHNSON, Clarion, Iowa.—The treatment accorded the Porter note-head and envelope corner is very good and makes the stationery out of the ordinary and quite artistic.

ERNEST L. BRIGGS, Plymouth, Massachusetts.— Excellent and artistic designs, together with correct typographical display, characterizes the specimens you send for criticism.

J. C. BALDWIN, Wichita, Kansas.— Your specimens are neat and creditable. They speak well for your ability, considering that you have had but one year's experience.

I. LUTHER RANCK, New Holland, Pennsylvania.— As a whole, your specimens are very neat. Your funeral announcements are conventional in design and very appropriate.

HAL E. STONE, Melbourne, Australia.— Your specimens are very neat indeed and artistic as to design. We are truly gratified to note the progress you have made in job composition.

TOL G. MCGREW, Knob Noster, Missouri.— The State Normal and Hyer & Collins headings are excellent. We do not approve your personal heading. The curved line is bad. Don't use them.

J. E. PRITCHARD, Piqua, Ohio.— Your City Hotel card is not bad. The ornaments should have been omitted and the proprietors' names moved to center of measure underneath the name of hotel.

ROY ANDERSON, Greenville, Texas.— Your specimens are well designed and on the artistic order. You may send specimens as often as you choose. We will be pleased to review your work at any time.

WALTER H. DODD, Oxford, Alabama.— Specimens creditable and quite unique. We doubt the feasibility of the rule background tints, on account of the expenditure of time necessary to construct them.

MOHR & CARTER, Bellefontaine, Ohio.— We reproduce your blotter, specimen No. 10. The main line, set in Binner, was printed in red, outlined in black. The ornament was also in red. The calendar in the right-hand panel had a green background. This is a very attractive design. The



No 10

wording was suggested in a recent issue of THE INLAND PRINTER. Other blotters also neat, well displayed and attractive. Your plan of personal distribution is excellent.

WILLIAM SUTHERLAND, Virginia City, Nevada.—Your specimens reflect credit, both as to composition and press-work. The whiting out on letter-head is correct. Color scheme on menu harmonious.

EDWARD H. MADISON, Bush, Colorado.— Your wedding invitation is very unique. We have never seen anything like it. This invitation has an embossed design containing half-tone cuts of the bride and groom.

HARRY RICHES, Brooklyn, New York.— Your catalogue of the Printing Exposition is quite creditable. We understand fully the difficulties under which such publications are gotten out. You have made about all the criticisms necessary on the work. What you say of it is true. You employ

a trifle too much border on your card specimens. The cover for the souvenir book is an artistic one, and is your best specimen.

J. J. Brine, Lowell, Massachusetts.—The J. C. Ayer souvenir booklet and invitation are certainly among the best we have ever been called upon to review. Their neatness and unique character are very commendable.

Roscoe Thompson, Ransom, Michigan.—Taken as a whole, your specimens are neat and creditable. Be careful not to employ too large type on your commercial specimens. The dance invitation card is set in too large type.

John A. Ewen, New York city.—We think you have placed the reading matter on the cover in question in the proper position. This is largely a matter of personal preference and taste. There is no set rule to govern the question.

Edward Herold, Seneca, Kansas.—Taken as a whole, your specimens are quite creditable. The Roll note-head is the most up to date as to design. The fancy "To" and "Dr." on the Buser heading is not in good taste. We do not approve curved lines.

S. L. Kappelman, Evanston, Illinois.—All we have to say is that your customer is not on to his job. The proof you submitted was artistic and up to date. It is always best, however, to give your customers what they want. Please your customers and retain their trade. Your other specimens are quite good.

G. A. Crowden, Mendota, Illinois.—Specimens neat and very creditable, taken as a whole. While you made a great improvement in the Boettcher note-head, specimen "A," yet

THEO. BOETTCHER,

MANUFACTURER AND DEALER IN

CARRIAGES, BUGGIES, ROAD CARTS, WAGONS, HARNESS, BLANKETS, ETC.

REPAIRING NEATLY DONE.

Mendota, Ill.

"A"

we have a criticism to make on it. The panel rules should not have projected beyond the vertical rules at the end. Had you enlarged the panel so as to include all the reading matter excepting the date line, and employed Jenson exclusively, the heading would have been more artistic and up to date.

W. B. Southwick, Binghamton, New York.—The usual rule in allowing for trim in book forms is a quarter of an inch all around. This would necessitate putting in three picas more in the gutters than at the bone or back margins. Of course, there are instances when this amount has to be reduced. You will have to be the judge as regards this.

W. H. Pickens & Co., Clarion, Pennsylvania.—The work of Master Charles P. Donahue is certainly very creditable and shows that he has exceptional talents for display composition. Of course, it is to be expected that his work has faults. The main one is elaboration and a desire to be too ornamental. This fault is evidenced particularly on your note-head. The heading on *The Up-to-Date* is too large. Otherwise it is very neat. It has snap and vim—two requisites to good advertising matter.

We occasionally receive requests from competing concerns to criticise the work of a competitor. This is against the rules of this department. We do not consider it right in any firm to send in the work of rival publishers for comment. There is scarcely a printing house on the face of the globe which does not, at some time or another, turn out a job of work which will not bear scrutiny or criticism. We do not mean to be harsh, but in all fairness this should not be done. As far as this department is concerned we propose to have absolutely no part in the work, and patrons may better save their postage, because we will only throw such requests in the waste-basket, and try to forget them.

Capitol Printing Company, Montgomery, Alabama.—We reproduce the Thomas & Gunter headings. Specimen "B" is a proof of the job which was submitted to the cus-

Montgomery, Ala., 190

M

In Account with THOMAS & GUNTER,

GEO. A. THOMAS CHAS. P. GUNTER

REAL ESTATE AND INSURANCE

22 COMMERCE ST TELEPHONE 94

"B"

Montgomery, Ala., 190

M

In Account with THOMAS & GUNTER,

Real Estate and Insurance.

GEO. A. THOMAS CHAS. P. GUNTER

22 COMMERCE ST TELEPHONE 94

"C"

tomer and rejected. Specimen "C" was set to their order and accepted. This latter specimen is not good at all, and contrary to good form, inasmuch as it accords undue prominence to the business engaged in. Specimen "B" does not accord enough prominence to the business. Had the wording "Real Estate and Insurance" been accorded more prominence and been included in the panel with the firm name, it would have been an excellent heading. Your folder is good.

Burling Brothers, Freeport, Illinois.—We reproduce the Nance card, example "D." There is not enough contrast in the display and some of the type employed is too large and all of it too nearly uniform as to size. Such words as "on" and "to" should not be capitalized in cap and small cap combinations or where lower-case and caps are used in conjunction. This card is poorly balanced and whited out.

TOILET PREPARATIONS
HAIR GOODS ON HAND & MADE TO ORDER

HAIR CHAINS
SWITCHES
PUFFS

Mrs. Cora Demorest Nance

531 North Main Street, Bloomington, Illinois.

HAIR DRESSING SHAMPOOING

MANICURING

"D"

J. W. Glasgow, Garber, Oklahoma.—Both of your commercial specimens are good as to design and composition. The names on the *Sentinel* letter-head are set in too large type. In this connection we wish to call your attention to the line underneath your name. In the line above the name you have spelled out the word "and," while below it you have employed the character "&." This is wrong. Both should have been spelled out. Have a uniform style of

composition in cases of this kind. This specimen was not suitable for reproduction.

COMMERCIAL PRINTING COMPANY, Cairo, Illinois.—Referring to the Red Cross envelope corner, the one made by Benedict is the best, both as to design and register, but we presume the other firm made the lettering as per instructions. Now this is a peculiar case. The job should have been proved up and submitted to your customer before going ahead with the work. Then, when the plates were found defective they should have been returned to the engraver. If the cuts were made as per instructions of yourself or customer the engraver should not have been made to lose the work. Had the corner of cut been fixed the register would have been as good as could be expected on a job of this kind. Your specimens are all well displayed and artistic.

THE following clipping from the New York *Journal* of May 13 will be of interest:

Comptroller Coler is working for a municipal printing plant that shall do all the city printing for Greater New York on the plan that has been so successful on a smaller scale in Boston for the past three years. He is trying to get the members of the Charter Revision Commission to insert a clause in the charter giving the city power to undertake this work.

He thinks that the printing plant might be housed in the Center Market building, which has long failed to bring in an adequate return from its rentals to the city.

The printing plant in Boston has saved a great deal of money to that city. Its superintendent, in his last annual report, estimates that the money saved to the city during the past three years has been more than $30,000, or an average of $10,000 per year.

The average citizen of Boston is said to be very proud of this showing. The printers are enthusiastic about it, because the union scale of wages is paid, the hours of work are shorter, and the employes are much better treated than is the case in ordinary offices.

The volume of printing required by the different departments of the New York city government is enormous, and if a proportionate saving results, as compared with the work of the Boston plant, the annual profit to the city will amount to a snug sum.

THE following letter explains Mr. Bradford's side of the Lamson-Bradford controversy, as to who was responsible for designing a booklet for Mr. Lamson. Our readers can now judge for themselves:

Mr. Ed S. Ralph: PORTLAND, MAINE, April 30, 1900.

DEAR SIR,—Referring to the letter of Mr. Carl Lamson, dated February 1, 1900, in regard to designing a cover for a pamphlet, in the course of which he claims the credit of designing the same, and accuses me of giving myself undue importance, I wish to state that the gentleman is mistaken, and the best evidence of it is the fact that he declined the specimens shown, and asked for something different.

If the job had been a specially designed work, I, as compositor, should have felt in duty bound to follow the design, and the author as naturally would have accepted it.

As a matter of fact, the copy was turned in in the usual way, with no suggestions as to the arrangement, and I used the matter as I thought best.

Mr. Lamson, however, did not appreciate the efforts I had made to give him a creditable job, and proceeded to design a cover himself, the result of which has been shown in THE INLAND PRINTER.

For the benefit of the readers, I will state that the design claimed by Mr. Lamson was suggested to me and is a crude imitation of the cover-design used by THE INLAND PRINTER of October, 1899, and is, therefore, not strictly original, but rather the application of some one else's design.

I write, hoping you will publish this letter in justice to me, as I have no desire to obtain importance and honors that are not my due,

Respectfully, WILLIAM B. BRADFORD.

C. L. STRYKER, Washington, New Jersey, sends the following letter:

I have just purchased an old building, being located on the principal business street in this town, which I expect to replace with a two-story brick building 22 by 50, with a basement 22 by 60, which will be well lighted and ventilated, and which will also be about as dry as an up-stairs room. In the basement I shall put our large two-revolution Campbell, upon which the *Star* is printed; also the jobbers, newspaper folder, paper cutter and paper stock. My idea has also been to put in a concrete floor. Will you kindly tell me if I am wrong in this arrangement, and in what particulars? The second floor of the building will be used for a composing-room and business and editorial offices. The third floor will be fitted up as a flat. I am very desirous of avoiding any blunder in the arrangement of the new building, and would greatly appreciate any advice or suggestion that you may give, either by letter or through the columns of THE INLAND PRINTER. I shall purchase either a gasoline or oil engine, of about five or seven horse-power. I know very little about either, and any advice in this line would likewise be appreciated.

We do not see anything wrong with the arrangement proposed for your new building. As to the feasibility of placing your stock in the basement, we are in doubt. Should the basement happen to be the least bit damp, the stock will absorb it, and you will be obliged to take it out. We never favor a basement stockroom unless it is perfectly dry at all times of the year. As regards your power, a gas or gasoline engine would be preferable to oil. Electric motors for independent connection to machinery would be excellent, provided you could get the proper rates.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers street, New York.

CLEANING AN ENGRAVING WHICH INKS UP DIRTY.—If through insufficient etching of the engraving stone, the same should come up more or less tinted with ink, a little gum or turpentine is rubbed over the surface with a woolen rag, then washed off, and the dauber applied again. This will clean the surface and not injure the engraving.

THREE-COLOR PRINTING FROM ALUMINUM PLATES.—Those who wish to see what can be produced in the line of three-color printing from aluminum plates should get Part 17 of George Fritz's "Handbuch of Lithography," representing a party of musicians in Colonial dress, rendering an evidently smoothly flowing quintette. E. Steiger, New York; price, 70 cents.

TINT AND COLOR PLATES FOR LITHOGRAPHY BY ALL KNOWN PROCESSES.—Part 17 of the "Handbuch of Lithography," published in Germany by Wilhelm Knapp, Halle, contains a full description and choice examples of the various color-plates used in chromo-tint, three-color or poster-lithography, produced by Ben Day, stipple-paper, crayon work, rubbed tint, pen, photos or other processes. It is in the German language.

CONDITION OF THE LITHO TRADE IN THE UNITED STATES.—Judging from the various letters received, calling for A-1 litho-engravers, stipple artists and transferrers, the trade must be booming. There are still a few good men in New York who would go to other towns for the sake of making a change. Employers wanting first-class help will kindly address the editor of this department, specifying their respective requirements, who will place parties in communication with each other immediately.

SPOTS IN TRANSFERRED WORK.—C. R., Indianapolis, Indiana: The spots which appear in the solid parts of your transferred work are caused by some uncleanliness during the polishing of the stone before the transfer was placed there, so you must look for that, whatever it may be. Of course I presume you have the proper transfer ink, containing soap, and use a turpentine which has been redistilled. Supposing you try the next transfer in the following way: After the work is pulled through, and paper lifted off, and all is dry, and the ink has settled, gum up the surface with carefully strained gum solution, lay on thin and even (stone

must not be cold), fan dry and then wash out with turpentine (no water). Then roll up the whole stone solid over the gum with good printing ink, and finally dampen with water and roll off the ink, rosin and etch. Your work will surely be solid.

Special Letters Requesting Technical Information. Many parties have availed themselves of this department by demanding special letters, to be answered at a special time and the information therein to be made exclusive. Although always ready to serve and respond, the editor of this department can hardly be expected to describe often complicated and secret subjects or such as entail an actual outlay of time and money, without extra compensation. It is hoped, therefore, that parties who claim such privileges will signify their good intention by sending a retainer.

The "Knack" of Using the Roller in Surface Printing.—"Process Experimenter," Chicago, Illinois.—The principle of rolling up a stone is as follows: By pressing upon the roller, and holding the handles firmly so that they move with difficulty, a large quantity of ink is deposited upon the work; on the other hand if you roll over the work lightly and quickly, holding the litho roller loosely, it will deposit no ink, but, on the contrary, will take some off from the work and make your impression lighter. Remember, the evenness and uniform damping of the surface contributes largely to good impressions.

Imitating Lace Patterns on Stone or Metal Plates. L. F., Brooklyn, New York, sends a specimen of lace-work, which was reproduced direct from a lace pattern without any hand-work, and would like to know how it is done? *Answer.*—Stretch the piece of lace you wish to reproduce by wetting in a little gummy water and pinning up to dry. Then take a clean stone or plate, lay your lace upon it and place a sheet of inked-up transfer paper over it, then several sheets of soft paper and pull through once with strong pressure; dampen and remove transfer paper and fabric carefully, and etch and roll up same as any other transfer.

To Reduce the Brittleness of Gelatin Casts for Silver and Copper Engraving.—E. K., Cincinnati, Ohio.—Regarding your query of brittle gelatin for making casts for transferring cuts to plates, etc., I would say that glycerin is not used for that purpose, as it renders the mixture too sticky. You want something more in the nature of gum roller composition; therefore, if you mix brown sugar in your gelatin or strong glue you will get what you desire. As to the second question, to prevent the mixture, during casting, from sticking to the engraving on plate, you would simply oil or grease the latter and the gelatin will not take hold on it.

Avoiding the Frequent Damping In Surface Printing.—A. R., Brooklyn, New York, would like to know what could be done to keep the surface of the stone damp for a long time. He tried glycerin, but it made his fine work fill in. *Answer.*—Ordinary brown sugar is an excellent substance to put in the damping water, and can be used also on metal plates. A new preparation called "Umido," manufactured by Schiff, Srpek and Cie, Wien (Klein-Schwechat-Austria), is claimed to be the best thing and should keep a stone or plate moist during hundreds of impressions. Besides, we expect to report very soon upon another preparation, which should do away entirely with the necessity of damping. If the grain on a litho surface is somewhat deep and close it will retain the moisture for a longer time than if it were entirely smooth.

The Trade Offices and the Journeyman Litho-Engraver.—When the Litho-Engravers' and Designers' League of America organized, it made an error in not detecting the spirit of economy and specialism which pervades all trades of today, even reaching up to the highest professions, such as doctors, lawyers, etc. It is found that the "Trade Office," although not antagonistic to the interests of the wage-working engraver, should not have a voice in the deliberations of the latter, and vice versa. The two should have separate councils, and yet hold communion with each other. It is, therefore, thought that the best fruits will spring from the partial separation of the two interests, which in general are yet so closely allied that they should not stand alone. That the above-mentioned tendency is not imaginary is shown by the gradual percolation of the feeders, the provers, and the stone grinders from their main body, the L. T. P. This action is strictly in line with the tendency of the times and the divisions of labor principle.

The Final Link in the Organization of the Lithographic Trade.—The litho artists, after a long period of inactivity, have again organized themselves into a strong body. The tendency of the time toward specialism exerts itself also in association matters, and there is no doubt that they will transact their business with more unanimity and reach safer conclusions by being among themselves than if they were mixed up with others who have different interests at stake. At the same time ideas of affiliation and concord among the different branches of the litho industry are not lost sight of. The litho artist, the most independent and unbridled of the craft, has not made a good union man so far, but the unrelenting conditions of today seem to force him seriously to seek shelter by grasping the hand of his coworker. We hope that the errors committed in the past by the artists will prove a warning in their onward march toward consolidation, and that they will harmonize with all allied trades, but especially with their employers, who, I am confident, really desire a better regulated state of affairs, which will greatly assist them in maintaining prices.

Making Plate-to-Stone Transfer Impressions.—Wilson, Baltimore, Maryland, writes: "I am an engraver, but would like to take up lithography. I have gained considerable knowledge through The Inland Printer, but have not been able to make a successful transfer from an engraved plate to the stone. Your information will be greatly appreciated." *Answer.*—Impressions can be made from a copper-plate engraving on a lithographic press, if the press for the former is not at hand; tympan ought to be of leather. A little oil or gas stove for warming plates should be handy; a blanket of flannel is necessary for laying upon the transfer paper and plate before pulling through. A special plate-transfer ink is used. The transfer paper is made of India paper, which, after being freed from particles of straw, etc., which adhere to it, should be coated several times with starch, glycerin and glue. When ready, fasten a piece of plate-transfer ink in a piece of old linen, heat your plate until quite warm, rub the pad of ink all over and into the engraving, and if necessary warm again and again. Then take a piece of clean rag and wipe plate well, while it is yet warm, and take care not to rub out the ink from the engraved lines. Examine carefully for and take away any ink out of place; then take a very little whiting on the palm of hand and polish plate with it. Then, if you have no plate press, place a thick litho stone on the hand press, add your transfer paper, then the flannel and finally the tympan, and pull through again under strong pressure; reverse your plate and pull through again. After that gently warm the plate and pick off the transfer impression. If the plate was overheated the transfer will be a failure by reason of the fat in ink having been burned out. A weak impression will result from too much wiping, too much whiting, or insufficient pressure.

I am a regular reader of The Inland Printer, and I consider it the finest trade journal extant. It is about five years ahead of the average printing-office.—*F. B. Utley, Galt, Ontario, Canada.*



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers, photo-engravers, electrotypers and lithographers. 8 by 12 inches, printed on transparent celluloid, divided into inches, half inches and quarter inches by horizontal and perpendicular lines, with a transparent ruler pivoted so that it will intersect the scale at the lower left-hand corner in whatever position the ruler is placed. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers and photo-engravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

TO RESTORE FADED PRINTING.—Will N. Farmer, Mobile, Alabama, propounds a query that is a poser. Some reader may be able to answer it. The question is this: "What chemical, when applied to dim or faded printing, will restore the original luster? Will you give out any intelligence bearing on this subject—the bringing out of a hidden character by chemical action?" The writer can only suggest that faded printing on discolored paper will be made to look brighter by bleaching the paper, and this can be done by treating the whole with Javelle water.

RUSH WORK IN ENGLAND.—Mr. Carl Hentschel, of London, says: "One always hears that they hurry along things in America. Well, from my own experience, blocks have to be produced here in much shorter time than in America. For instance, as a record of quickness, I may mention that over thirty square feet of line blocks had to be, and were, delivered within nine hours, and on the same day my firm had to turn out in all seventy square feet of blocks in twenty-four hours, and, in spite of this rush, the blocks were all perfect. The blocks included those large page illustrations that appeared in the *Daily Chronicle*. These page illustrations were, by the way, the largest zinc blocks that had ever appeared in any paper. To realize this quantity of work you must consider how many wood engravers, and how long it would have taken them to engrave seventy square feet of blocks."

HALF-TONE COLLODION.—John Nolan, Dallas, Texas, wants to know what is the matter with his half-tone collodion. He writes: "I am at present using the following formula:

Alcohol	8 ounces
Sulphuric ether	8 "
Iodide of ammonium	48 grains
Iodide of cadmium	24 "
Bromide of cadmium	16 "
Pyroxyline	120 "

With black-toned photographs I have no trouble, but on dark reddish-brown copies I am unable to get detail at all. The same copy was reproduced by a Northern firm with detail which I am unable to obtain." *Answer.*—In Jenkins' book you will find an excellent formula for half-tone collodion. The trouble with your collodion is it contains too small a quantity of bromide. If you will use forty-eight grains of bromide of cadmium and eighty grains of iodide of ammonium, leaving out the iodide of cadmium altogether, you will have a good collodion. The points to remember in collodion-making are these: The iodide salts give contrast, the bromide salts give detail or softness. The cadmium salt is used to make a collodion that will keep, while the ammonium salt furnishes a collodion that will be in condition to use soon after making but will not remain staple as long. By increasing the quantity of bromide of cadmium you will get more detail and have sufficient cadmium in the collodion to preserve it.

AN INGENIOUS IDEA.—G. A. Root, Chippewa Lake, Ohio, writes: "The enclosed impression is from a thin sheet zinc plate, with tint, or background, made as follows: The muslin lining was peeled from a piece of old rubber shoe, by dipping in benzine, leaving impression of cloth on rubber, just like rubber stamp. This was inked and impressed on drawing on zinc, and the whole etched as usual. The etching is very slight, as the plate is thinner than cardboard, but gives a novel effect. I thought, perhaps, the process might be made useful for initial letters, etc., as it is so easily worked."

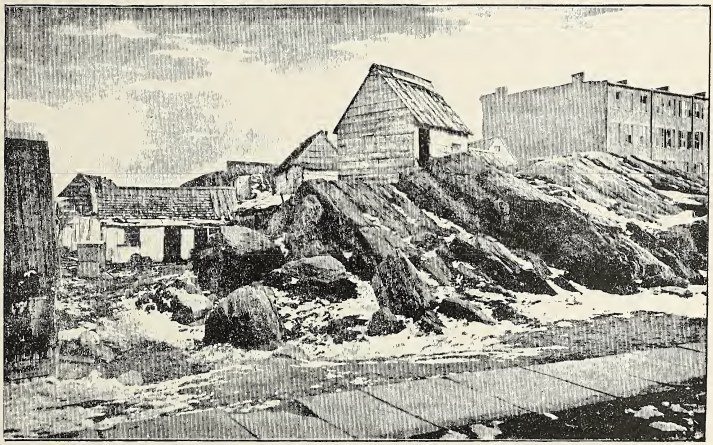


COMBINATION HALF-TONE AND LINE ENGRAVING.—E. C. Stearns, Brewer, Maine, wants to know how half-tone and line work are combined in the same engraving. *Answer.*—We will take the case of a half-tone portrait to be engraved with a line border. The line negative is made and turned on the glass from which it is to be afterward printed. With a sharp penknife an opening is cut in the line negative just large enough for the insertion of the negative of the half-tone portrait, which is trimmed around with the penknife so as to be turned into the opening made in the line negative. When the etching of a plate from such a combined negative has proceeded sufficiently deep for the half-tone portion, then the half-tone is painted over with an acid resist and the part in line etched until it is the required depth. There are other ways for engraving line and half-tone on the same plate, but this one will be found comparatively easy on trial and is the one most generally used.

ENGRAVING PLANT FOR NEWSPAPER WORK.—"Editor," East Hampton, Massachusetts, asks numerous questions

about a newspaper plant for making line and half-tone engravings. He adds: "I have the artistic ability, and need only the mechanical plant. I see advertised, from time to time, processes for line work that do not need a camera, the drawing being done more or less directly on the plate. Please refer me to such as are reliable, and give me any information you can as to their worth in newspaper work? For 100 or 150 screen half-tones, what must I procure as an outfit to make up to four columns? Can I get the whole or any part of the outfit secondhand, and have it worth while?" *Answer.*— If you will read Jenkins' book on photo-engraving you will find that artistic ability and a mechanical plant are not all that is needed to make half-tones. Processes without a camera can not be recommended. Newspaper half-tones should not be finer than eighty-five lines to the inch, nor coarser than sixty lines. You can get a second-hand outfit through THE INLAND PRINTER ads. This whole matter of a complete engraving plant for a newspaper will be treated in detail in the forthcoming engraver's edition of THE INLAND PRINTER.

THE FIRST HALF-TONE IN A DAILY NEWSPAPER.— The Youngstown (Ohio) *Vindicator* demands vindication. It was kind enough to forward a copy with this startling heading: "Was First. The *Vindicator* the Originator of Half-tone Illustrating in the Daily Papers." This was followed by a severe criticism of the present writer for a statement he made in an article he furnished Typographical Union No. 6 on the occasion of their recent printing exposition. The article was on "Illustration of Today" and the statement which the *Vindicator* takes exception to is this: "Since January, 1897, there has been a still more wonderful revolution taking place in the illustrations of the great metropolitan newspaper. The New York *Tribune* led in this improvement, as it did in the setting of type by machinery. On Thursday, January 21, 1897, there was published on the front page of the *Tribune* a portrait of the Hon. Thomas C. Platt, on the occasion of his election as United States Senator. This portrait was printed from a half-tone engraving, which, up to that time, was considered an impossible method for the daily newspaper. Still, the *Tribune* printed this half-tone picture on its rapid web perfecting-presses without any change in its machinery or in the quality of ink or paper used. From that date to this the illustrations in the *Tribune* have been the marvel of other newspaper proprietors, both in this country and Europe, and half-tone illustration is being tried with more or less success by newspapers everywhere." I was unaware at the time the above was written that the *Vindicator* had, nearly four years before, December 26, 1893, used a half-tone on its web perfecting-press. I am grateful to the *Vindicator* for calling attention to my error and cheerfully put their achievement on record here. For it was an achievement to attempt such a thing. I was on the New York *Herald* in 1893, and suggested to Mr. Howland, the business manager, that such a thing might be done. He consulted "Jack" Hayes, the foreman of the pressroom, and the latter thought I was crazy to think of such a thing. The *Vindicator* was fortunate in having the assistance of its printers, for it is to Mr. Charles T. Gaither, the exceedingly efficient foreman of their pressroom, that the credit is due for carrying out, as early as 1893, such an innovation as the printing of a half-tone on a web press. I trust this vindication will be sufficient to vindicate the *Vindicator*. But while on this subject of "The First Half-tone in a Daily Newspaper," without detracting at all from the credit due Mr. Gaither and the *Vindicator*, it might be of interest to note a reproduction from the New York *Daily Graphic*, the first, and for about ten years the only illustrated daily newspaper in the world, of a half-tone made by the writer with a single line screen and by a "high-light process" of his own invention. This half-tone was printed in the *Daily Graphic* of March 4, 1880, or thirteen years before the *Vindicator's* first half-tone.



HALF-TONE PRINTED IN A DAILY NEWSPAPER IN 1880.

Reproduced from the New York *Daily Graphic* of March 4, 1880, the "high-light" half-tone process by which it was made being the invention of S. H. Horgan.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound; $1.25.

AUGUSTUS HARR, formerly with the Tyrone (Pa.) *Herald*, has accepted a position with the Kensington (Pa.) *Keystone*.

OWING to generous advertising patronage the Ottawa (Ill.) *Republican-Times* has increased its size to an eight-column folio.

EDMORE (Mich.) *Journal*.—I note that the few changes suggested in May were promptly made. The *Journal* is a good little paper.

AT the annual meeting of the Associated Press, in Chicago, in May, there was much comment on the universal prosperity among newspaper men.

T. F. SMILEY, of New York, has purchased a half interest in the Coshocton (Ohio) *Bulletin*, which has received favorable comment in this department.

ON its first anniversary the Wyandotte (Mich.) *Independent* issued a particularly attractive special edition, printed on a superior quality of paper and illustrated with half-tones.

WELLSBORO (Pa.) *Agitator*.—The half-tones on the first page are very nicely printed, and the paper throughout is noticeable for its fine presswork and unusually large amount of news matter.

THE Louisville (Ky.) *Commercial* makes a box head of its title, which is reproduced herewith (No. 1), giving the first page a very neat finish.

us with their accounts stuck in the muzzle of a six-shooter. Otherwise this paper will have to be run as the sheriff would run it.'"

PECAN VALLEY *News*, Brownwood, Texas.—Ads. are tastefully displayed, well balanced and attractive. Three suggestions: Banish paid readers from the editorial columns, have the brass dashes all alike in this department, and more prominent heads, particularly on the first page.

J. A. HOOD, Ocean Grove, New Jersey.—The new heading for the *Record* is indeed artistic. Why not carry the style further and use the same letter in smaller sizes for article headings? I would suggest that you lengthen the first page columns at the top so as to bring them closer to the date-line.

TAYLOR (Texas) *Herald*.—The ads. upon which you request criticism are nearly faultless. They all show original



No. 2.

ideas that are artistically carried out. The one reproduced (No. 2) is one of your best, although "Carl Grau" should have been in German text.

B. A. BROWN, Fairmont (Minn.) *News*.—A very neat and well-printed paper. Ads. are among the best, all being properly and artistically displayed, with only one exception—there are too many pointers in that of Fancher & Donaldson; all might have been omitted. If correspondence was graded there would be no flaws in the make-up.

TWO OF the leading papers of Finland have received notice that unless the present editors are dismissed within fifteen days the papers will be suppressed, and four others have



No. 1.

REV. CHARLES M. SHELDON has distributed his share of the profits from the "Christian daily newspaper," amounting to $5,000, among various charities, $1,000 going to the relief of the India famine sufferers.

IF plate matter springs and causes a slur in printing, remove the plate from the base and slightly dent the center foot in several places in the vicinity of the trouble, so that it will fit more snugly in the groove, and there will be no further difficulty.

THIS paragraph is going the rounds of the press: "'Next week,' announces a determined if not desperate Missouri editor, 'this paper will be run as Jesse James would have run it. Delinquent subscribers may expect a call from been suspended for periods varying from two to four months. And yet one press censor has been dismissed and others reprimanded "on account of extreme leniency!"

LAFAYETTE (Ala.) *Sun*.—There is a little too much sameness about the display heads, which would be relieved by using a larger letter for the first part, making the line full. Paid readers should be kept at the bottoms of columns, particularly on the first page. Ads. are well displayed, but the presswork is marred by a very uneven color.

SPRING VALLEY (Wis.) *Sun*.—It is nearly two years since the *Sun* received notice in these columns, although it was mentioned three times in 1898. The paper shows marks of continued advancement, among them an increased amount

of correspondence, which is nicely handled. More prominent heads on the towns represented are advisable.

LOGAN (Iowa) *Observer*.—The date line lacks three periods and two commas, and "yr" should be spelled out. The line should appear thus: "Vol. XVII. No. 3. Logan, Iowa, Thursday, May 10, 1900. Terms: $1.00 per year." Your ad. man is quite an artist in the arrangement of panels which add much to the attractiveness of the ads. Make-up is good except the sandwiched readers on the eighth page.

THE Dallas Center (Iowa) *New Times* utilizes stock cuts in its department headings in a novel manner, one of which is reproduced (No. 3).



No. 3.

MARYSVILLE (Ohio) *Tribune*.—There is a good supply of news, attractively headed, and the ads. are nicely displayed. The grading of items of correspondence is advisable, and a little less ink, more evenly distributed, would improve the presswork. There is a marked improvement in the make-up of the plate matter since the *Tribune* was first criticised, soon after its first issue, in December, 1898.

LAKEFIELD (Minn.) *Standard*.—A wide-awake, progressive paper, nicely printed, with ads. properly displayed. In most issues the double-column display heads are too open, those in the issue of May 26 being exceptions. Plate matter columns are evidently not given the same careful attention as the balance of the make-up, as they are indented unevenly and too much at the top. Half-tones are nicely printed.

WINFIELD (Iowa) *Beacon*.—A well-printed paper, and the make-up is nicely handled, except that it is advisable to separate the paid readers. A few of the ads. show too much display. That of Larkin & Henderson would have appeared to better advantage if "Bicycles, Buggies, Carriages, Surreys" had been displayed with the balance of these six lines small, and "see them before you buy" should have been in one line.

E. H. STREETER, Tuscola County *Courier*, Caro, Michigan.—There is a snap and sparkle about the clean-cut ads., with few display lines and plenty of white space, that is refreshing, and I regret that space will not permit the reproduction of several of them. Presswork and make-up are both good, except that in the latter the tops of columns are frequently overlooked and from one to four leads indention used. There is a good supply of ads. and the news features are well handled.

THE *Rural New Yorker* is credited with the following: "A duck which had laid several dozen eggs during the season, complained that while her working record was better than the hen's, the latter had books and poems written in her honor, while no one had a word of praise for the duck. A wise old rooster standing by said: 'You lay an egg and then waddle off without saying a word, while that sister of mine never lays one without letting every one in the neighborhood know about it. If you want to cut any ice around here you must advertise.'"

EDWIN B. DEWEY, of the Dewey-Davis Printing Company, Jamestown, New York, sends the following clipping and says: "It certainly is an originally worded ad. Perhaps you will be able to tell what it means." I give it up. Next!

MILLINERY OPENING.

Up to date. Entirely new. The best productions of the two continents were carefully studied by Miss and Mrs. Thatcher from the finest houses in New York and from these our patterns and stock were selected in abundance with the greatest of care. Leaders for those who wish to be lead; with the greatest importations, time or care was not counted; for we are giving out time and energies to please the public, that fashions may be adjusted in their right and proper places; that they may be also given in taste, quality and quantity, adjusted and fitted for all faces, adequate in fitness, becoming in style, fashioned the best, to eclipse all others seasons that have ever been shown to the public, for this is the day and age where all such should be required, not substituted by inferior articles. The people should demand and also receive, and should find the place where such can be produced by the competency of the firm at No. 100 East Third street, where there can be seen a living monument, for all such as may be called for. Miss E. P. Thatcher, No. 100 East Third street.

4–6

C. O. CARTER, of the Boone (Iowa) *News*, writes: "We would like THE INLAND PRINTER'S criticism on our rate card, especially on the matter of discounts intended for foreign ads. Can this be raised in any part?" *Answer*.—For a graduated card your prices decrease too rapidly and too much. You should charge more for yearly ads.—the last column of your card shows that the one-inch annual contract is the only one that is paying over 3 cents an inch, and the column rate by the year is less than .027 cents. The discounts should certainly be reduced. The card now reads: "No discounts of any kind will be allowed agents or others except for furnishing plates. 25 per cent for rotating series; 50 per cent for standing plate." To grant a fifty per cent discount from your present yearly rate is simply ruinous. Why not allow the usual agent's commission of 15 per cent, with an extra five per cent for plates, if you think the latter advisable? A flat rate per inch, reducing the price for contracts for stated numbers of inches to be used within a year, would be found more satisfactory to publisher and advertiser and would yield better results.

A SCHEME WORTH DUPLICATING.—Charles Lowater, publisher of the Spring Valley (Wis.) *Sun*, sends the result of an enterprise which proved popular and interesting, and at the same time valuable in that it shows what kind of ads. the people find most attractive. Mr. Lowater says: "In the month of March, wishing to find out for myself which of the advertisers in the *Sun* was getting most good from his ad., I tried this scheme: I offered thirty-one prizes, running in

A Wrong Impression.

We have frequently heard the remark made by some of our farmer friends. "Pine lumber is too high priced this year; we will have to use Basswood, Oak, etc., as much as we can for what we have to build." This is a wrong impression. We will admit that Pine Lumber has scored a marked advance in prices since a year ago, but this increase in price is fully covered by the raise in prices of Hardwood Timber. Oak, Elm and Basswood are now demanding exorbitant prices. Sell your hardwood, which is worth more for other purposes than it is for building material and buy Pine, and your carpenter will charge you considerable less for the job of building. Use Hemlock for dimension; we keep it in stock.

TANBERG BROTHERS,
Dealers in Grain, Lumber and Building Material.

No. 4.

value from $5 down to 25 cents, on the following conditions: Each contestant was to clip from the paper two ads. each week, selecting those which he considered the best, and to send the eight in an envelope to me. On April 2 the ads. were counted and the number sent in for each advertiser found. The count showed that 461 replies were received from a subscription list of a few over 900, mostly from the solid farmers (and this was one object of my plan, showing my advertisers that their weekly statements were read by the people). The highest number received for any one advertiser was 627 and from that ranged rapidly down to 1; no

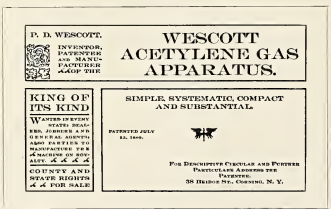
advertiser was missed. The man who sent in four ads. each for the two highest on the list, and whose reply reached me first, received first prize. Thirteen persons sent in the same answer, four for the two highest on the list, and these received the first thirteen prizes in the order of reaching me. I was a little surprised at the result, as I had supposed that pretty cuts and borders would carry the day. There are a number of my advertisers who always use cuts—good ones, too—and I expected them to receive the popular vote, but they do not write such ads. as the other men. The scheme attracted a good deal of attention and interest, and I shall repeat it sometime, with other details." The ads.



No. 5.

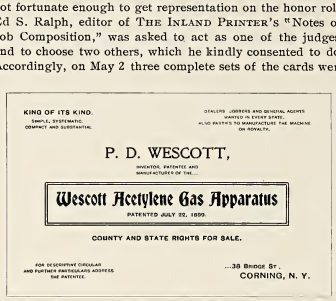
receiving the largest number of votes were all similar in design, displayed in like manner to the one reproduced (No. 4), which heads the list. Several ads. of H. J. Park, set in the same style as the No. 5 example, were second, while catch ads., containing cuts, were further down the list. The result of this contest can not be taken as conclusive evidence that the successful ads. are the most effective, as what a reader might select as the best ad. would many times not correspond with what would in a casual reading of his paper first catch his eye, nor be the one that would induce him to buy what was advertised; nevertheless the result is worthy of careful consideration, not as the opinion of experts, but as the expression of the very people which the advertiser endeavors to reach.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT No. 7.—Contest No. 7, which closed May 1, was even more successful than the letter-head contest, which furnished so many excellent designs. In the present instance 208 business cards

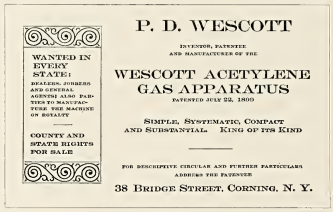


No. 129.

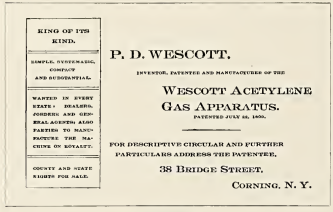
were submitted and the winning contestants are not confined to any one section of the country, as was the case in No. 6, but are widely and thoroughly scattered all over the United States. As usual, there were a large number of specimens received from Canada and England, but this time these were not fortunate enough to get representation on the honor roll. Ed S. Ralph, editor of THE INLAND PRINTER'S "Notes on Job Composition," was asked to act as one of the judges, and to choose two others, which he kindly consented to do. Accordingly, on May 2 three complete sets of the cards were



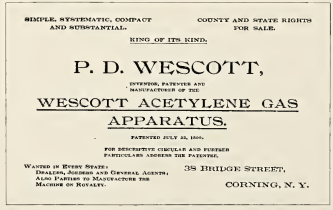
No. 187.



No. 20.



No. 134.



No. 113.

P. D. WESCOTT

INVENTOR, PATENTEE AND MANUFACTURER OF THE **WESCOTT ACETYLENE GAS APPARATUS**

KING OF ITS KIND

WANTED IN EVERY STATE:

SIMPLE, SYSTEMATIC, COMPACT AND SUBSTANTIAL. PATENTED JULY 22, 1899

DEALERS, JOBBERS, AND GENERAL AGENTS; ALSO PARTIES TO MANUFACTURE THE MACHINE ON ROYALTY. COUNTY AND STATE RIGHTS FOR SALE

For descriptive circular and further particulars address the patentee,

38 Bridge St., CORNING, N. Y.

No. 12.

THE WESCOTT : : : KING OF ITS KIND.

ACETYLENE GAS APPARATUS

PATENTED JULY 22, 1899.

COUNTY AND STATE RIGHTS FOR SALE.

P. D. WESCOTT INVENTOR, PATENTEE, AND MANUFACTURER.

WANTED—Dealers, Jobbers, and General Agents in every State. Also parties to manufacture the Machine on royalty. : : : : : : :

SUBSTANTIAL SIMPLE, COMPACT, AND SYSTEMATIC.

For descriptive circular and further particulars address the patentee, 38 Bridge Street, Corning, N. Y.

No. 25.

sent to the judges, each card being numbered to correspond with a number placed on the slip containing the name and address of the compositor, the latter being retained by me. The leading contestant secured five-and-one-half out of a possible nine points, or sixty-one per cent, which is the highest thus far on record, the nearest approach being fifty per cent.

The following letter from Mr. Ralph gives the finding of the judges in detail:

SPRINGFIELD, OHIO, May 22, 1900.

MY DEAR MR. BYXBEE,—The following is the finding of the judges:

B. H. Winters—First prize, No. 129; second prize, No. 20; third prize, No. 12. Honorable mention—Nos. 187, 66, 32, 25, 134, 69, 155, 86, 127 and 113.

B. F. Johnson—First, No. 134; second, No. 113; third, No 187. Honorable mention—Nos. 98, 52, 11, 20, 129.

Ed S. Ralph—First, No. 187; second, No. 129; third, No. 20. Honorable mention—Nos. 25, 113, 119, 22, 9, 18, 15.

After each judge had made his individual selection, the judges met and graded the specimens by a system of points. It was then found that No. 129 had the highest number of points, being selected as first choice by Mr. Winters, second choice by Mr. Ralph, and honorable mention by Mr. Johnson. No. 187 was found to have the second highest number of points, being selected as first choice by Mr. Ralph, third choice by Mr. Johnson, and honorable mention by Mr. Winters. No. 20 was found to rank third, being Mr. Winter's second choice, Mr. Ralph's third choice, and having been accorded honorable mention by Mr. Johnson.

Sincerely, ED S. RALPH.

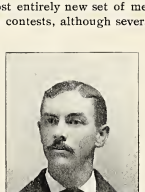
It will be noticed that Mr. Ralph gives No. 20 third place, while No. 30 has an equal number of points. The customary allotment of points is 3 for each first choice, 2 for each second, 1 for each third, and ½ for each honorable mention. It is manifestly just to give No. 20 the preference, as it is mentioned by all three judges (2 plus 1 plus ½), although No. 134 enjoys the distinction of being placed first by one judge, but escaped notice by one other (3 plus ½). No. 113 also deserves particular mention, as it was selected by all three judges, but not so far up the list as the other leaders. The detailed score of points follows, the numbers in the second column being those given the specimens as they were received, and by which the judges designate them.

Ad. No.	Example No.		POINTS.
1	129	Harry L. Kiracofe, with Marken & Bielfeld, Frederick, Md	5½
2	187	E. Bruce Laughlin, with Irwin-Hodson Company, Portland, Ore	4½
3	20	Morris J. Josephson, with H. K. Mulford Company, Philadelphia	3½
4	134	Harvey E. Booker, with C. M. Smith Printing & Stationery Company, Wilmington, Del	3½
5	113	F. L. McKee, with Merchants Publishing Company, Denver, Colorado	3
6	12	Edward Knowles, Alameda, Cal	1
7	25	Alonzo D. Parker, Campus Press, Ann Arbor, Mich	1
8	9	J. Albert Hood, with Ocean Grove Publishing Company, Ocean Grove, N. J	½
9	11	Frank H. Farley, *Phœnix*, Bristol, R. I	½
10	15	R. J. Roemer, with Osborne Company, Newark, N. J	½
11	18	Edmund C. Gress, *Free Press*, Easton, Pa	½
12	22	Jay Crawford, *Sentinel*, Shenandoah, Iowa	½
13	32	George N. Kilnapp, with Charles S. Binner Company, Boston	½
14	52	Charles F. Maines, with George H. Schmidt, Paterson, N. J	½
15	66	George O. Vaughan, with Thrash-Lick Printing Company, Fort Smith, Ark	½
16	69	James H. Beek, *News*, Fort Arthur, Texas	½
17	86	R. Hubert Miles, with P. C. Darrow, Chicago	½
18	98	Thomas J. Convey, with Methodist Book Concern, New York	½
19	119	R. Hamilton, *Herald*, Harvard, Ill	½
20	127	Peter Hansen, with Anderson Coöperative Printing Company, Chicago	½
21	155	H. E. Peck, with Merchants' Publishing Company, Denver, Colo	½

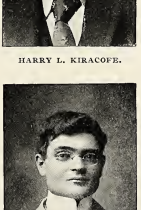
The honor roll shows an almost entirely new set of men from those appearing in previous contests, although several



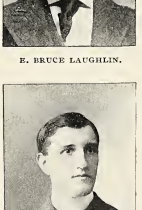
HARRY L. KIRACOFE.



E. BRUCE LAUGHLIN.



MORRIS J. JOSEPHSON.



HARVEY E. BOOKER.

former contestants secured ½ a point. A brief description of the winning compositors is published below, in conjunction with their photographs:

Harry L. Kiracofe was born in 1876, in Staunton, Virginia. For the past fifteen years he has lived in Frederick, Maryland. In 1893 he commenced his trade in a small country printing-office at Myersville, Maryland, and in 1895 took a position with his present employers, Marken & Bielfeld, and began at once on job-work, for the past two years being

foreman of their job department. He says he is a close reader of THE INLAND PRINTER and has gleaned many helpful suggestions from its pages.

Morris J. Josephson was born in Russia in 1876, where he remained thirteen years, when he emigrated to America, his parents taking up their residence in Philadelphia. His trade was learned in Dorman's printing-office in that city, and he is at present employed by the H. K. Mulford Company of the same place.

Harvey E. Booker was born in Pleasant Valley, Virginia, in 1871, and started at his trade in Huntington, West Virginia, afterward changing to Roanoke, Virginia; Centerville, Maryland, and Wilmington, Delaware, being employed at the latter place for the past seven years as foreman with the Charles M. Smith Printing & Stationery Company.

E. Bruce Laughlin was born in 1870 in Newton Hamilton, Pennsylvania, and set his first type on the *Watchman*, a small country weekly published at that place. In 1888 he secured a position at York, Pennsylvania, afterward working in New Jersey, New York, Ohio and Illinois. In 1891 he accepted a position with the Irwin-Hodson Company, of Portland, Oregon, starting as an apprentice in the job department, serving full time, and is still employed by this concern.

I regret to be obliged to announce that it has not been found advisable to again publish books of the designs submitted in these contests. Although there were a number of urgent letters received, the requests for books were not nearly sufficient to warrant so great an expense. Complete sets of the business cards submitted in the present contest have been forwarded to the four leading contestants.

ESSAYS ON PROOFREADING.

F. Horace Teall's excellent essays on proofreading topics, written for THE INLAND PRINTER, have been put together in a handsome book that will entertain and instruct anybody concerned with the typographic art. Mr. Teall speaks with authority, having been critical proofreader and editor on the Century and Standard dictionaries. If his experience had led him to discuss various matters more in detail it would have profited his readers, for what he says is so helpful that the only regret is at his not having said more. However, if the hygienists are right in declaring that we should leave the table before the appetite is fully appeased, and if the best orator is he who stops before his audience is satiated, Mr. Teall has done well in not making his book too copious. The task of trying to cover all the ground that the proof-reader may be called on to traverse might well appall any writer and keep him from venturing far from the highway of generalization. Such a variety of knowledge is essential to the best proofreading, that the diary of a lifetime might not suffice for jotting down all the mooted points met. To discuss each would surpass the strength of any one man. Fortunately for the reputations of most of us, there would after all remain such a diversity of judgments that we could somewhere get authority for almost any whim. These variations conduce to the growth of language without impairing its vitality. It takes more than one form to give the best a chance to survive. Uniformity, therefore, may not be an unmixed blessing, and he is rash who dares to dogmatize. Yet the judgments of an experienced student like Mr. Teall contribute to the development process, and are valuable even where they seem a bit arbitrary. In any case they will help the novice and interest the expert.—*Press and Printer.*

NEWSPAPERS IN RUSSIA.

Consul Smith sends from Moscow, Russia, under date of April 14, 1900, the following data as to publications in Russia, which we find recorded in the advance sheets of the Consular Reports for June 2:

Periodical journals and newspapers issued in the Russian language	631
In the Polish language	65
In the German language	42
In the Estonian language	11
In the French language	8
In the Latin language	9
In the Armenian language	6
In the Hebrew language	2
In the Caucasian language	5
Total	779



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

OVER two hundred cities in the United States have an eight-hour day for operators.

THE Dow Composing Machine Company has removed its business offices to No. 40 State street, Boston.

STATISTICIANS say that the printing trade increases by three thousand men yearly in the United States.

AN office with a typesetting machine has an air of prosperous dignity about it that does not exist without it.

FIVE or six years ago 4,000 to 5,000 ems an hour was away above "dead line." Now these are hardly considered "good averages."—*Typographical Journal.*

WITH oil creeping down the frame, flecks of metal adhering at every point, dust settling upon the magazine, and floor unswept — the Linotype is reported as "not a success."

A WRITER asks: "Why does not the Linotype Company bring out a cheaper typesetting machine?" *Answer.*— If you are in need of a cheaper machine, what's the matter with the Simplex?

THE introduction of the six machines in the Harper office was followed by the discharge of thirty-two men. As the operators become more proficient it is likely that more discharges will follow.

SINGLE machine plants are becoming numerous and the performance of machines under these conditions is simply wonderful. The printer-operator-machinist is now much in evidence and in demand.

HALF A HORSE-POWER.— While considerably less than half a horse-power will run any typesetting machine that we are aware of, this amount should be provided, which will give a reasonable surplus when necessary.

PROPER POSITION TO LEAVE MACHINE.— An operator asks the proper position to leave Linotype machine when standing idle. *Answer.*— That the least tension may be upon the machine leave it in the act of taking a line on second elevator.

IT is now stated upon unquestionable authority that no Linotype patent of any considerable value will expire until 1912. At that time the wedge spaceband will be public property. This device appears to be the "key" for the successful casting of printing slugs.

TO RENEW MATRICES.— N. T., of Washington, writes: "Will you kindly inform me in your valuable journal the best way to fix up matrices when the walls are mashed in, but not cracked. And is there any way to fix up the ones with their walls cracked?" *Answer.*— In some offices blue ointment is used, others use soap to build up false walls. Some machinists grind the matrices upon an emery wheel. A. S. O'Neill, of Los Angeles, California, advertises a device or

tool which it is claimed will remedy matrices thus affected. While we have seen old matrices made apparently as good as new, we have but little faith in their permanency.

THE firm that has made a specialty of manufacturing a complete line of equipments for Linotype offices is the F. Wesel Manufacturing Company, New York. They make coal and gas metal furnaces, ingot casting molds, Linotype saw tables, slug cutters, beveled column rules, Linotype galleys, Linotype brushes, and planers and matrix cabinets.

THE uniformly favorable results reported by users of the Simplex machines bear out the claim that they perfectly meet the requirements of weekly papers, and indicate the near approach of the time when such offices without a Simplex will be as scarce as larger offices without Linotypes. Its ease of operation, its economy of production, its reasonable price and terms, bring it within the reach of weekly publishers everywhere.

IT is claimed that the costliest piece of machinery, for its size, is the Paige typesetting machine. It consists of nineteen thousand pieces and cost $2,000,000. It is one of the most remarkable of all mechanical productions. The machine was bought two years ago by Philip T. Dodge, president of the Linotype Company, and presented to the museum of the Sibley College of Engineering. Its costliness prevented its adoption.

SOME extraordinary performances have of late come to our notice in connection with the speedy erection of Linotype machines. All go to show conclusively that, though this machine is so accurate in its adjustment, and product so mechanically perfect is expected from it, it can be shipped any distance, mostly set up, and upon reaching its destination can be put in perfect running order and started at work within a very few hours.

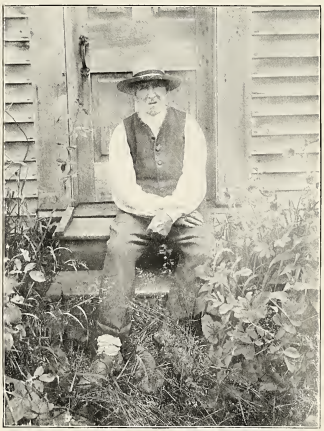
"THE LINOTYPE MANUAL," which gives detailed instructions for the proper adjustment and care of the Linotype, with numerous illustrations of the different parts both separately and collectively, should be read and studied and kept for reference by every one in any way connected with this machine. It was prepared for the press by Mr. Seeward, expert inspector for the Linotype Company, which fact alone is sufficient guarantee of its value. This book is exclusively for sale by The Inland Printer Company, either in Chicago or New York.

JOHN BARCLAY, of Cincinnati, has prepared a very valuable table enabling the printer to ascertain the amount of composition done upon the Linotype machine. It is so arranged that the actual number of ems of any work set in any measure from ten ems up to forty ems is readily ascertained—in fact the quantity is given to the very em. This table now forms a portion of his valuable guide for operators—"The Linotype Operator's Companion," which can be obtained through The Inland Printer Company, or by sending direct to Mr. Barclay.

THE printers of Toulouse, France, are opposed to the introduction of typesetting machines, and have formed a society, the purpose of which is to resist their adoption. A similar course was considered in the United States six or seven years ago, but the innate love for progress among American printers prevailed, and today the machines have no better or truer friends than are the members of this craft. The opposition in England had to yield just as soon as employers grasped the fact that the machine meant a saving of fifty per cent in the composing-room.

WILLIAM STARR CONWAY, an operator on the Atlanta *Journal*, made the remarkable record of setting and correcting 83,700 ems of type in eight hours. Nearly every line of the type set by Mr. Conway was used in the *Journal* the following day. The type used was nonpareil, and no leads or heads were counted in the string. It was all solid, straight composition. Mr. Conway set and corrected fifteen columns of solid *Journal* matter in one day. The average work of an operator all over the country is about 5,000 ems an hour. The average of the *Journal's* operators for eight hours' work is 40,000 ems a day.

THE Mercantile Guide Bureau Company, of Indianapolis, has just put in type with the aid of the Lanston machine one of the most gigantic publications of the age. It is the "Shipping Guide," combining in one volume a railroad, express, postal and route guide. The book contains over 1,400 quarto pages, two columns to the page, and five justifications to each column. The composition is good and well



"WASH." Photo by La Son, Oswego, N.Y.

illustrates the advantages of the Lanston where rules are required in narrow measures. The entire work will "be kept standing" at the cost of the metal only, which in this book alone will represent a saving of many thousands of dollars.

THE Inland Type Foundry, of St. Louis, has cut duplicate fonts of the old-style faces made by the Linotype Company. It is called Old Style No. 13 series, and in sizes are 6, 8, 9, 10 and 11 point. The consent of the Linotype Company was obtained and the type face is a genuine reproduction, being cast from strikes of the original Linotype punches. It is apparently the intention of this foundry to assist the printing-offices using Linotypes, as it is doubtless true that the printer frequently is at a loss in not having a face which matches with his Linotype faces. The body matches the slugs exactly and can be used in any manner in connection with them without being noticeable or without trouble in locking up.

THE new variable mold-liner, recently placed upon the market by the Linotype Company, instead of being made in one piece, is composed of two short pieces or sections, one of which is inserted in the left end of the mold at a distance from the right-hand liner equal to the length of the required slug to be cast. In other words, the right-hand portion of the variable liner is seated at any required point in the length of the mold, after which the cap is tightened in place as usual to secure the liner and the machine operated to deliver molten metal into the mold. The effect is to cast

type metal in between the two portions of the adjustable liner which are so formed to interlock with the type metal, which thus ties the two parts of the liner together. The result is a liner, the two ends of which are of steel, while the middle portion is of type metal.

An operator who carefully reads this department every month, and whose faith in all the items given has always been absolute, sends the following, which indicates he has struck something he can hardly swallow:

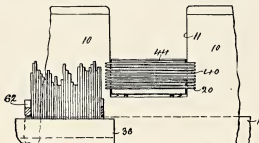
The Linotypist who, just landing after a long sea voyage, and consequently not feeling his best, "played the piano" to the tune of about 14,000 per hour, needs offer no apology for the poor showing made, while the operator of only six months' experience who, presumably, also "not feeling good," under stop watch grinds out an average of 16,224 per hour, is likewise a promising young man. This performance, however, is not so remarkable when it is known that these records were made in Sydney, Australia, where type is measured by the 1,000 ens and the amounts credited to these operators in the June number of THE INLAND PRINTER should unquestionably have been so given. Measured by our standard, the em, the records of approximately 7,000 and 8,000 ems per hour, are not so hair-raising.

The correspondent is correct. The item was wrong, and THE INLAND PRINTER offers its apologies to its readers. Mr. Bevan's performance should have been given as 16,224 ens — not 16,224 ems, and the other figures also indicated ens.

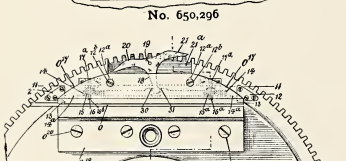
PATENTS.

The Monoline Composing Company is the owner of a patent recently issued to Sharples Bradley, of Montreal, Canada, as No. 650,296. It describes an improvement in the monoline system of distribution, and means for carrying the matrix bars in a straight line to the magazine and guarding them against accident in transit. The illustration shows the distributing plates in position to receive the matrix bars.

An improvement in Linotype molds comes from F. J. Wich, of England, and is the property of the Linotype Company,



No. 650,296



No. 648,449

under patent No. 648,449. There are now several adjustable mold-blocks, some of which are adjustable for length of slot, and some adjustable for both length and depth of slot. This invention provides improved means for adjusting the length and depth of the slot, either or both, as desired. One means of adjusting the cap-plate is shown in the accompanying drawing of a portion of the mold-wheel.

L. K. Johnson and A. A. Low have taken out patent No. 648,750, and assigned it to the Alden Type Machine Company. It deals with minor details of type-channel mechanism for the machine which they are perfecting.



CONDUCTED BY ED S. RALPH.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be addressed to Ed S. Ralph, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CARRIER'S VEST POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paper dealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover paper of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

PUBLISHERS are earnestly requested to mail to the editor of this department their methods of estimating and copies of their work tickets, together with such other information as will be useful to publishers. This is a matter in which all should be interested, because education is the only means of correcting many of the evils which threaten the printer. If publishers could all be induced to figure the cost of work and abolish the plan of guessing, it would not take very long to better existing conditions.

FRANK LYNNE, Fresno, California.— The book advertised at the head of this department, "Paper Stock Estimating Simplified," will, with a little study of the catalogue price-lists of wholesale paper dealers, give you all the information necessary. It will be a good plan to figure over different pieces of work and become thoroughly familiar with the different details.

E. A. BOWERS, Rice Lake, Wisconsin.— Your pamphlet job is a peculiar one. It is not customary to allow a patron to come into an office and do the folding and binding. We do not think it a good plan to allow a customer to do any part of the mechanical work which should be done by the office doing the printing. You should receive $52.50 for the composition, presswork and paper, allowing a small amount for the use of your office tools in doing the binding.

CHARLES C. PARKER, Marysville, Ohio.— We think your estimate on the presswork too low. It should have been at least $45 for 33,000 impressions. We fail to see where or how you figure your profits, and on what basis, as there is nothing indicated on your estimate blank. If you are in the habit of adding a profit to the various items you should abandon the plan, as it is not a safe one. Figure your work at certain fixed rates and then add a percentage of profit. Our figures on this job would have been $187.50, as against your $153.95.

ROBERTS & SON, Birmingham, Alabama, ask for a detailed estimate on a 36-page 6 by 9 annual report of the Tennessee Coal, Iron and Railroad Company. In addition to the 36

pages proper, the pamphlet contained one single and one two-page tabular inserts. The stock used was, we think, 25 by 38, 60-pound enameled book, with ordinary cover. The estimate below is cost. There is no profit added to it. No publisher who is alive to the best interests of his business would think of undertaking the work without making provision for a legitimate profit.

Composition	$37.00
Presswork, two 16-page forms (4,000 impressions)	8.00
Presswork, inserts, three forms on job press	6.00
Paper	21.00
Cover paper	4.50
Composition on cover	1.00
Presswork on cover	2.00
Make-up	4.00
Proofreading	2.00
Binding, trimming, packing, etc	5.00
	$90.50

The party who did this job should have received at least $109.60 for the two thousand pamphlets. We have figured this work over very carefully and have come to the conclusion that you left out the items of make-up and proofreading from your estimate. Our reason for this is that, deducting these two items, our figures are $84.50 and your figures are $85. The firm doing this work for $64 certainly made no money. We think they lost money on the work.

PRINTING DEPARTMENT, LONGMAN & MARTINEZ, New York city.—We reproduce your filing envelope and record of cost for job-work. It is a comprehensive and handy method. For an office doing outside work it would necessarily have to be altered to accommodate a number of compositors. Where the binding is done in the office, provision would have to be made for record of cost. It will be observed that a record of binding is kept on the filing envelope.

SOME patrons ask for detailed estimates on their work. This is an evil which the publisher should avoid. We do not believe in the practice and would advise all publishers to refuse to make bids on this class of work—that is, bids in detail, showing the cost of various items that enter into the work. Recently a case came to our notice in which several publishers complied with the request of a customer for a detailed estimate. It is a forcible illustration of the evil. The customer compared the different items and then proceeded to the office of A, whose bid on the presswork was more than that of B. He wanted to know how it was that B could do the presswork so much cheaper than A. The result was that A changed the figures on the presswork, believing that this would get him the work. B's estimate on the composition was higher than A's. Customer went to B and told him the same story about the composition that he told A about the presswork. It made B mad. He said that he could run his composing-room cheaper than A, and that his composition bills were less than A's. So he concluded he had made a mistake in his estimate of composition and reduced it below that of A. B got the job. He paid for the privilege of doing it.

SO SAY WE.

The Yarmouth *Herald*, under date of May 8, endorses the following estimate of Rowell's Newspaper Directory. THE INLAND PRINTER endorses the "So Say We":

In an editorial notice of Rowell's Newspaper Directory for 1900, the *Press and Printer*, Boston, of April 21, says:

"The last edition of the American Newspaper Directory is on our desk, by courtesy of George P. Rowell, its publisher for the last thirty-

"L. & M. PRINTING DEPT. WORK SLIP.

No. Job ____ Date ____ Checked by ____

Edition ____ Size complete Job ____ Proof to ____

Description or Title ____

STOCK—No of Sheets ____ Color ____

Brand ____ Cut ____

Size ____ For Waste ____

Weight ____ Net Cost ____

Time Cutting ____ Handling ____

Composition Time

Name | Date | Hours | Min.

Instruction to Compositor ____

Stone Work ____ Press Work ____

Press Room Time

Name | Date | Hours | Min.

Slip Sheeting ____ Hours ____ Min

Ink (*Black unless otherwise ordered*) ____

Composition Done ____

Press Work Done ____

WORK SLIP.
Printed on heavy manila stock.

L. & M. Press, Office Ticket.

No Job ____ Dated ____

Edition ____

Description or Title ____

	ITEMS OF COST	
Cutting		
Net cost stock		
Add per cent		
Cost Comp. at c per hour		
Ink		
Bronze & Bronzing		
Perforating		
Scoring		
Cost Press Work at c. per hour		
Engraving		
Electrotyping		
Numbering		
Binding		
Jogging		
Folding		
Ruling		
Tableting		
Incidentals		
Cost		
Add Per cent.		
Total Cost		

OFFICE TICKET.
Printed on a heavy manila envelope.

one years. During the past four years it has been issued quarterly. Owing to its splendid classification and compact arrangement it is the handiest book of the sort to be found. So far as circulation ratings are concerned the editor of Rowell's can write figures as well as anybody, and can probably guess as well as anybody. Taking papers with whom *Press and Printer* is acquainted, we should say that on general principles those who refuse to furnish figures in the form required are usually given about a third or half the circulation they actually have."



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

ELECTROTYPING.—By C. S. Partridge. Its chapters include: Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Management of Baths—Agitation of Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors—Depositing—Casting—Finishing—Trimming and Routing—Revising—Blocking—The Invention of Electrotyping. Full cloth; 150 pages $1.50.

STEREOTYPING.—By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations; $1.50.

BUYING ELECTROTYPES.—The following was not written specially for purchasers of electrotypes or photo-engravings, but "the shoe fits": "Suppose a buyer is paying for an article $1, and he tells a salesman trying to sell him the same article that he is paying 90 cents for it. A lie. The salesman reports the fact to his house; his house knows $1 was almost cost, concludes their competitors are putting in goods of an inferior quality, fix the quality of their own goods to meet this imaginary competition, with, of course, plenty of margin to spare, and quote 85 cents. The buyer thinks he is 'a whole lot' when it comes to smartness, and buys what he thinks is worth $1 for 85 cents. In reality he formerly bought a dollar's worth for a dollar, and by lying he succeeded in buying about 60 cents' worth for 85 cents."—*Supplies*.

DEPOSITING ON WAX ENGRAVINGS.—E. M. G., Nashville, Tennessee, writes: "I am a reader of your paper. I enclose stamp for reply, and hope you will give me the information I write for. I engrave on the wax process, and when my work is finished I wash with weak ammonia water and soap to clear from grease. Then wash with weak solution nitrate silver. Sometimes the copper deposit from electrotype bath sticks to my copper plate and ruins it. Can you tell me the reason, or a better way? Or can you not tell me how it is done in detail to be successful? Please do what you can for me." *Answer.*—After washing with nitrate of silver pour over the silvered surface a small quantity of water containing sufficient tincture of iodine to give it a pale sherry color, and rub the surface slightly with a soft brush. A scarcely perceptible film of silver iodide will be formed, which will guarantee an easy separation of the deposit.

A NEW "COLD PROCESS."—The following letter, coming from a man who is known to be both cautious and practical, will be of interest to both stereotypers and printers:

Mr. C. S. Partridge:

DEAR SIR,—I take the liberty of sending you enclosed a small matrix made by my new cold Simplex stereotyping process, not only because I think it will interest you but also many readers of THE INLAND PRINTER. Without making invidious comparisons with other cold stereotyping processes, I believe I can fairly claim that this new method has many advantages for the job printer. In the first place, the crushing force necessary to mold a matrix in some cold processes is not required in this, and the type receives only the gentlest use. As you can see from the matrix I send you, the impression is not only smooth and glossy, but the finest details of the cuts are brought out with extreme accuracy. A matrix can be prepared, molded and dried all within ten minutes. No special machinery or appliances are required in this new cold stereotyping process; any make of stereotyping outfit can be used in connection with it. The molding is done with the beating brush, only the lightest possible blows being applied to the form. The matrix is very easily prepared, and tissue paper, that bugbear of all beginners, is not required. Yours truly,

H. KAHRS.

The matrix received from Mr. Kahrs appears to be particularly sharp and smooth, and if his process is sufficiently simple to meet the requirements of the average printing establishment, he is to be congratulated on having solved a problem which has long been a puzzle to the trade.

TO SEPARATE COPPER FROM WATER.—J. B., Fielding, California, writes: "I wish to experiment. There is a stream of water known to me to contain minerals, among which are copper and iron. Do you think I could extract the copper by the electrotype process? If you do, please send me a copy of 'Electrotyping,' for which find enclosed $1.50, and any information you can give me on the subject. If you do not think it possible to extract it by the electrotype process please return money, less expense incurred, and greatly oblige." *Answer.*—The electrotyping process would hardly be practicable for your purpose, and we doubt if there is any process which could be operated with profit. There is a method called the "Cementation Process," which was employed a great many years, "for separating copper from the drainage water from mines containing copper in solution derived from the oxidation of mineral sulphides in the earth." By this process the water is brought into contact with scrap-iron and its copper deposited by simple immersion. Under such circumstances the copper separates in little loose crystals termed "cementation copper," which contains nearly all the impurities of the iron used to precipitate it, and requires to be purified. Spain and Portugal export about half a million tons annually of iron pyrites containing several per cent of copper, the whole of which is extracted by this process.

CHOOSING A DYNAMO.—When making choice of a dynamo, it should be remembered that a certain volume of current is required to produce certain results. According to Gore, 17.94 amperes will deposit .001 of an inch thickness per hour on a square foot of cathode. A dynamo whose capacity is 360 amperes, or 20 by 17.94, will therefore deposit twenty square feet at a time at the rate of .001 of an inch per hour, or to put it in another way, it will deposit 6,480 grains of copper per hour. By increasing the E. M. F. of the dynamo this weight of copper may be deposited .002 thick on 10 square feet of copper, or .004 thick on 5 square feet, or even .008 thick on 2½ square feet, but the limit of the capacity of the dynamo in weight of copper deposited per hour is 6,480 grains, and this limit can not be exceeded. It is obvious, therefore, that to perform a large amount of work in a limited time requires a large dynamo. The best results which the writer has ever seen produced in an electrotype foundry were obtained from a 10-volt 1,000-ampere dynamo coupled to three baths in series, and arranged in such a way that one of the baths may be disconnected when it is desired to hurry the work in the other two. Ordinarily the E. M. F. is 3½ volts per bath, and the time required to deposit a satisfactory shell is from forty-five to sixty minutes, but this time may be reduced to thirty minutes or less by utilizing the entire pressure in two vats. This machine will deposit 30 feet of good shells per hour, or about 100 pounds of copper per day, and will take care of the product of four molding presses.

NICKELTYPING.—G. R., Detroit, writes: "I am informed that nickeltyping has become quite a fad in Chicago and that nearly all the foundries are putting in the necessary apparatus to manufacture them. I have been doing a little of it myself, but my productions are not uniformly satisfactory. Occasionally I get a good plate, but am never sure of it. Can you tell me where I can obtain any information on the subject? I prepare my molds in the same manner as for

electrotyping, but the nickel often blisters and peels off." *Answer.*— The blistering and peeling may be due to various causes, but is probably owing to the fact that you are using too strong a current. The correct current strength can only be determined by experiment, as the density and nature of your solution must be considered. Your equipment should include a rheostat and a voltmeter. By means of the former you can vary your current and thus ascertain the tension most suitable. Nickeltyping seems to have passed beyond the fad stage and has evidently come to stay. In Chicago no less than eight foundries are now furnishing nickeltypes on demand and seem to be able to produce them with but little more trouble than electrotypes. Some electrotypers, including the writer, have by persistent experiment solved for themselves the problem of depositing nickel on wax molds, and in other cases the easier and no doubt less expensive method of purchasing the requisite information has been adopted. The McClure process, which is advertised on another page of this journal, is highly recommended by those who have purchased the right to use it, and the writer has been unable to discover a flaw in the nickeltypes made by this method, which have been submitted for our inspection, or in the press proofs which have been taken from them. The secret of Mr. McClure's process is in the preparation of the depositing solution and also in the quickening solution which is flowed over the mold previous to its immersion in the bath and which increases the conductivity of the mold just as the precipitation of a film of copper by the use of sulphate of copper solution and iron filings increases the conductivity of the mold in the ordinary process of electrotyping. This process is obviously objectionable for nickeltyping fine half-tones, both because of the possible danger of scratching the mold with the iron filings and because the copper film must be afterward washed off the nickeltype with strong acid. The wet process produces a conducting film which is imperceptible and which can not possibly injure the mold. The cost of the materials employed in making the solutions is nominal, and although nickel anodes are much more expensive than copper, the quantity of nickel deposited is so small that the increased cost of production as compared with electrotypes is practically inappreciable. While the writer is not at liberty to make public the exact methods employed in producing nickeltypes, any questions of a general nature will be cheerfully answered in this column or by personal letter.

SUBSTITUTE FOR CELLULOID.

A consular report from Freiburg states that a new substance closely resembling celluloid has been produced by boiling untanned leather in oil. It has the property of being a good electrical insulator, and can be used for many purposes. This new material, to which the inventor has given the name "marloid," can be polished on both sides, and in its structure resembles horn, and can be pressed or worked into any form whatsoever, either directly after the boiling process or later, after the hardened hide has been made soft and elastic by being dipped into a salt or alum bath. By means of polishing, this material can be made almost transparent, and it can be given different degrees of hardness, so that a substance is obtained which can be kneaded, embossed, stamped, pressed, drawn and twisted into any desired shape, style or design.

PRINTING BY DOG POWER.

At Gembloux (Belgium) is a small printing-office where a cylinder machine is actuated by a huge wooden wheel (placed outside the building), in which a big dog, "Lion," weighing just over eighty pounds, takes spells of an hour each, with ten minutes interval, on a sort of treadmill arrangement inside the circumference of the wheel.



BY F. F. HELMER.

This department is intended for the discussion of how the printer may profitably put his business before the public, and all criticism of printed matter is therefore solely on the point of its advertising value. It is the effort of the editor to determine what it is in every given example that makes it good or bad, and nothing so helps to a right judgment of this as a knowledge of the advertiser's purpose and the advertisement's results. Furthermore, every man's experience is worthy of consideration. If we may all together take up, earnestly and without prejudice, the study of printers' advertising, the wide experience of The Inland Printer readers and the analysis and comparison of their many efforts will lead us to a scientific basis for planning future work.

It is a decreasing number of printers who make the boast that they do no advertising. If they do say it, they are publishing uninteresting fiction, for any man that hangs out a sign and solicits a job is advertising, and any man that uses stationery is advertising, and any man that uses a scrap of paper without any heading or other print upon it is advertising too.

I do not say in the last case that he is advertising profitably, but he is certainly presenting himself to the public in a



Geo A Macbeth Company
Pittsburgh Pa

Pearl Glass and Pearl Top
These chimneys almost never break on the lamp,
they break by accident.
Smoke or smell or even unsteady flame is a sign
that you haven't got the chimney made for your lamp

A hint to printers. This company certainly recognizes the advertising value of a letter-head. [Illustration sketched, as the color made it impossible to reproduce.]

way that will bring results, and these results can be expressed definitely after the sign—. Not that he will merely miss making dollars, but he will be working against himself, putting success farther and farther away as his efforts produce negative results.

You know how a magnet works upon a balanced needle; if it approaches from the right way it attracts, from the other

Mittineague Paper Company

Makers of the *Celebrated* STRATHMORE Papers

DECKLE EDGE Book, DECKLE EDGE Writing, Drawing Board and Charcoal Paper. *We make a Specialty of* Artists' Papers of all kinds

W. A. MOSES, Treasurer
C. E. BENNINGHOFF, Ass't Treasurer

Mittineague, Mass.

Cable Address: "Strathmore"
Telephone: No. 528

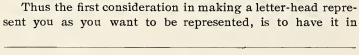
Though not a printer's heading, this is a good model of arrangement, and is a comprehensive advertisement of the business.

it repels. Advertising is a magnet, but don't think that no matter what way you present it, it is bound to draw things your way.

When a man starts out in business, his advertising starts with him. He must use stationery for one thing, and this of course comes under the eyes of possible patrons. Who has confidence in an ill-shod shoeman or a shabby tailor? Who would fancy a haberdasher wearing shoddy ties or a hatter wearing last year's hats? For the same reason a printer

should let no one have just reason to criticise the letter-head or cards with which he appears in public. If a man so advertise himself as to gain prejudice against his work, it were better for that man if he had never begun.

Thus the first consideration in making a letter-head represent you as you want to be represented, is to have it in



There is a striking simplicity in this that suggests a confident reserve of possibilities, using as it does but the common ornament ', which, by the way, was printed alone in red.

irreproachable good taste. There are many styles which everybody likes; from among these, select styles to use which you believe will appeal most strongly to the people whose work you are after or want to retain.

It makes a difference whether these people are up-town or down-town, whether their business is mainly commercial or

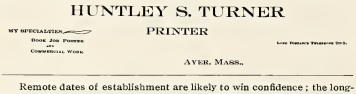


An unusual style of heading, and one that consistently presents the varying importance of the items of the business.

professional, whether the majority of them are flatly utilitarian or appreciative of artistic effects. Study their preferences and make yourself one with them by the style of your stationery, but above all, satisfy yourself that your work is in good taste and do not descend to any unworthy style to catch the fancy of a fussy few.

If a political convention can select one set of candidates to be the choice of a whole national party, it ought to be within possibility for a printer to choose from among many available and good styles such as will suit the group of people to whom he caters.

Again, as a man generally considers the effect his street and number is going to bear upon the public mind, he should equally regard the value of his own business title as strengthening his reputation and *looking well* as a heading. It would better be generally the same. A. B. Case and



Remote dates of establishment are likely to win confidence; the long-distance telephone number suggests extended business; the style is dignified, and impresses well. There is, however, too broad a claim under "Specialties." Leaving out the words "My Specialties" would make the matter stronger.

Arthur B. Case, Case the Printer, Case the Crack Printer, Case's Printing Establishment, Case's, and all such variations, make it seem as if it is because Mr. Case finds his business very light that he is able to juggle with it thus.

The name should be dignified as a rule. A man must have a lively and unusual wit to carry a jokey title and not appear foolish.

If a man assumes to run a Printing or a Print Shop or a Sign of the What-you-may-call-it, he must needs be consistently unique in his work or after first notice of the name noses will turn up at him. When he is head of a printing company and personally represents a third or a half of his entire working force, there should be a bolt as well as a "No Admittance" on the door of his workroom to preserve the bluff. He would perhaps better not assume what he can not show.

Now as to other matter in a heading. If you want simply to let correspondents know that you write from your office, at the same time reminding them of your location to assist replies, make it severely simple and restrict its advertising value to merely that which is accomplished by the reiteration of a name. But if you have a new establishment or feel you need to impress specialties upon the minds of the people you touch from time to time by pen point, put forward concise statements to cover your business. A heading is not a broadside, nor a business card; it has its own particular use in advertising — study out its possibilities carefully.

For an excellent heading which advertises a specialty of "colonial" work, see page 222, May INLAND PRINTER. Other examples, with criticisms, have been inserted in the present columns.

Sometimes, for originality, the shape of the letter sheet may be effectively varied, provided, of course, that one does not throw over all conventions and make the work simply



"queer." Fig. 1 gives some suggestions. Other ideas in folding were offered in articles of THE INLAND PRINTER, December, 1899, and February, 1900.

Upon the backs of letter sheets there is room for matter to be effectively placed within panels formed by the creases made in folding for enclosure in envelopes. Fig. 2.



It is well to remember that correspondents do not see the printed sheet in the way it comes off the press, but with a considerable body of written or typewritten matter upon it. How is it going to look to them?

Considering the folding of the sheet, it is desirable sometimes to accept and study the natural paneling of the page by these creases and to avoid the breaking of the heading in awkward places. This may be thought by some too delicate a refinement to trouble about, while as for thinking of the harmony or discord of printing-inks and typewriter inks, that may seem ridiculous. But these little things count. Though people may not recognize the details you have studied out to attain it, believe me, they will recognize and appreciate the effect.

There is a marked difference between a stylish woman and one that is careless in dress. You appreciate the difference; what is it? You do not know. It takes a woman to know. But nevertheless that style appeals to you; it is fetching; you look twice and perhaps desire acquaintance. Thus should it be with advertisement.

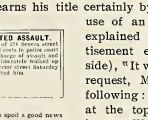
In a letter of the Capitol Printing Company, Montgomery, Alabama, I find a good example of a well-dressed communication. The paper is slightly rough, in color light green

with the heading upon it dark green and red. The typewriter ribbon was green, as also the ink pad for the date and signature stamps, while the manager, Mr. Moreland, signed his name in good black. The entire letter, as received, had a very appreciable effect of neatness and harmony, which is certainly a strong argument for the company's ability in any line of printing.

Since extra work in the office does not increase outside bills, why not have a variety of headings, some formal, some informal, headings for all kinds of occasions, gotten up as ideas occur to you and time allows. With a quiver full of such ammunition you can pick your arrows and with requisite skill hit your customer just where you want to. Why should you not fit your letter-heads to various people just as you prepare your slips and folders for different kinds of trade?

THERE was an article by P. C. Darrow in the April number of *Profitable Advertising* (Boston) which would do every printer good to read.

MR. CARR, of Cleveland, who calls himself Prompt Printer, earns his title certainly by quick appreciation and use of an opportunity, such as is explained by this mail-card advertisement entitled (on the address side), "It was some one else!" Upon request, Mr. Carr has related the following: "This notice (printed at the top of the card) appeared in the *World* Monday evening. I came down at five o'clock Tuesday morning and had the cards out in time for the afternoon mail, ahead of the correction which appeared in Tuesday's paper. I had considerable comment from it, some from out of town." With enclosures he says, "I send some other little cards that provoked much comment when I was doing outside soliciting a few years ago. I don't have to now." One of these cards is cut in a circle, printed with simply the words, "Carr, Prompt Printer—Round Again." Another is a little *color* job on paper of card size, "A Study in Green P's—Perfect Printing Punctually Performed Pleases Particular People." A third is the silhouette figure of a boy counting on his fingers (type catalogues have this cut), "Am I doing your printing? If not, we're both the losers." Another advertisement which I consider gives Mr. Carr still further security in his title, is a little circular he issued as soon as the Blanchard type appeared on the market. His envelope read, "While it is new—A Suggestion." The circular contained, "New Specimens Blanchard and Primitive Types," and was out almost before the type was cold.


UNWARRANTED ASSAULT.

Henry E. Carr of 254 Seneca street was fined $25 and costs in police court Wednesday on the charge of assault and battery. Carr deliberately walked up to a man on Superior street Saturday night and assaulted him.

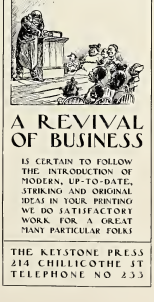
I HATE to spoil a good news item, but the above, from last night's World, is really coming it a little too strong. The gentleman mentioned was not myself; I have not even the pleasure of his acquaintance. Although by nature a peaceable man, I have not yet reached such a pitch of enthusiasm on the subject as Buck Fanshaw, who was "going to have peace, even if he had to lick every blamed galoot in town to get it."

People who want good printing may rest assured that they will still be perfectly safe in calling on me.

HORACE E. CARR.

April 17, 1900.

Carr, Prompt Printer
214 Seneca Street, Cleveland
CUYAHOGA A-160. ✤ B. BELL MAIN-308-R.



THE work of the Keystone Press is neat and the matter of this present blotter advertisement amusing, yet would not the title, "A Revival," have been more striking with the words, "of Business," reduced to the type form below? I do not know about that chip-on-the-shoulder boast in the upper panel, either. A swagger does not always impress people pleasantly.

THE claim of superiority can be put in a refined and much stronger way, as for example on this "private mailing card" of The French Broad Press. It is a presentation of almost the same argument. The French Broad Press, which



We want the printing that you are particular about. We want to do the work that you hesitate to let other printers do—the work that you cannot get any place else—the work that can be done only by

The French Broad Press.

35×14 Patton Ave. Asheville, N. C.

is in Asheville, North Carolina, is preparing its friends for the recording of the weather, by issuing a card, four inches wide by twelve long, headed, "WEATHER RECORD—Fair Prices—Fair Printing—Fine Results." The lower three-quarters of the card is ruled for thirty-one days with columns—Fair, Rain and Remarks. This is a thing which will be used; in summer to see which day will prove the hottest, in winter to find which was the coldest, in fall or spring to record the "rainy spell" or the remarkable "stretch of fine weather." And there is probability that these cards will be filed away for future service in refuting the claims of "the oldest inhabitant." Think of the advertising value!

EL RENO, Oklahoma, has a printer—Mr. Shirley Chapman—whose advertisements warrant the success he claims for them.

AND out in Gering, Nebraska, which is essentially a stock region, Mr. A. B. Wood, publisher of the Gering *Courier*, adapts his advertising to the needs of the locality by furnishing at a small price to stockmen a pocket "Brand Book: a representative collection of live-stock marks and brands," together with advertisements and memorandum sheets. I would scarcely recommend this to Eastern printers, but would suggest that they think carefully over the needs of their own neighbors.

Are you
"from Missouri?"
Well,
"I'll show you"

samples of my printing—tell you my prices, and then, if you have printing to do, I'm not afraid but that I'll get the job.

Yours truly,

SHIRLEY CHAPMAN.

118 west Woodson-st.,
. . . Phone 104.

EVERY JOB RECEIVES MY PERSONAL ATTENTION.

A HALF-TONE of an old squaw, a portrait originally burnt upon birch bark, serves as a very taking illustration for a calendar from a Maine printer. Says the Bangor *Daily News:*

Molly Molasses, of the Penobscot Indian tribe, forty years ago was a familiar personage on the streets of Bangor. She was famous for her success in securing donations from the susceptible and benevolently inclined merchants. Molly lived to the good age of ninety-two, and was vigorous and erect to the time of her death.

Thus Mr. Dillingham of the Record Printing Company does honor to a quaint old character, and doubtless receives compensation from the fact that the tasteful calendar will have a place in the house, as old Molly has a place in the memory of the older merchants of the town.

"COMPETENT Testimony Re The *Journal*, Niagara Falls, N. Y.," is the label of an envelope enclosing a circular, "They say! What say they?" made up of commendatory letters about this paper's advertising. It is attractively

printed, one letter to each of six or eight pages, and such nuggets as these chinked in:

The man who relies on the advertising he did last year, soon finds that he likewise has to rely on the sales he made last year.—*Agricultural Advertiser.*

There is something peculiar or unique in every business upon which good advertising may be based.—*Printers' Ink.*

The man who tells what he has to sell, why it is good, and just how and why he is able to make low prices is the man who is going to get the business.—*Tobacco Leaf.*

More failures result from advertising a little too little than from advertising a little too much.—*Printers' Ink.*

It's the advertiser who isn't satisfied with his first success that is the eventual winner.—*Profitable Advertising.*

On a small card a Pittsburg firm puts the following, evidently to be enclosed with a delivered order:

NOTICE THE PRESSWORK ON ALL OUR PRINTING. YOU WILL FIND IT DISTINCT AND LEGIBLE. WE USE PERFECT TYPE, AND THE BEST GRADES OF INK. IF YOU HAVE ANY COMPLAINT TO MAKE, DO NOT HESITATE TO LET IT BE KNOWN. WE WISH TO GIVE COMPLETE SATISFACTION IN EVERY DETAIL OF OUR BUSINESS.

CONVERSE PRINTING CO.

This seems an admirable idea. It would somewhat soften any kick that possibly might be coming, or if on the other hand the customer is inclined to be pleased, he would think again about it and be more pleased. But the Converse Printing Company changes its tone for a circular letter it submits. This is what it says:

To Our Prospective Customers:

From this time on, when you are in need of printed matter, please remember that there is a new printery in the field, the Converse Printing Company. Do not allow the fact to escape your memory. We promise you that if workmanship, prices and quick service appeal to you, we are eventually going to have your custom.

Do not compel us to hammer away at you, to our mutual expense, until you are finally convinced that the Converse Printing Company is deserving. Accept the fact now. Relieve yourself of the worry and dissatisfaction of the old way, and patronize a new and up-to-date concern,

Come! What shall it be? We are anxiously awaiting your first communication.

This shows a good deal of that admirable quality, determination, but isn't it something of a "hold-up"?

C. AND T. SHIPPING GUIDE.

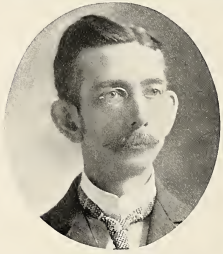
The Mercantile Guide and Bureau Company, Indianapolis, Indiana, has just issued a very valuable work combining in one volume a railroad, express, postal and route guide. It is a book of 1,402 pages, giving an alphabetical list of railroads in North America, official list of stations, alphabetical list of all towns in the United States, Mexico, Canada and Newfoundland, and all information that is needed regarding express companies, railroads, telegraph, money order business, etc. In addition to this it gives a complete list of boat lines, list of express and fast freight lines, sleeping-car and telegraph companies, private car lines, export and import information, etc. Hardly any information that is needed in shipping any class of goods is omitted from this valuable work. A clear and reliable map of each State is also given with the information applying to that particular State. The work is well set up, well printed, seems to have been carefully compiled, and is no doubt an exceedingly valuable work. The book is interesting from a printer's standpoint from the fact that it was all set on the Lanston monotype, and all of the matter is kept standing for future editions. With this machine the printer not only sets his own type but casts it. The publishers and printers both deserve much credit for the excellent book they have given the public.

THE "O. K." GOOD IN LAW.

Probably no two letters of the alphabet are more generally used in business houses when large bills and many papers are sent from hand to hand through various departments than "O. K." The courts have now given the contraction legal standing. According to Judges Horton, Freeman and Shepard of the Appellate Court, "O. K." is all right. Also the use of the initials to indicate correctness is proper. This decision was given recently in the case of the Davis Paint Manufacturing Company against the Metzger Linseed Oil Company. When the decree of the Circuit Court was entered a draft of it marked "O. K." and signed by the Davis Paint Company was filed, and the decision of the Court was that the decree had been accepted by the Davis Company.

GOLDEN ANNIVERSARY OF TYPOGRAPHICAL UNION No. 2.

Philadelphia Typographical Union, No. 2, celebrated the completion of fifty years of unionism on Saturday evening, June 2, 1900, at Odd Fellows' Temple. A musical and literary entertainment preceded a dance, which in turn was followed by a banquet served in courses. Many prominent invited guests were present, among them being Mayor Ashbridge; Henry George, Jr.; William J. Dornan and George Thomson, both old-time printers, representing the employers of today. A feature of the evening was the presence of two charter members, who gave many reminiscences of the good old times. A handsome souvenir was presented to each one present, and the book will be cherished as a good specimen of the "art preservative" in time to come.



THEODORE YARNALL,
President Typographical Union No. 2, Philadelphia.

Charles C. Boyer, chairman of the anniversary committee, and his colleagues, deserve the warmest praise for the manner in which the evening's proceedings were managed. The entertainment was voted a grand success by all present, who expressed the wish that No. 2 would long live to celebrate others of a like character. Mr. Boyer is one of the delegates to the Milwaukee convention.



CHARLES C. BOYER.
Chairman Fiftieth Anniversary Celebration, Typographical Union No. 2, Philadelphia.

Theodore Yarnall, president of No. 2, performed the duties of toastmaster at the banquet in a graceful and pleasing manner.

It was in the small hours of Sunday morning before the guests took their departure, all being well pleased with their evening's entertainment.

Electrotypes of appropriate SCROLLS for Letterheads, Noteheads and Envelopes

Keystone Type Foundry

734 to 742 Sansom Street, Philadelphia, Pa

LETTERHEAD SCROLL, 6 IN. LONG, $1.10
NOTEHEAD SCROLL, 4 1/2 IN. LONG, $1.00
ENVELOPE SCROLL, 3 1/2 IN. LONG, 75 CTS.

OUR BEN. FRANKLIN SERIES USED TO SET THE HEADING IN THIS PAGE

MARGINAL ORNAMENTS

From OUR Ben. Franklin Series of Types

SINGLE CHARACTERS. 25 CENTS EACH.
COMPLETE FONT, STYLES A TO V, $3.85



36-PT. BEN. FRANKLIN INITIALS. FONT, 4 A, $3.50. 15 CTS. EACH



48-PT. BEN. FRANKLIN INITIALS. FONT, 3 A, $4.00. 20 CTS. EACH



60-PT. BEN. FRANKLIN INITIALS. FONT, 2 A, $5.00. 25 CTS. EACH



84-PT. BEN. FRANKLIN INITIALS. 35 CTS. EACH
FONT, 1 A, $5.75



6-POINT CONVEX BORDER. FONT, $1.40. PER FOOT, 45 CTS.

1398 1400 1401 518 1399

6-POINT PRIMITIVE BORDER. FONT, $1.40. PER FOOT, 45 CTS.

1389 518 1390 1391 1392

6-POINT PASTEL BORDER.
FONT, $1.40. PER FOOT, 45 CTS.

1393 1397 1394 1395 1396

24-POINT STIPPLE-TINT.
FONT, $1.50. PER FOOT, 51 CTS.

1405 1406 1407

Blanchard Italic

Patent Applied For

4a 3A, $22.40 — 72-Point Blanchard Italic — L. C. $8.40; C. $14.00

MEN Hate 6

4a 3A, $16.80 — 60-Point Blanchard Italic — L. C. $6.30; C. $10.50

HIRE Help 5

4a 3A, $10.20 — 48-Point Blanchard Italic — L. C. $3.90; C. $6.30

BRIGHT Designs

5a 3A, $5.75 — 36-Point Blanchard Italic — L. C. $2.50; C. $3.25

RICHMOND Congress 18

5a 4A, $4.30 — 20-Point Blanchard Italic — L. C. $1.75; C. $2.55

AMBITION Forthcoming 1

8a 4A, $3.50 — 24-Point Blanchard Italic — L. C. $1.75; C. $1.75

DEMANDING Beautifying Art 3

10a 6A, $3.20 — 18-Point Blanchard Italic — L. C. $1.50; C. $1.70

CELEBRATIONS Increasing Yearly $25

14a 9A, $3.00 — 14-Point Blanchard Italic — L. C. $1.45; C. $1.55

SHADOW GROWING Darker at Close of Daylight 8

20a 12A, $2.80 — 12-Point Blanchard Italic — L. C. $1.35; C. $1.45

PROGRESSIVE PRINTERS Attend Their Annual Picnics 175

22a 12A, $2.50 — 10-Point Blanchard Italic — L. C. $1.25; C. $1.25

SUNSHINE AND PLEASURE Create Healthful and Happy Thoughts

25a 14A, $2.25 — 8-Point Blanchard Italic — L. C. $1.10; C. $1.15

FURNISHING FINEST PRODUCTIONS Daily Towards Improving the Art Preservative 48

28a 15A, $2.00 — 6-Point Blanchard Italic — L. C. $1.00; C. $1.00

ENTERPRISING CITIZENS ARE ADVOCATING Improvements Generally Throughout the Entire World $493

ORNAMENTS FURNISHED WITH EACH FONT

HHHHHHHHHHHHHHHHHHHHHHHH

Note the New Sizes

Made by INLAND TYPE FOUNDRY, Saint Louis

POSTAL INFORMATION

for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "POSTE," and sent to The Inland Printer, Chicago.

SEATTLE, WASHINGTON, DESIGNATED AS AN ADDITIONAL EXCHANGE OFFICE FOR INTERNATIONAL BUSINESS WITH JAPAN.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., April 20, 1900.

Arrangements having been perfected by the Postoffice Department whereby much time may be saved in effecting payment of money orders issued in the northwestern portion of the United States for payment in Japan, by certification of such orders at Seattle, instead of at San Francisco, notice is hereby given that the postoffice at Seattle, Washington, has been designated as an additional exchange office for the special certification of such orders.

1. Postmasters at Alaska, Idaho, Minnesota, Montana, North Dakota and Washington are hereby notified that the advices of all money orders drawn by them for payment in Japan are to be forwarded for certification on and after May 1, 1900, to the Seattle Exchange Office, and not to the San Francisco Exchange Office as heretofore.

2. This exception applies only to International Offices in the States above named, and to Alaska.

3. San Francisco continues to be the Exchange Office for all orders issued in Japan payable in the United States.

The satisfactory conduct of business with Japan depends upon strict adherence to the provisions of this notice, and postmasters at the offices named above must not neglect to follow carefully these instructions.

PERRY S. HEATH,
First Assistant Postmaster-General.

WEIGHT OF MAIL MATTER TO BE PLACED IN SACKS.

POSTOFFICE DEPARTMENT,
OFFICE GENERAL SUPERINTENDENT, R. M. S.,
WASHINGTON, D. C., April 9, 1900.

Division Superintendents of Railway Mail Service and postmasters are instructed to notify their employes that not more than 150 pounds of mail matter must be placed in a sack which is to be dispatched as closed mail or to a railway postoffice or postoffices for distribution. These officers will also kindly notify publishers, newsdealers and others shipping large quantities of matter by mail of the nature of these instructions, and request their coöperation in relieving those who handle mail of this character in bulk from the hardship and physical exhaustion that result from the lifting of sacks containing over 150 pounds of mail matter.

JAMES E. WHITE,
General Superintendent.

SAMPLES OF LIQUIDS IN MAILS FOR AND FROM FOREIGN COUNTRIES.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., April 23, 1900.

With reference to the conditions applicable to the packing prescribed for samples of liquids in international mails, as stated in Section H (1) of Note 14, on page 1122 of the Postal Guide for January, 1900, United States postmasters are informed that, by a recent decision of the International Bureau of the Universal Postal Union at Berne, Switzerland, if a thick glass bottle hermetically sealed and containing a liquid or fatty substance is placed in a cavity made in a solid block of wood, the cavity being covered by a lid which can be removed without withdrawing nails or screws, and the bottle being tightly surrounded by spongy matter sufficient to absorb all the liquid if the bottle should break, the block need not be inclosed in a second case in order to be admitted to international mails at the postage rate applicable to samples in said mails; provided the wooden block measures not less than one-tenth of an inch in its thinnest part.

Postmasters will cause due notice of the foregoing to be taken at their offices in connection with packages of samples of liquids presented for mailing to foreign countries.

By direction of the Postmaster-General,

N. M. BROOKS,
Superintendent of Foreign Mails.

RULINGS UNDER POSTMASTER-GENERAL'S ORDER NO. 722 RELATIVE TO PRIVATE MAILING CARDS.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., April 6, 1900.

The attention of postmasters is called to the provisions of paragraph 10 of the Postmaster-General's Order No. 722,

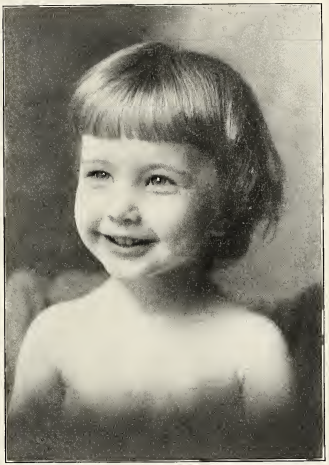


Photo by La Son, Owego, N. Y.

MIRTH.

dated November 18, 1899, and printed on page 971 of the January, 1900, Postal Guide, and also to the rulings of this office thereunder:

"10. The words 'Private Mailing Card' are permissible only on cards that conform to the conditions prescribed by this order; other cards bearing these words, or otherwise purporting to be issued under Authority of the Act of May 19, 1898, are inadmissible to the mails."

Rulings.

First. The foregoing applies in all cases where the matter mailed purports to be a private mailing card, authorized by Act of Congress May 19, 1898.

Second. Advertising cards and other third-class matter arranged with a detachable part bearing the words "Private

Mailing Card," etc., and intended to be used as such for replies, are not prohibited transmission in the mails, *if when originally mailed, the form thereof precludes mistake and insures treatment only as third-class matter.*

Third. A double advertising card, with detachable part intended to be used as a private mailing card reply, is acceptable in the mails if arranged so as to have the face, or address side, of the reply part within the fold, so that the indicia of the private mailing card is not exposed while the card in its original form is passing in the mails as third-class matter.

EDWIN C. MADDEN,
Third Assistant Postmaster-General.

HOLDING LETTERS.—R. M. inquires: "How long is a postmaster allowed to hold a letter for delivery if there is no return request on the envelope?" *Answer.*—Unless there is a return request on an envelope the postmaster is allowed to hold a letter thirty days for delivery.

STAMPING AGENT'S NAME ON THIRD-CLASS MATTER.—G. B. H. asks: "Is it possible to stamp on a card sent out by my company at the third-class rate the name of our agent in town of address or town near by, without raising the postage?" *Answer.*—The Department has ruled that the card of a dealer hand-stamped upon a circular in this manner is regarded as information of a general character and does not subject the card to additional postage."

TYPEWRITER CIRCULARS.—M. A. W. asks: "Is a typewriter circular (imitation) first-class matter when the name and address of the recipient is filled in to complete the letter?" *Answer.*—An imitation typewritten circular can be mailed at the third-class rate of postage with the name and address of recipient, together with name of sender, filled in, provided the circular letters are mailed in twenty identical copies at the postoffice or one of the carrier stations, in unsealed envelopes.

SAMPLES OF PAPER IN SECOND-CLASS PUBLICATIONS.—O. G. Publishing Company says: "An advertiser in our paper desires to place an ad. printed on a sample of the paper he makes and have it bound in with our second-class publication. Would this subject our publication to the fourth-class, or merchandise, rate of postage?" *Answer.*—Yes, it would raise the classification of your paper from second to fourth class rates. The Department has ruled that samples of paper bound in with a second-class publication subject it to the fourth-class, or merchandise, rate of postage.

LETTERS AND FIGURES ON THIRD-CLASS MATTER.—B. C. & Van D. Company asks: "As a matter of convenience in our office work we desire to place on all envelopes sent out by us certain letters and figures, printed by the addressograph. Of course we know that we can do this on all first-class matter, but the question is, Can we place these letters and figures on third-class matter sent out by us?" *Answer.*—Under date of July 12, 1899, the Department ruled that letters and figures printed by the addressograph, designating a ledger folio, are permissible on envelopes inclosing third-class matter. It is not permissible to write such figures or letters except when they are used *in lieu* of the address, and not *with* the address.

IMITATION TYPEWRITTEN LETTERS.—G. N. says: "I have often received letters in imitation of typewriting in unsealed envelopes, prepaid by 1-cent stamp, and yet about fifty such sent out by me were returned to me for postage. I know of nothing that could have been wrong, as I personally attended to the matter and mailed them myself in the chute in the building in which I am located. What is the trouble?" *Answer.*—The trouble lies in the fact that you did not mail them at the postoffice building or at one of the carrier stations. Letters in imitation of typewriting must, in order to go at the third-class rates, be deposited in not less than twenty identical copies at the postoffice or carrier station. If deposited elsewhere or in quantities of less than twenty identical copies, they must be prepaid at the letter rates.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

In Walter Scott's patent No. 649,958 is shown an arrangement of a newspaper web printing-press by which three webs of paper, *a b c* are all led in the same direction, printed on both sides, and led to the same former for folding together.

The paper-folding machine of Mark Smith, of Manchester, England, patent No. 649,997, is designed as a simplification of the gripper-cylinder and roller type of folder. It dispenses with the use of paper-stops and with the continuous motion of rollers and tapes, and can deliver the folded paper after the second or any subsequent fold.

Patent No. 649,161, by L. C. Crowell, of the Hoe concern, covers a folding machine provided with a mechanism for printing and introducing into a pamphlet a letter-circular or other separate slip of paper. The drawing shows the letter-circulars P at the point where they are fed on to the web W^2.

In the rotary press protected by patent No. 648,399, by J. L. Firm, the times of printing contact of the webs are such that the paper is never wholly freed during its passage through the machine, and the webs pass around such large portions of the impression cylinders that the friction serves to carry them along.

T. M. North has taken out three patents, Nos. 648,423 to 648,425, and assigned them to the Hoes. The first deals with a sheet-delivery apparatus, of the front-delivery type, adapted to removing the sheets from a stop-cylinder; the second covers a cylinder-controlling mechanism for stop-cylinder machines, and the third a cylinder-controlling mechanism for multi-revolution machines.

A self-adjusting sheet-buckler is the salient feature of T. C. Dexter's patent No. 649,821, on a paper-feeding machine. The drawing shows one buckler in position on the pile of paper P.

The paper-feeding machine of J. A. Nichols, of London, England, patent No. 648,595, has for its leading feature the returning to the pile of any sheets beyond the one desired, that may be fed to the tapes.

The Perfection Labeling Machine Company, of Maine, is the owner of J. M. Blaisdell's patent No. 648,836, on a method of separating sheets of paper, as for feeding to a press. It operates by suction, and the picker, *a*, travels to the left, and by exhausting the air above the sheet at successive points is supposed to bring up the entire sheet.

An improved cutting and folding apparatus, patent No. 648,550, by E. H. and C. P. Cottrell, is specially designed for severing a large sheet into smaller sheets, and forming them into signatures ready for stitching and binding.

Frederick H. Jobbins, of New York, in patent No. 649,169, tells how to utilize waste portions of printers' inking-rollers, by treating them with a compound and recovering the soluble material.

The Severy Process Company has taken out another patent on wire impression blankets, as No. 650,197. The wires are now made straight, and are slightly inclined to one

Tudor Bold

Original.

12 A 40a 6 Point Tudor Bold $2 30

The way to make money is to keep your office supplied with the latest improvements=the very latest in type designs and the latest machinery. Everybody will not do so=in fact, the majority will not= but that is just the reason why you should, for then you will be in a position to make money while your competitor is worrying along and just barely paying expenses with slow presses; with old type that takes more of the pressman's time to "bring up" than the whole job should require; with work spoiled because a figure don't show in a street or telephone number, or be= cause an initial fails to come up in a customer's name. Yes, your competitor with an out=of=date of= fice is led a merry chase after the dollars; but you=you're going to show them how to capture those dollars by keeping right up with the procession. There is only one way to make money in the printing busi= ness, and that way is to be wide awake and to take advantage of every opportunity. It is not merely the ability to get work at a good price that counts; your office must be so equipped that you can turn it out at a minimum cost=a thing im= possible where your force is con= tinually "busting" for material.



Price of Series Complete, $54.20
Subject to Current Discounts.

12 A 40a 8 Point Tudor Bold $2 40

So far as we can tell at this late day, the early type= founders made their types with heavy faces, and with seldom or never a hair=line, because they were unable, with the crude facilities at hand, to produce the faces=now sometimes termed effeminate=which later came in vogue. But with increasing skill and more perfect methods founders thought to improve upon the work of their predecessors, this so=called improving process continuing until the limit of fineness of line was reached in those faces with lines so delicate as to be read only with difficulty=faces that after being used a few times were ready for the bell=box. No wonder, then, that when this extreme was reached the pendulum began its backward swing; outraged art rebelled. To be sure it is not necessary that the crudities and inaccuracies due to imperfect methods and tools and materials be adopted; but we can with perfect propriety adopt those forms so beautiful in their legibility and strength.

10 A 30a 10 Point Tudor Bold $2 70

One matter the printer should be very careful about is the quality of the ma= terial he purchases. The bodies should not only be mathematically correct, but the metal from which the type is made should be hard without being brittle. It is not the easiest thing in the world to produce a type metal embodying hardness, toughness, and long=wearing qualities, and only by years of patient toil and experiment is it possible. To this inability to produce a metal combining all the good qualities found in that used by founders to=day may, in part, be ascribed the crudeness of the earlier specimens of printing.

Manufactured from Superior Copper=Mixed Metal exclusively by

Barnhart Bros. & Spindler

183 to 187 Monroe Street, Chicago.

Tudor
Bold
is made
by
Barnhart
Bros. &
Spindler
in ten
sizes,
Six
to
Sixty
Point
Inclusive.

8 A 25 a 16 Point Tudor Bold $3 50

Time was, and not so many years ago, either, when black-faced type was considered out of place by many except in sale bills and newspaper advertising. At that time it seemed impossible for the founder to make type light enough. If heavy-faced letters were made at all they were rimmed or shaded by hair lines that to us now-a-days seem to completely destroy their beauty. Fashions change, of course, and now we seem to be entering upon an era of bold solidity in type design, with only the remotest suggestion of ornament. That this change is for the better few will deny.

10 A 30 a 12 Point Tudor Bold $3 00

Do not be content to let your business take care of itself; your neighbor will get it if you do. Push it with all your might; weed out all the old and useless material; always keep your office up to date; don't allow time to be lost in press-room or composing-room for the want of sorts or other material worth a few cents. Get out neat advertising matter, and do it often. In short, show people that you are in business to make money. And you will succeed.



Carried in stock by

St. Louis Printers Supply Co., St. Louis, Mo.
Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
Great Western Type Foundry, Omaha, Neb.
Southern Printers Supply Co., Washington, D. C.
and for sale by all Dealers.

3 A 8 a 36 Point Tudor Bold $6 45

Great Steamboat Line Eastern Division

8 A 25 a 18 Point Tudor Bold $4 10

Remember that "time is money," and that the most valuable article in your composing-room is your men's time. Don't have them spend fifty cents worth of time hunting for thirty cents worth of sorts. When you read this look into your composing-room and see if some compositor is n't looking for a letter to finish out his line.

3 A 6 a 48 Point Tudor Bold $8 25

Austin Grove Rich Coal Mine

Barnhart Bros. & Spindler

5 A 10 a — 24 Point Tudor Bold — $4 80

Keep your lead and slug cases filled always. Don't allow a compositor to put in more time looking for leads and slugs than it takes him to set the job. You can't afford to.

3 A 4 a — 60 Point Tudor Bold — $10 80

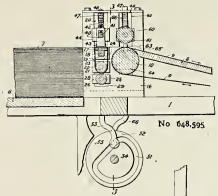
Racine Hotels

4 A 12 a — 30 Point Tudor Bold — $5 90

The Tudor Bold has a wealth of strength and beauty peculiarly its own. It will occupy an important place in artistic typography.

Carried in stock and for sale by

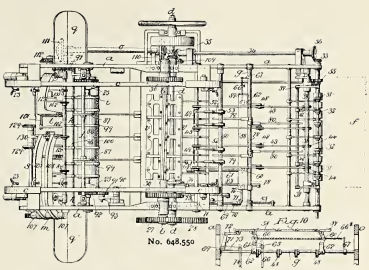
Minnesota Type Foundry Co., St. Paul, Minn.
St. Louis Printers Supply Co., St. Louis, Mo.
Southern Printers Supply Co., Washington, D. C.
Great Western Type Foundry, Omaha, Neb.
Great Western Type Foundry, Kansas City, Mo.
and by all Dealers.

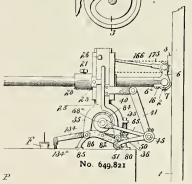

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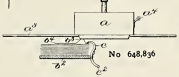


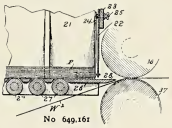
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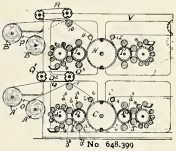

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No. 648,550

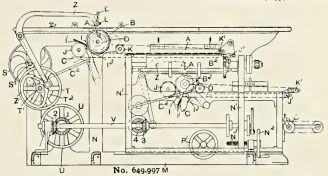

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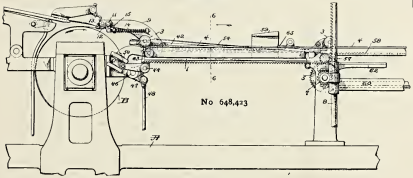

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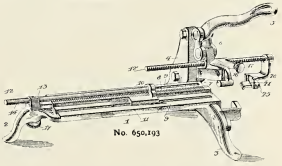

No. 649,161


No. 648,399

No. 649,958


No. 649,997 M


No. 648,423


No. 650,193

side by the machine that grinds them to an even surface. When so made they buckle readily, all in one direction.

A new overlay patent, No. 648,381, much resembling the Dittman, has been procured by J. W. Blackford, of Cheboygan, Michigan. He takes an impression of the cut directly on the tympan, with plenty of ink, then dusts it with a pulverulent compound composed of a hard granular substance impregnated with an absorbent material, puts a clean sheet on top, and is ready to print.

The lead and rule cutter of H. B. Rouse, illustrated herewith, is patented as No. 650,193. The gauge-rods are notched, so that they can be set only at even distances, say three points, apart.

HOUSES OF PAPER.

Under the head "A Paper City" the London *Daily Mail* refers to the convalescent branch of Netley Hospital, the material chosen for its fabric being papier maché. To be housed in a paper dwelling sounds an uncomfortable and inadequate condition in the rigors of an English spring. Not far from London—at Netley—you can find a whole paper city with a population of five hundred men, living, moving, having their being, all in a paper wrapping. There are forty-five paper tents in all.

VARNISH FOR FINE LABELS.

A colorless varnish for use on fine labels or other prints, as well as for whitewood, is made as follows: Dissolve 2½ ounces bleached shellac in 1 pint rectified alcohol. To this add 5 ounces animal bone black (which should first be heated) and then boil mixture. Filter a small quantity of this through filtering paper and if not fully colorless add more bone black and boil again. Run the mixture through silk and filtering paper. When cool it is ready. Apply with care and uniformity.



Photo by Joseph Brown, Milwaukee.

TWELFTH ANNUAL CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN AND ASSISTANTS' UNION OF NORTH AMERICA.

Group at Whitefish Bay Park, Milwaukee, Wisconsin, June 20, 1900.

TWELFTH ANNUAL CONVENTION OF THE I. P. P. AND A. U. AT MILWAUKEE.



MILWAUKEE'S WELCOME ON THE CITY HALL, WHERE THE CONVENTION MET.

NOT in the history of the International Printing Pressmen and Assistants' Union of North America has a more successful or harmonious meeting been held than the twelfth annual convention which terminated in Milwaukee on June 22. It was five days of important union business interspersed with pleasure, and though the convention, which opened with an address of welcome by Mayor Rose and closed with the doxology, was replete with dramatic situations during the discussions of questions of vital importance to the organization, there was always an undercurrent of humor and jollity. During the convention, which opened Monday, June 18, and closed Friday, June 22, the delegates from all parts of the country discussed burning questions of the hour, passed resolutions pregnant with force and calculated to admit of no equivocation upon the part of those commissioned to see to their enforcement, elected officers, appointed the standing committees, listened to speeches, selected a place for holding the next convention and did a lot of other things not on the program.

Incidentally it may be observed that the strong-armed operators of the "machines which civilized the world" established relations of close friendship for the "man that made



James Callery. J. A. Burns.
D. J. McDonald. J. H. Bowman. W. J. Webb.

THE NEWLY ELECTED OFFICERS OF THE I. P. P. AND A. U. OF NORTH AMERICA.

Milwaukee famous." They were right in evidence at all stages of the game, from Whitefish Bay to the Soldiers' Home and from the City Hall to West Park.

The election of officers resulted as follows: President — James H. Bowman, Chicago; first vice-president, James Callery, Philadelphia; second vice-president, Daniel J. McDonald, Boston; third vice-president, John A. Burns, Syracuse, N. Y.; secretary-treasurer, William J. Webb, Brooklyn.

There was a sharp fight for the presidency, and it was on a close vote that President Bowman was declared the victor over Fred M. Youngs, of Omaha. The ballot was: Bowman, 38; Youngs, 35.

The committees appointed at the outset of the convention by President Bowman were as follows:

Law — James M. Meehan, E. C. Evans, C. C. Kloepfer, George M. Ramsey and A. Bert Jamison.

Finance — William F. Moran, Charles Winnacott, Peter J. Krass, John Rolston and E. L. Rogers.



MESSRS. ALLEN, HARMEL AND WILKE, OF THE RECEPTION COMMITTEE.

Subordinate Unions — C. M. Richardson, F. E. Schreiber, Edward Evans, J. R. Penny and A. A. Nagel.

Officers' Reports — Martin P. Higgins, Charles F. Lang, F. H. Stevens, L. T. Rutter and R. W. Vockel.

Death Benefits — F. G. Yentsch, W. J. Hindson, F. R. Wilke, J. Ernest Conant and C. N. Berry.

Washington was selected as the place for holding the next convention, the capital city getting the honor easily.

Important features of the convention were discussed from time to time and acted upon with reference to future dealings of the union with the employers of labor.

The St. Louis street car strike, the trouble which the unions of New York have been having with the New York *Sun*, the difficulties growing out of the treatment of organized labor by the publisher of the Chicago *News* and *Record*, the strike of the New York cigarmakers and the injunction of Judge Freeman, preventing the payment of strike benefits, etc., all came in for debate and general consideration. With reference to the *News* and *Record* cases, a resolution providing for the appointment of a special committee to confer with Publisher Victor Lawson, to endeavor to induce him to employ union men in the pressroom, was appointed. It was contended by the mover of the resolution that it was not expected that the committee could induce Mr. Lawson to make the change petitioned for, but that it was the desire to place him on record so that the matter might come up properly for final consideration at the Federation of Labor convention. The committee, consisting of Martin Higgins (Boston), Benjamin Thompson (New York), Charles Lang (Chicago), Frank Stevens (New York), W. E. Hill (Chicago), presented the matter to a representative of the publisher of the two Chicago papers, and on the closing day a telegram from that representative was received stating that Mr. Lawson, who was up in the woods fishing, had sent a letter to the convention, but up to the time of adjournment the communication had not been received and the matter was left to the executive committee for final disposition.

The New York *Sun* came in for severe criticism through resolutions denouncing it upon the alleged ground that it had

endeavored to strike a blow at organized labor in the name of individual liberty and independence.

There was a proposition to make an appropriation of money for the benefit of the St. Louis street-car strikers, but on account of the fact that the treasury was not in a condi-



THE LADIES' RECEPTION COMMITTEE.

tion to warrant outside appropriations, this proposition was abandoned, and a resolution of moral support and sympathy was adopted instead.

With reference to the cigarmakers' strike, Michael Raphael, of New York, addressed the convention, urging the delegates to use their influence against the use of non-union made cigars. Samuel B. Donnelly, of Indianapolis, president of the International Typographical Union, told of the situation with reference to the strike of the printers at Pittsburg.

At the Thursday's session the assistants gained an important point when they brought about the adoption of a provision that they be given two representatives instead of one on the executive board, beginning next year.

A new tripartite compact in which the relations between the pressmen, the bookbinders and the printers should be more clearly defined with reference to the union label was favored after considerable discussion. The matter was brought up in connection with a letter from E. W. Tatum, of Chicago, president of the International Brotherhood of Bookbinders, suggesting that action be taken. It is the purpose to fix by commission the terms under which the label shall be used. The resolution providing for the change in the agreement was presented by Theodore F. Galoskowsky. The consideration of the "tripartite agreement" was the most important business of the convention. The old arrangement between the bookbinders, pressmen and compositors with reference to the use of the allied trades label, and the matter of sympathetic strikes, was considered in urgent need of revision. The bookbinders have already appointed a committee consisting of E. W. Tatum, C. F. Weimar and F. J. Feeney, and the pressmen selected a similar committee consisting of J. H. Bowman, B. Thompson and Fred M. Youngs, with power to act, to meet the bookbinders, and a committee of three to be appointed at the International Typographical Union convention in August. When the latter committee is arranged for, the three committees will get together and decide upon a new agreement between the three organizations, which shall be final and binding upon all.

A special organizer was decided on for the Rocky Mountain district; also for the State of Texas.

Martin Higgins, of Boston, on behalf of Mr. Bowman's organized labor friends in Chicago, spoke of his services to the organization in the shorter work-day matter, congratulated him on his election for the third time to the high office of president and presented him with a handsomely bound testimonial with the signatures of the donors, which Mr. Bowman accepted in a graceful manner.

Frederick Driscoll, representing the American Publishers' Association, was present at Thursday's session, and was invited to address the members. He stated that the commission of which he was chairman was formed with a view of



ONE OF THE TABLES AT THE WHITEFISH BAY DINNER.

studying the labor problem as affecting the Publishers' Association, and that the policy was to provide some means to abolish strikes and lockouts and promote the interests of both the publishers and workmen. He advocated peace and harmony between employer and employe, and urged emphatically that there was no subject but what could be settled by arbitration. When asked by Delegate Moran, of Chicago, if the present trouble between the Publishers' Association and the union of Chicago could be settled by arbitration, Mr. Driscoll replied that he hoped it would be. His remarks were well received and the hope was expressed that his investigation of the subject of labor unions would prove of advantage to all interested. He stated that existing difficulties might be referred to his bureau, where they would have proper consideration.

The convention decided that after July 15, 1900, the charters of the web assistants' unions should be surrendered, and that the assistants be merged into the web pressmen's union.

An organizer was appointed to equalize the wages in the New York district.

Mr. Ramsey, of Washington, offered a resolution, which was passed unanimously, giving a vote of thanks to Mr. John



SOME OF THE CHICAGO DELEGATES.

T. Moran, of New York, for his long and faithful services for the organization.

The usual votes of thanks were extended to the local committees and to the city officials for the many courtesies shown the delegates.

The convention committees were as follows:

EXECUTIVE COMMITTEE—W. P. Allen, chairman; C. A. Harmel, secretary; Louis H. Shurr, treasurer.

ARRANGEMENTS COMMITTEE—Frank R. Wilke, Joseph Wagner, Otto Wille, F. Haymaker, J. Lietz, J. Kegel, W. Dettmann, F. Wickisheimer.



GROUP OF LADIES AT WHITEFISH BAY PARK.

ENTERTAINMENT COMMITTEE—Louis H. Shurr, A. F. Sells, Frank R. Wilke, Ed Heimaker, Eugene Anslinger, T. Warnemuende, P. W. Lange, R. W. Vockel.

SOUVENIR COMMITTEE—W. P. Allen, Louis H. Shurr, G. Fischer, Louis Duss, C. A. Harmel, A. Timbl, Thomas Loignon, John Smith.

RECEPTION COMMITTEE—W. P. Allen, Louis H. Shurr, G. Fischer, Louis Duss, C. A. Harmel, A. Timbl, Thomas Loignon, John Smith, Frank R. Wilke, Joseph Wagner, Otto Wille, F. Haymaker, J. Lietz, J. Kegel, W. Dettmann, F. Wickisheimer, A. F. Sells, Ed Heimaker, Eugene Anslinger, T. Warnemuende, P. W. Lange, R. W. Vockel.

Among the delegates, ex-delegates and visitors who registered at headquarters were the following:

AKRON, OHIO—Ross V. Barnes, E. T. Hogan.
ATLANTA—J. R. Penny.
BATTLE CREEK—J. F. Johnson.
BOSTON—James M. Meehan, Edward Rogers, J. Ernest Conant, John A. Mullin, Martin P. Higgins, D. J. McDonald, Edward F. Murphy.
BUFFALO—John C. Herman.
CHARLESTON, S. C.—R. C. Richardson.
CHICAGO—W. J. Young, H. H. Hill, Peter Dienhart, John Burke, G. E. Crane, A. E. Buckie, William Armstrong, Frank Pampusch, J. P. Keefe, D. J. Healy, R. W. McGinley, C. F. Whitmarsh, W. T. Hodge, P. E. Ryan, John A. Kelly, H. Wall, Henry H. Wolke, H. A. Sweeney, James H. Bowman, Charles Schneider, William E. Hill, William Howlett, Charles F. Lang, W. G. Rogerson, J. E. Quinn, M. J. Kiley, Frank Bush, Charles V. Smart, C. M. Fuerlee, M. F. Daugherty, W. F. Moran.
CINCINNATI—Wilfred Smith, Edward J. Inloes, John Rolsen, Robert Reid, Robert Reid, Jr.
CLEVELAND—W. H. Kennell, Thomas McElroy, Al. J. Merki.
CRIPPLE CREEK—J. H. Vivian.
DETROIT—Adolph E. Jones, P. S. Wilber, Peter J. Krass.
DENVER—R. L. Douglas, Ed C. Evans.
DULUTH—L. T. Rutter.
ELKHART, IND.—B. C. Wade.
FORT WORTH, TEXAS—C. W. Hanson.
HELENA, MONT.—L. Naegle, Jr.
INDIANAPOLIS—Charles P. Froschauer, W. E. Muntz, S. B. Donnelly, Thomas Riley.
KANSAS CITY—A. Bert Jamison.
LOUISVILLE—S. Caster, L. M. Megowan, F. J. Megowan.
MILWAUKEE—R. W. Vockel, Charles A. Harmel, John A. Mullin, Wallace P. Allen, W. H. Tesch, Frank R. Wilke, Eugene L. Anslinger.
MINNEAPOLIS—H. L. Dix.
MOLINE—Phillip S. Kennedy.
NEW YORK—John J. McGuirk, John T. Moran, P. H. Stevens, Michael Raphael, James Maloney, James J. Gilmartin, B. J. Carlin, William J. Webb, Thomas J. Wood, William J. Donovan, John J. Lynch, Benjamin Thompson, Charles Winnacott.
OMAHA—Charles C. Procter, F. M. Youngs, Edward M. Birch.
PEORIA—Walter C. Duke.
PITTSBURG—Henry Pfeil, F. G. Yentsch, W. J. Hindson, John C. Sunday.
PHILADELPHIA—Rudolph Bachman, James W. Conner, James E. Callery.
ROCHESTER—Daniel F. Dawson.
ST. PAUL—Frank M. O'Rourke.
SPRINGFIELD, OHIO—C. N. Berry, C. C. Kloepfer.
ST. LOUIS—Henry J. Klein, Andrew A. Nagel, John G. Warrington, Theodore F. Galoskowsky.
SYRACUSE, N. Y.—J. A. Burns.
TOLEDO, OHIO—Joseph G. Fraser.
TORONTO—Lorne R. Jones, William Irwin, George Crighton.
WASHINGTON—Albert S. Nolen, George M. Ramsey, Charles M. Richardson.
ZANESVILLE—F. Edward Schreiber, Roy R. Nowell.

THE SOCIAL SIDE OF THE CONVENTION.

On Sunday morning at 11:30 the local committee met the arriving delegations at the depot with a brass band and gave them a cordial though somewhat noisy reception. The delegates were escorted to the headquarters at the St. Charles Hotel, where they registered. At 2 o'clock an excursion on the lake, with the newsboys' band for entertainers, delighted the guests. In the evening an "inferno" reception was given at the hotel, an entertainment that was thoroughly appreciated, especially by the delegates who were given the exhilarating "Chicago whirl."

On Monday at 2 P.M. the entire convention made a trip to the Pabst brewery, where the mysteries of the art of brewing were disclosed. Luncheon was served, with an accompaniment of the amber liquid, and when the party embarked for home it carried something besides memories and miniature beer-bottle souvenirs of the tour of inspection it had



ADVERTISING SPACE FOR LET.

made. In the evening an informal reception was held in the dining-room of the hotel, at which speeches were made by all the prominent delegates.

On Tuesday, while the delegates were in session, the ladies visited the Layton Art Gallery and other points of interest, chaperoned by Mrs. W. P. Allen, of the ladies' reception committee. In the afternoon the ladies made a trip to Blatz's Park on the river, one of Milwaukee's most attractive resorts.

Wednesday afternoon a trolley ride around the city was arranged for, the destination being Whitefish Bay Park, where an excellent lunch was served. A group photograph of the delegates and visitors was here taken, a reproduction



MERKL, INLOES AND HODGE. MR. DONOVAN AND PARTY. HENRY PFEIL AND HIS DANCE.

THREE SNAP-SHOTS AT WHITEFISH BAY.

of which is shown. Delegates Pfeil, Donovan and others did their best to entertain the members by witty remarks and dances, and the time was spent viewing the bay and in visiting until the hour to return.

The carriage ride for the ladies, which had been arranged for Thursday, was interrupted by a shower and the ladies were compelled to return to the hotel, but the time was passed enjoyably indoors.

The banquet on Thursday evening was, in the words of one of the visitors, "a dream." It certainly was a pretty sight. About one hundred and forty were seated at the tastefully decorated tables in the St. Charles Hotel, when the signal was given the trim-looking waiting maids to begin serving. The wives and sweethearts of the delegates, daintily gowned, brightened the gathering with their smiles; the orchestra, hidden by palms and potted plants at one end of the immense room, discoursed sweet music, and everybody seemed happy, while the following menu, all properly "made ready," was run off without a slur:

MENU

Canape Windsor
Salted Almonds
Consomme Pate d'Italie
Hors-d'œuvres Varies
Timbale of Black Bass, Maitre d'Hotel
Pommes Pailles
Filet of Beef Larded, à la Financière
Asparagus Hollandaise Roasted Potatoes
Punch Renaissance
Broiled Spring Chicken on Toast
Cauliflower Bechamel
Iced Tomato en Mayonnaise
Strawberry Ice Cream
Assorted Cake
Brick Cheese Toasted Biscuits
Café Noir

At the close of the dinner, toastmaster Frank R. Wilke welcomed the guests, and expressed the hope that No. 7 and No. 27 of Milwaukee had succeeded in properly entertaining their guests. He then introduced Mr. James H. Bowman, who responded to the toast "The I. P. P. and A. U." The other speakers and their toasts were as follows: "The American Pressman," Theo. F. Galoskowsky; "The I. T. U.," S. B. Donnelly; "Organization," Martin P. Higgins; "The Ladies," Benjamin Thompson; "The Feeder," Charles A. Harmel.

During the evening the Arlington Quartette gave a number of choice songs. Mr. E. D. W. Derry entertained the guests with recitations, and Mrs. J. A. Burns and Mrs. Charles Schneider rendered vocal selections. Mrs. Schneider's singing was enthusiastically received and she was repeatedly encored.

The local ladies did all in their power to make it pleasant for visitors. The committee, headed by Mrs. W. P. Allen, and having as aids Mrs. Frank Wilke, Mrs. A. F. Sells, Mrs. Charles Harmel, Mrs. Frank Heimaker and Miss Bessie Watson, were untiring in their efforts to so entertain guests that they would depart with happy recollections of the Milwaukee convention. That they succeeded goes without saying.

The following visiting ladies accompanied the delegates, participated in all the festivities and were interested spectators at the various sessions: Mrs. Charles Winnacott, New York; Mrs. J. A. Burns, Syracuse; Mrs. W. J. Hindson, Pittsburg; Mrs. A. Wade, Elkhart, Ind.; Mrs. C. P. Froschauer, Indianapolis; Mrs. A. Buckie, Chicago; Mrs. J. A. Kelly, Chicago; Mrs. John Burke, Chicago; Mrs. P. Ryan, Chicago; Mrs. W. T. Hodge, Chicago; Mrs. P. Dienhart, Chicago; Mrs. James H. Bowman, Chicago; Mrs. Charles Schneider, Chicago; Mrs. Charles Lang, Chicago; Miss Ryan, Chicago.

Mrs. John Buckie was a prominent figure among the ladies in all the festivities. She is a regular attendant at all con-

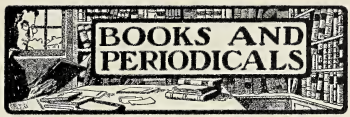


MESSRS. BUCKIE, RYAN AND KILEY HAVING A QUIET ARGUMENT.

ventions and her face is familiar to all the members. She has attended twenty-two other conventions.

The Chicago Union entertained the delegates both before and after the convention and did what they could to make the members happy. A tally-ho coach ride and a picnic to World's Fair Park were among the pleasures of June 16.

THE INLAND PRINTER is under obligations to Mr. W. P. Allen, chairman of the entertainment committee, and to his able assistants, for the courtesies extended its representative in getting the report of the convention, and in "snapping" the photographs from which the accompanying cuts, depicting a few features of the meeting, are made.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

PAUL NATHAN TELLS HOW TO MAKE MONEY.

P. T. Barnum once wrote a book of his life and told people how to get rich. He wrote the book while poor, after having made money once and lost it. Paul Nathan has undoubtedly made money in the printing business and kept it, and now he has written a book entitled "How to Make Money in the Printing Business."

As many and many a man profited by the story of Barnum's career, so we trust many and many a printer will learn how to make more money by studying the methods that brought Mr. Nathan success. If there ever was a book published for printers that deserved to be widely read it is this volume, of a strictly business character, going into the details of everyday printing experience and telling how and where the money is to be made.

No one can read this book and not feel that he is admitted to the inmost thoughts, conceptions and plans of the writer, and that the persistent following of the sensible methods he lays down for the conducting of a printing-office, together with a correct understanding of men, will surely lead to success. The work is a straightforward account of the things essential to the proper conduct of a printing-office from a business point of view. Others in plenty have written about the detail of the trade and the doing of fine printing. The author assumes that his readers are already good printers, or that they can hire good printers, and leaves alone the technical side of the art, sticking to his text and telling the things essential to money-making. The detail with which this is told renders the book invaluable, for it is a real practical guide to success, by which every printer may profit. It matters not how broad the experience of any man in the trade, or how thorough his knowledge of men and methods; if he runs a printing-office he can make more money out of it by perusing this book and profiting by advice in regard to details of management that have escaped him. To the small printer and the man just beginning business the book is an actual necessity. Such a one can better afford to get along without side-sticks or a proof press or a dozen other things that cost more than his work, than he can afford to be without its advice and admonition.

The reader is advised how to buy and how to sell, how to treat his customers, and how to get new business at a profitable price. Chapters are devoted to each of the departments in a printery, telling how to run them to advantage. The subject of estimating is gone into at great length, also the cost of producing printing, the necessity for getting a paying price for the work or leaving it alone. The treatment of employes receives considerable attention, and here the suggestions are of the most liberal character. Mr. Nathan believes in hiring efficient men, paying them good wages and using them so that they are loyal to the house and glad to advance its interests. He points out that no employer can reasonably expect to make money off the labor of a man who is hostile to him; that he must make his men's interest his own to enthuse them to produce the best results, and rely for money-making not on wage-cutting, but on the excellent service and good, accurate printing that a well-managed force will produce, and which the customer must pay for, with a profit added.

Not only is the reader given the benefit of the Nathan Brothers' experience in business, but there are contributions from Theo. L. De Vinne, Carl Schraubstadter, W. J. Berkowitz, C. H. Cochrane, Nathan Billstein, John W. Campsie, Sigmund Ullman, J. Cliff Dando, F. L. Montague and H. A. Wise Wood. Each of these has added of his knowledge to the value of the work, and the reader learns what each considers most essential to profit-earning in the printing business. Published by the Lotus Press, 140 West Twenty-third street, New York; 350 pages, cloth. Price, $3.

CLOUGH'S "Imposition Reference Cards" is a handy little device for the use of printers. It covers all forms in general use, and is gotten up in such shape as to be easily referred to, and can be carried in the vest pocket. Published by Frederick W. Clough, 62 Hungerford street, Hartford, Connecticut.

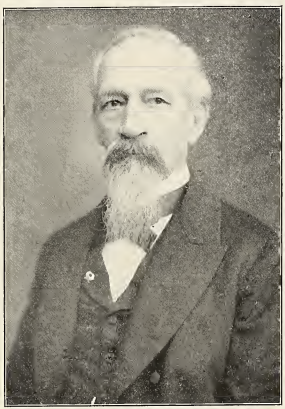
WANTED — READY-MADE EDITORIAL ROASTS.— A correspondent wants to know where he can procure one of the books which he says old-time editors used to use for preparing "roasts," etc. The book contains specimen write-ups of staple character and can be found in most old-time book shops. We do not know of such a publication, and, therefore, invite our readers to enlighten our correspondent.

"THE ART BUDGET," published by the Ivy Press at Lincoln, Nebraska, at the sign of the Ivy Leaf, and noticed in these pages lately, is a unique publication with the initial letters made by the eighth-grade classes in the Lincoln public schools. Samples of kindergarten work in wool are shown and reproductions of the childish sketches. The work is excellently done. Altogether the "Budget" is singularly attractive.

"PHOTO-BEACON. CHICAGO PHOTOGRAPHIC SALON." — One's first impression after a cursory glance at this book is that the photographs have a decidedly different air from the old kind. There is something about them of interest which the old kind did not possess. They show that a great change is taking place in the mind of the photographer throughout the country. His point of view is completely changed. Instead of making technical excellence his chief aim and object, he now goes in for the expression of an idea, that is to say, the sentiment of his picture, the arrangement of lights and darks, lines, proportions and dimensions — in a word, composition. This quality is a strong feature in the examples shown in the PHOTO-BEACON brochure, and it is a most encouraging sign that the photographer is getting over the notion that he must print everything there may be on his negative. For instance, take the old-style photographer. His customer comes in and says he wants a portrait 8 by 10 inches in size. The photographer gets an 8 by 10 plate; makes exposure; and prints an 8 by 10 picture from the negative, no matter what the composition might be. The artistic photographer nowadays arranges his picture as best he can on the ground glass and when the print is made he trims it to the correct proportion for the balance of the picture. The work being done in photography nowadays shows conclusively that as a means of artistic expression the possibilities are great. The examples collected by Mr. Todd may not represent the best work being done, but they show clearly enough the kind of work, which is of a very high order and which must command the respect of artists and others who have always looked upon photography as a mechanical accomplishment. Some of the pictures smack of imitation. Many have in them true artistic feeling. The work of W. E. Carlin, New York; Rose Clark and Elizabeth Flint Wade, Buffalo; William B. Dyer, Chicago; Alfred Stieglitz, New York; Edmund Sterling and Anna Biddle Sterling, Philadelphia, show that they have something good to say and are able to say it.

THE OLDEST TRAVELING INK MAN ON THE ROAD.

Probably no man on the road is better known to the printers and newspaper men of the country than Mr. E. du Laurans, whose portrait is here reproduced. Adopting the printing-ink business as his calling on his arrival in this country forty years ago (of which period he has devoted the past ten years in the employ of The Jaenecke Printing-Ink Company, Newark, New Jersey), he has labored unremittingly in its interests ever since, and having but recently



E. DU LAURANS.

attained his seventy-eighth birthday, he is without question the oldest and most experienced traveling printing-ink salesman in this line of business.

His fine gentlemanly qualities and military bearing have always commanded the greatest respect and admiration, and few men, even in public life, have surrounded themselves with a larger and more devoted circle of friends, which his kindly manner and genial disposition have won for him. Conservative, wise in counsel and sound of judgment, he has always maintained that, to a great extent, a man is responsible for his own environments, and in all his associations, whether of a social or business nature, he has been careful to avoid those which were not strictly of a high order, and which he says accounts for his connection with The Jaenecke Printing-Ink Company.

He is a member of the United Typothetæ and various other orders, and boasts the proud distinction of being a thirty-third degree Mason. He is much respected by the officers and employes of the company with which he has identified himself, and it is extremely doubtful whether any influence, however potent, would be sufficient to induce The Jaenecke Printing-Ink Company to part with his services while he lives.

APPRECIATED IN THE LIBRARY.

THE INLAND PRINTER is the finest magazine of its kind received at the library.—*N. R. Parvin, Iowa Masonic Library, Cedar Rapids, Iowa.*



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Composite Printing Company, 123 West Fortieth street, New York city.—The statement heading and postal-card blotters done by your pressman are neat specimens of letterpress work.

A FEW samples of cards, booklets, programs, etc., from the Huntley S. Turner Press, Ayer, Massachusetts, are very good specimens of up-to-date artistic letterpress printing. The presswork is very fine.

GEORGE W. O'NEAL, with Joseph J. Stone, Greensboro, North Carolina.—The programs which you send are very neat and attractive specimens of letterpress printing, both in composition and presswork.

BUSINESS card and blotter from the Rooney & Otten Printing Company, 114-120 West Thirtieth street, New York, are attractive specimens of commercial work, the composition and presswork being of first-class quality.

THREE monthly calendar blotters reach us from Parker's Printery, Winchendon, Massachusetts, the composition on which is neat, presswork good, colors well chosen and barmoniously disposed, producing a pleasing effect.

THE Enterprise Printing Company, Richmond, Indiana, submits samples of letter and note heads, printed in blue and gold on light blue stock. The composition is very neat and presswork good. The gold gives the work an attractive appearance.

A CATALOGUE of the Findlay Casket Factory, of 120 pages, 5 by 9¾ inches oblong, is submitted by A. M. Grose, with L. E. Kennedy, Findlay, Ohio. The composition is neat, and the presswork good, the color being even throughout and the half-tone cuts treated in an artistic manner.

THE Toronto Engraving Company, Toronto, Canada, bas issued a specimen book of some of its half-tone engravings. The work appears to be of excellent quality, with good printing surface. The cover-design, in red and black, is a good specimen of zinc reproduction from pen drawing. The presswork on the book is very good.

A NEAT specimen of good composition and presswork is the menu folder of the Bar Association of Arkansas. It is printed in blue and gold, with embossed cover, and tied with white silk cord and tassel. The work was done by the Fort Smith Stamp and Stationery Company, Fort Smith, Arkansas, and is a creditable sample of letterpress printing.

"THE Proof of the Pudding" is the title of a booklet issued by the Springfield Publishing Company, of Springfield, Ohio, to show the value of its papers—the *Press* and *Republic-Times*—as advertising mediums. The booklet is printed in blue and red, with red cover, on which is a neat design printed in black and silver and embossed. Composition, engraving and presswork are all good.

FROM the Baskerville Press, Eastbourne, England, we have received a package of booklets, programs, circulars, etc., every one of which is an artistic piece of composition, make-up, presswork and binding. The type is up to date, the colors harmonious and well chosen, and the work has a neat, finished appearance that reflects much credit upon Strange Brothers the proprietors of the Baskerville Press.

"OMEGA," Germantown, Pennsylvania.—The twenty-ninth annual report of the Young Men's Christian Association, Germantown, is a good piece of printing—composition, make-up and presswork in black and red being all done in excellent style. The title-page is very neat. Advertisements on the cover are well displayed. The folders are good samples of artistic job composition and presswork.

AN attractive calendar has been received from Brown & Bigelow, makers of art calendars, St. Paul, Minnesota. It is 17 by 25 inches in size, the background being a floral design printed in light blue. A portrait in colors, entitled "Sultana," adorns and is the principal feature of the calendar, being a reproduction from an oil painting so exactly like the original that the marks of the canvas are apparent.

A HANDSOME book is issued by the Cleveland Stone Company, Cleveland, Ohio, containing eighty-eight pages, 7 by 10¼ inches in size, enclosed in neatly designed and printed cover. The book is filled with half-tone views of the company's quarries and buildings erected with the products thereof, also showing samples in color of the different grades of stone. The work is well printed in two colors—olive for the descriptive matter

and black for the half-tones — on fine enameled stock, by the Britton Printing Company, Cleveland, and is a fine specimen of good composition and artistic presswork. R. C. Masten, advertisement writer and designer, of Cleveland, is responsible for the designing and write-ups, which are excellent, and the Terry Engraving Company, of Cleveland, Ohio, made the fine half-tone engravings.

A TASTY pamphlet intended for distribution at the Paris Exposition has been issued by the Bullock Electric Manufacturing Company, Cincinnati, Ohio. It is printed in both French and English, is illustrated with a number of dainty half-tones showing the machines and interior of the shops, and is enclosed in a lithographed cover of elaborate design. The work is by the South Publishing Company, New York.

A NUMBER of calendar blotters sent out by the Standard Printing Company, Enterprise Building, Brockton, Massachusetts, are good samples of engraving, composition and presswork, and of sufficiently varied design to attract attention as good advertisements. A folder entitled "Quality vs. Price," printed in dark green and orange on light-green stock, is a good sample of artistic composition and excellent presswork.

BARELS & MATTHEWS, Des Moines, Iowa, submit a package of general commercial stationery, the composition on which is neatly displayed and up to date in style, and presswork of good quality. One pleasing feature about this work is the almost total absence of ornamentation, the compositor having relied upon a forceful style of type display rather than upon the aid of ornaments and "flub-dubs" to give an effective appearance to his work.

FROM Mr. C. C. Davis, Ralston, New Jersey, we have received the May issue of the *Harum Scarum*, a "periodical of no consequence and devoted to the interests of nothing in particular," published, as the author says, "when we feel like it." It is publisbed by the Roxiticus Press, at the sign of the Indian head, at Ralston, New Jersey. The magazine is all pen-work, in neat booklet form, with rubricated border and ornaments. It is a neat and very clever production.

FRANK MCLEES & BROTHERS, New York, have issued a sheet sbowing the use of cerotypes for bank checks. The sample gives three different styles, printed on a half-medium Gordon press, the work being of unusual clearness and imitating lithograph work very closely. Printers are beginning to appreciate the fact that not only bank checks, but stationery of other kinds printed from cuts by this process can very easily be produced on ordinary job presses, and are taking advantage of it. The samples in question are very creditable.

THE Woodruff Advertising Novelty House, Ravenna, Ohio, has just issued a new idea in fans, which will meet with favor among advertisers. The fan is a card 9 by 8½ inches, with rounded corners, and a wood handle 13 inches long supporting it and giving it stiffness. It raises so much wind that the appropriate name "Cyclone" has been given to it. The face is illustrated with a half-tone picture and on the back can be printed a very extensive advertisement. This house also gets out a number of attractive calendars, the printing on which is of excellent quality.

THE Burbank Engraving Company, Boston, Massachusetts, has issued a booklet-folder that is unique in its character. On the outside cover is the following: "Business is a Stubborn Mule. The Two Elements of Success — Push and Pull." This is illustrated by a cut showing a stubborn mule, with a darky at its head pulling and one at its rear pushing. The artist's idea is an amusing one. The inside of the folder is devoted to an explanation of how the Burbank engravings are so good in quality that all advertisers should desire them. The work is well designed and artistically printed.

JOHN H. WHITWELL, representing the Robert Graves Company, Filbert street, Philadelphia, bas bad prepared and issued a booklet descriptive of latest designs in wall papers. It is unique in its presentation of these designs. A series of half-tone interiors, printed by the three-color process, sbow the papers as they appear in actual use, thus giving prospective purcbasers a correct impression of the beauty of the design. The front cover of the booklet is illustrated with a peacock beautifully printed in colors and gold. The work is very attractive and should prove an excellent advertisement.

A PACKAGE containing a varied assortment of commercial, society and general printing, is submitted by J. E. Barnes, Westbourne Printing Works, Bournemouth, England. The samples show that great care, combined with artistic merit, has been bestowed upon the composition, the display being very effective. Presswork throughout is excellent, and in the samples printed in two or more colors harmonious arrangement and artistic selection of colors is evident. The assortment, as a whole, is a choice collection of high-class letterpress printing, and reflects much credit upon Mr. Barnes, stamping him a leader in matters typographical.

"WONDERLAND, 1900," is a book of 132 pages and cover, 6¾ by 9¾ inches, issued by the Northern Pacific Railway, descriptive of the beauties of the region through which the tracks of that great bighway are laid. The text is by Olin D. Wheeler, and is a most interesting and entrancing description of nature in the wild and picturesque Northwest. The illustrations are numerous and of the finest quality of half-tone work, most of them vignetted, with the shading running under the type matter and out into the margins. Great care has been taken to make the book a fine specimen of the printer's art. The cover is a half-tone reproduction of a clay model by Alfred Lenz, representing an Indian looking over the edge of an overhanging rock into a stream below — a very artistic creation. The printing is done by Rand, McNally & Co., Chicago, and the book published by C. S. Fee, Northern Pacific Railway, St. Paul, Minn.

"FIFTY Million Dollars in the Waste Basket" is the title of a unique folder issued by Corday & Gross, Cleveland, Ohio. The four pages are printed on one side of deckle-edge stock in black and orange, embellished with marginal cuts, then folded and tied with red cord into a projecting-square cover on which is a handsome design printed in gold. The work is well conceived and artistically executed, and should prove an excellent trade-bringer. A package of booklets, programs, commercial and society work, etc., sent by this firm, contains some of the most artistic work it has been our pleasure to see. The composition is above par and presswork of the highest grade.

BY courtesy of J. Clyde Oswald, publisher, we are in receipt of a copy of a pamphlet showing reproductions of one hundred and thirty-four specimens submitted in a competition inaugurated by Typographical Union No. 6, of New York, in connection with the Printing Exhibition held in that city. The reproductions are of uniform size, 2⅞ by 3½ inches, four being shown on each page, with the name and address of the contestant beneath. It is a work that will prove of value to the job compositor, as it demonstrates the many different ways in which the same copy may be set. Some of the samples are very fine specimens of type and rule work. The pamphlet consists of forty pages and cover, 7 by 10¾ inches, and is well printed on enameled stock.

MANDEL BROTHERS, Chicago, have issued, from their Department of Interior Decoration, a pamphlet descriptive of the art goods handled by them. It is a work of twenty-four pages and cover, 6½ by 10 inches, the text in pica type, narrow measure, with half-tone vignetted cuts run in the margins. The type is printed in brown ink, and the cuts — some in green and some in purple. The make-up could have been improved by leaving more margin between the type and cuts in some instances, there being much less than between the lines of type, which are widely spaced. Many of the pages are broken on divided words, in one instance a two-letter syllable — "ly" — being carried over to the next page. Some of the cuts bave a muddy appearance. When a work is sent out as an advertisement of art goods it should have some good features of fine art about itself that would appeal to lovers of the beautiful. While this work has been planned on good lines the execution is faulty.

THE George A. Miller Printing Company, Des Moines, Iowa, is sending out to customers and prospective customers a portfolio, made of heavy cover papers of various tints, 10 by 12½ inches in size, in which are fastened samples of booklets, catalogues, circulars, covers, etc., which have been printed by the company, with matter printed on the page to which each sample is attached calling attention to the good points of the work. The portfolio and all the samples are very good specimens of fine job printing. A circular accompanies each portfolio calling attention to its usefulness, and a stamped label for its return is enclosed, with a postal notification card on which is the following blank:

.....1900.

Geo. A. Miller Printing Co.

Gentlemen,— We have mailed your catalogue book today. We will need a.....soon, and ask you to please have your Mr. Wright call and see us.

.....

Very truly,

.....

This is to be mailed at the same time as the portfolio. It appears to be a most effective method of placing before the public the excellent quality of the work the company produces and an incentive to those needing printing done to place their orders with this house. At the same time, a few of these sample books can be made to do duty many times over, as they will all be returned, either with or without orders for printing.

NEW YORK OFFICE OF "THE INLAND PRINTER."

Subscribers and advertisers in the East should bear in mind that the Eastern office of THE INLAND PRINTER is now located at room 701 Morton building, 116 Nassau street, New York, where larger and more convenient quarters have been fitted up. It is the intention of the management to carefully look after the interests of its patrons in that part of the country, and the Eastern office has been moved and enlarged to better accommodate the increasing business of that branch. Advertisers can send copy and cuts to that office, copies of the paper can be secured there and subscriptions will be taken. Besides this, all the books and specialties handled by the company will be found on sale. The office is in charge of Mr. R. B. Simpson, Eastern agent, who will be pleased to see callers at any time, or will visit any firms desiring his assistance on receipt of word from them. The office of publication remains at 212-214 Monroe street, Chicago. Letters intended for the advertising manager, Mr. J. G. Simpson, can be sent to either the Eastern office or to Chicago and will have prompt attention.



THE Arabol Manufacturing Company has removed from 13 Gold street to 155 William street, New York.

SMITH BROTHERS is the name of a new printing firm in Montpelier, Vermont, composed of Harlow M. Smith and Nye L. Smith.

G. WILL FISH, formerly with D. J. Stewart & Co., Rockford, Illinois, has been appointed advertising manager of the *Register-Gazette* of that city.

THE firm of Ames Brothers, publishers of the *Tribune*, Genoa, New York, has been dissolved. The business will be continued by Clarence A. Ames.

OWING to the increased city business of the Sigmund Ullman Company, the firm has opened an office for the sale of its inks at 23 Frankfort street, New York.

JOSEPH L. KING, for the past twenty-five years in the printing business at Bristol, Tennessee, died on May 23. The business will be conducted by his son, Roy B. King.

THE United States Aluminum Printing Plate Company of New York city today filed with the Secretary of State a certificate of an increase of its capital stock from $100,000 to $1,100,000.

A. J. STOLZ, well known in Chicago printing circles and one of the pioneer engravers, has purchased the Forest Beach Hotel at Paw Paw Lake, Michigan, and proposes to make it an up-to-date resort.

THOMAS GARNAR & CO., New York, has received the contract to supply the Government Printing-office with bookbinding leather for the year beginning July 1. This firm has had the contract for eighteen years.

THE Sheegog Printing Company has just been started at Shreveport, Louisiana. The proprietors have sent $2 for a year's subscription to THE INLAND PRINTER, and state they can not hope to succeed without that magazine.

THE Standard Engraving Company, 61 Ann street, New York, has taken another floor in the building it now occupies, and has doubled its former space. P. A. Huffman, a brother of William H. Huffman, the manager, has again taken an interest in the business.

BINNEY & SMITH have removed their offices to the Market & Fulton National Bank building, corner of Fulton and Gold streets, New York. They extend a cordial invitation to all their customers to call upon them and make these offices their headquarters for receiving mail and obtaining information.

ALBERT ZEESE, formerly manager of A. Zeese & Co., Chicago, is now connected with the Eclipse Electrotype & Engraving Co., Cleveland, Ohio. The Eclipse Company now has offices in the Century building at 197 Superior street, but the works are still located at 54-60 Frankfort street.

BARNHART BROTHERS & SPINDLER have established a branch in Washington, D. C., to be known as the Southern Printers' Supply Company, and have appointed W. Seton Kent as manager. Mr. Kent is well and favorably known to the printing craft of the Atlantic Coast, having represented the above firm for years in that section.

ANDREW W. KNOX, manufacturer of the Challenge Devices, 337 Broadway, New York, reports that among the dealers now selling his devices are the American Type Founders Company, Dodson Printers' Supply Company, Atlanta, Georgia, Galveston Printers' Supply House, Galveston, Texas, E. K. Graham & Co., Philadelphia, and Damon & Peets, New York.

THE Union Printing Company, of Spokane, Washington, has changed hands. W. H. Beyer has sold the plant to Messrs. Alexander, Furman & Merrill. The Alexander Brothers have been identified with the printing and publishing business in Spokane for seventeen years; Furman has been with the various Spokane job offices for ten years, including nearly two years as editor of the Cheney *Free Press*.

L. ARTHUR MIDDOWS, of Middows Brothers, Sydney, New South Wales, is making a tour of this country with the purpose of effecting arrangements with American manufacturers of printing machinery for exporting their goods to New South Wales. His headquarters in New York will be at the office of THE INLAND PRINTER, room 701, 116 Nassau street, where he will be pleased to meet manufacturers and dealers who desire to extend their export business.

THE Keith Paper Company, of Turners Falls, Massachusetts, has succeeded in making a writing paper having the printing qualities of coated book. This is a paper which printers have been looking for. It is difficult to print a halftone on ordinary writing paper, and not possible to secure the folding, erasing and copying qualities for a sheet of letter-paper that is made of enameled book. Printers will undoubtedly be interested in this new stock.

THE Employing Printers' Association of California, an organization composed of a majority of the printing-houses of San Francisco, has set apart the third Saturday of May in each year as "Printers' Day." The initial holiday was celebrated on May 19 by an outing at El Campo, which was in every way successful. A souvenir book was issued by the committee having the outing in charge, giving committees, program of the games, list of prizes, donors, etc. It was an attractive memento of the occasion.

THE plant of the Neely Printing Company, at Muncie, Indiana, was closed last week on a warrant of attachment, issued on the petition of the Government. The suspension throws fifty men out of employment. It is reported that Neely recently disposed of the property to Thomas Campbell, of Zanesville, and R. H. Cowan, in order to prevent confiscation by the Government. Neely was a former printer and newspaper man, and his alleged defalcations in Cuba are generally well known. It is claimed by Mr. Campbell that Neely has a half-interest in the property. The company formerly conducted a branch office in Dayton, Ohio.

THE house of John R. McFetridge & Sons succeeds the old Burk & McFetridge Co., long and favorably known as among the largest, most progressive and enterprising printing, lithographing and publishing firms in Philadelphia. The company has removed to its new building, 927 Arch street, where better facilities are offered than it had before. The members of the new corporation are John R. McFetridge, John R. McFetridge, Jr., Samuel L. McFetridge and Horace W. McFetridge, all of whom were also incorporators in the Burk & McFetridge Co. Charles Paulus, who was for eight years manager of A. H. Sickler & Co. and superintendent of letterpress department of George S. Harris & Sons before its dissolution, is superintendent of letterpress department.

EDWARD EVERETT WINCHELL has severed his connection with the Chasmar-Winchell Press of New York, and proposes hereafter to look after the getting out of artistic printed matter independent of any one printing establishment. Mr. Winchell has been connected with the Chasmar-Winchell Press for four years, prior to that time spending ten years with the American Bank Note Company. He believes that a printing business can be successfully conducted without

owning a printing plant; that presswork is merely a matter of machinery, and that the engraving facilities of New York are sufficient to enable him to secure all he needs in that line. He proposes to undertake contracts of any size, making the illustrations, writing the matter, editing, suggesting, etc., as he did when with the old company.

MATRICES for decorative purposes offer the latest substitutes for tapestry. The librarian of the Chicago Press Club is arranging a novel scheme of decoration, in which all the newspapers of the country are invited to participate, as Chicago is in some sense the newspaper hub of the continent. It is designed to cover all the dadoes, parlor, hall and billiard-room, with newspaper matrices, beginning with Chicago, in which every newspaper is shown, and following on with those of other cities, in order of distance. The walls of the reading-room are to be hung with magazine covers of every description, arranged in bizarre effect, somewhat after the manner of the crazy quilt, though with more regard for harmony. The friezes will be devoted to magazine and newspaper posters. It is calculated that it will require a year or more to complete the work.

THE Hill Printing Company, formerly located at Eustis, Florida, has established an entirely new plant at Gainesville, in that State. The company is said to possess the best plant in Florida, and occupies a handsome three-story brick building in the center of the city, having a complete printing plant, bindery, etc., equipped to do all classes of work. The business has been incorporated under the laws of the State, with a capital of $25,000. The stockholders are the leading business men of Gainesville, but the majority of the stock is owned by the treasurer and secretary, who have been entrusted with the active management of the business. The officers are W. R. Thomas, president; Edward O'Donald, vice-president; Hewett Hill, treasurer; W. S. Osborn, secretary. Messrs. Hill and Osborn were in Chicago not long ago and arranged for their entire outfit with Messrs. Barnhart Brothers & Spindler. Mr. Osborn states that the prospects for business seem very bright.

ASIDE from the vast amount of money expended in typesetting machines, presses, type, etc., by the large dailies, the following paragraph from the Boston *Transcript* will give our readers another view of the vastness of this industry. It says: "A cord of spruce wood is equal to 615 feet board measure, and this quantity of raw material will make half a ton of sulphite pulp, or one ton of ground wood pulp. Newspaper stock is made up of two per cent of sulphite pulp, and eighty per cent of ground wood pulp. The best known spruce land, virgin growth, possesses a stand of about 7,000 feet to the acre. Twenty-two acres of this best spruce land will, therefore, contain 154,000 feet of timber. An average gang of loggers will cut this in about eight days. This entire quantity of wood turned in at any one of the large mills will be converted in a single day into about 250 tons of such pulp as goes to make up newspaper stock. This pulp will make about an equal weight of paper, which will supply a single large metropolitan newspaper just two days."

STUDIES THE ADVERTISEMENTS.

The most welcome visitor to my office each month is your INLAND PRINTER. Everything in it is good, and while I derive a great deal that is useful from the various departments, I must say that my chief interest is centered in the advertising pages. It is like having a brand-new catalogue from every printers' supply house in the country. It is possible to keep in touch with every new device that belongs to the printing art by studying the advertising pages of your journal. The artistic composition of each display is easily worth double what the magazine costs.—*Clarence P. Wolff, publisher Times, New Harmony, Indiana.*



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

A GOOD, BRACING REST

At Lake Villa, Waukesha, Waupaca, Fifield, Butternut, or some other famous resort reached via Wisconsin Central Railway, will put new life into you. Illustrated pamphlet, which treats on this subject, is yours for the asking. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

IDEAL SUMMER TOURS.

The ideal route for summer tourist travel is the Grand Trunk Railway System, reaching directly all the most popular lake, river, mountain and seashore resorts of the East. Full particulars and copies of summer tourist literature will be supplied on application to J. H. Burgis, City Passenger and Ticket Agent, 249 Clark street, corner Jackson boulevard, Chicago.

A REAL NECESSITY.

Referring to Hoerner's "Little Wonder" for sharpening paper-cutter knives without removing them from the machine, the Economy Printing Company, of Youngstown, Ohio, says: "Your contrivance is a splendid one, and we now wonder how we could get along without it. Unlike some patents *made to sell*, yours is a REAL necessity, and you certainly hit the nail on the head and filled a 'long felt want' by inventing it."

NEW D. L. & W. R'Y LOCOMOTIVES.

The *Railway and Engineering Review* for May 5 has an interesting account of the seven new ten-wheel Brooks passenger engines recently purchased by the Delaware, Lackawanna & Western Railway for use on its line between New York and Buffalo. An excellent half-tone of Engine No. 1005 accompanies the article. The total weight of the engine is 179,000 pounds, and the total weight of engine and tender 225,350 pounds. The "Lackawanna Route" evidently intends to keep up to date, not only in passenger coaches but in the motive power.

HUBER PRINTING-PRESS COMPANY VICTORIOUS IN AN IMPORTANT PATENT SUIT.

[From Taunton (Mass.) *Daily Gazette*, June 12, 1900.]

Judge Wallace, of the United States Circuit Circuit in New York, has just handed down a decision in favor of the Huber Printing Press Company, in a suit long pending between it and the Aluminum Plate and Press Company, of New York.

The suit was brought by the Huber Company, alleging infringement of a patent issued to W. K. Hodgman, the treasurer of the company, the patent covering what is known to lithographers as the traveling under-guide for obtaining accurate feeding of sheets of paper without interrupting the continuous rotation of the printing-press impression cylinder.

The court holds that the Hodgman patent is valid, and that the Aluminum Plate and Press Company has infringed it,

and orders that an injunction issue restraining further manufacture, use and sale of the infringing press. Since it is claimed that the Hodgman patent covers what is considered as the only successful means for feeding sheets to continuously operating rotary lithographic presses, the decision is far-reaching in its importance and of great concern to lithographers generally. We understand that many infringing presses are in use in various parts of the country and that the decision will undoubtedly have the effect of stopping all of them.

MARQUETTE, ON LAKE SUPERIOR,

Is one of the most charming summer resorts reached via the Chicago, Milwaukee & St. Paul Railway. Its healthful location, beautiful scenery, good hotels and complete immunity from hay fever, make a summer outing at Marquette, Michigan, very attractive from the standpoint of health, rest and comfort.

For a copy of "The Lake Superior Country," containing a description of Marquette and the copper country, address, with 4 cents in stamps to pay postage, George H. Heafford, general passenger agent, Chicago, Illinois.

DID IT EVER STRIKE YOU

That it is much easier to sell goods that are of constant demand than to advocate others? Thus our reason in pushing the American Type Founders Company's type. Its beauty and harmony of design, exact proportions, regularity of sizes, artistic finish and superior quality, all go to constitute the "best there is." Our shelves are teeming with a complete assortment of the American Type Founders Company's type. It is your pleasure to command, and our purpose to fill all orders intrusted to our care in a prompt, careful and efficient manner. Mr. Printer, your wants can be supplied by Conner, Fendler & Co., 56 Beekman street, New York city.

BROWN & CARVER CUTTERS.

The Oswego Machine Works has recently made the following shipments: A 57-inch to J. W. Butler Paper Company, Chicago, being the sixth machine within the past three years; a 44-inch to Curtis Publishing Company, Philadelphia, being the eighth machine within the past year; a 50-inch to Dennison Manufacturing Company, their fourth machine; two machines to the Bureau of Engraving & Printing, Washington, D. C., since January 1; one to the New Home Sewing Machine Company, the Whiting Paper Company, the Esterbrook Steel Pen Company; also shipments to England, and Manila, Philippine Islands. The accuracy of the work obtainable on the Brown & Carver automatic clamp cutters, and the ease of operation, are said to be responsible for the popularity of these machines. Despite additions to the plant every year since the firm has been in business, the sales have more than kept pace with the production.

FOR SHOOTERS AND FISHERMEN.

The new 1900 edition of "Shooting and Fishing Along the Line of the Great Northern Railway" is without an equal among books of this class. It is handsomely bound in colored covers, of new and attractive design. It is printed on fine plate paper, in two colors, is beautifully illustrated with photographs reproduced in half-tone, and is in all respects a magnificent specimen of the printer's art.

Complete information is given about all sorts and conditions of sport, from lion and grizzly bear to "cotton-tails," and including every fish that swims in the many lakes and rivers of the wide Northwestern States.

All the little details of lakes, boats, bait, distance, etc., have been carefully compiled by practical sportsmen and will be found a great convenience to any one planning a trip. A new map of Minnesota in three colors is bound into each book.

The hunter or fisherman who is the fortunate possessor of this encyclopedia of sport in the Northwest needs no further guide to tell him where to go a-fishing or shooting. By mail for 2 cents from F. I. Whitney, general passenger agent, St. Paul, Minnesota.

THE GENERAL ENGRAVING COMPANY.

Among the many engravers whose advertisements have appeared in THE INLAND PRINTER from time to time, probably no firm is better known to the printing public than the General Engraving Company, of Cleveland, Ohio. The company occupies the entire top floor of the Pitt building, 227 St. Clair street, a spacious and well-lighted place fitted especially for the purpose. As its name implies, the firm makes engravings by every process. Within recent years the house has added a commercial photographing department to the business. The excellency of the work is known far and wide,



C. E. BONNER.



H. P. BONNER.



O. H. BONNER.

and the motto, "Best Quality Cuts," has stood on the pinnacle of perfection for the past fifteen years. The proprietors, Bonner Brothers, whose portraits are shown herewith, are all practical men, and though young in appearance are by no means young in the business, having grown up with the engraving business from its first inception. The mutual relationship existing between employers and employes, the close attention to business, and the introduction of young, progressive ideas have built up a trade which is a pride to the Forest City.

A SYSTEMATIC REMOVAL.

Conner, Fendler & Co. are now settled in their new machine shop and storehouse, at 33-43 Gold street, New York city. Their office and salesroom is still at the old stand, at 56 Beekman street. Among the labor-saving devices employed to handle heavy parts of machinery and presses is a three-ton hoist attached to a trolley and track suspended from the ceiling, allowing the heaviest parts of presses to be moved to any part of the building. This work ordinarily taking from six to a dozen men to perform, is done by two men in one-fourth of the time. The new warehouse occupies about 8,000 square feet, 6,000 upon the main floor and 2,000 upon a mezzanine floor. The shop occupies about 1,500 square feet, where a corps of thirty competent machinists is constantly employed. Among the tools used are lathes, shapers, drill-presses, planers, milling machines, power-saws, gear-cutters and blacksmith outfit. They accomplished what they consider quite a feat during the month of April, while moving their shop and stock of thirty-eight cylinder presses, eighty odd job presses, numerous cutting machines and hand presses, without the loss of a minute. This shop was moved half at a time by the uncoupling of the main shaft, and taking down all the machinery on either side, and erecting it in running order within twenty-four hours. The other machines were moved and likewise erected. During the same time eight printing-offices, one composed of five cylinders, cutters, jobbers, etc., were moved, their repair

work was given proper attention; also three 43 by 60 Optimus presses were erected for the Babcock Company, in the office of the Carey Printing Company, New York, as well as a number of job and cylinder presses, which they sold during the time.

MORE ABOUT THE NEW WETTER.

The report comes that more of the new machines have been sold in June than the firm has ever sold of the regular "Wetter" in any month since it has been in business. The improved Wetter is just type-high, locks up in any form like a small cut, can be used on any job or cylinder press, prints clean, sharply defined figures without any perceptible wear, is small and compact enough to allow type to be set close to the figures, and will number anything that is to be numbered. It is scarcely larger than a watch, and, while just as carefully built, it has infinite strength and durability. It will not cut or scratch the ink rollers. It is entirely automatic up to 100,000; that is, there is no necessity to touch it or alter any of its parts until it has numbered, consecutively, 100,000 different sheets or pieces. Joseph Wetter & Co., 515 Kent avenue, Brooklyn, New York, are the makers.



Patented May 26, 1885.
Patented October 16, 1888.
Other patents pending.

"PERFECTION" WIRE STITCHERS.

The *Mercantile and Financial Times* of New York has the following in a recent issue concerning the "Perfection" wire stitchers at the printing exposition, held at Grand Central Palace:

Foremost among the devices that are attracting special attention at this show are the "Perfection" wire stitching machines, the well-named productions of the J. L. Morrison Company, of New York, London and Toronto.

These machines are veritably perfect, and all doubt of their superiority is dispelled by an inspection of their work and by consideration of the extensive sale throughout the world commanded by them.

The "Perfection" wire stitching machines are made in eight different styles, with various capacities. Of the machines shown in this exhibit, No. 2 has a capacity of two sheets to three-eighths of an inch, No. 4 of two sheets to half an inch, No. 6 of two sheets to seven-eighths of an inch and No. 12 of one-quarter to one and a half inches thickness. They have every modern improvement, with many special patented features entirely their own—an improved spring-roll wire-feed, wire cutting devices, and staple supporter having a backward motion. They are simple, noiseless and possessed of exceptional speed.

The head office of the J. L. Morrison Company is at 60 Duane street, New York city, the Toronto office at 28 Front street, West, and Messrs. T. W. & C. B. Sheridan, 46 Farringdon street, London, England, are European agents.

The J. L. Morrison Company are also the largest handlers of bookbinders' stitching wire in the United States, and their celebrated "Perfection" quality is the standard of the world.

A MOVE IN THE RIGHT DIRECTION.

The removal of the Juergens Brothers Company to their new location, 140 to 146 Monroe street, Chicago, emphasizes the old saying that "Nothing succeeds like success." This is the third move made by this company during eighteen years of business, each one of which has been to larger quarters, which have given them facilities for better work and enabled them to attend to their growing business much more satisfactorily. The quarters now occupied by them are far in advance of those occupied by them in their old location. With a frontage of over one hundred feet, running back one hundred and fifty feet in depth, they have ample room to take care of a business which has advanced steadily for some years. The rooms which they occupy now are splendidly adapted to the business of photo-engraving and electrotyping. They are well lighted and give them abundant room for all the improved machinery which they have added to their plant. In addition to their electrotyping and stereotyping business, which has been so successfully conducted, they have added a photo-engraving department. This is fitted up with all the improved modern machinery and is under the management of an experienced photo-engraver. The facilities which they have will enable them not only to transact a large business in this line, but they will be enabled to do superior work. Their entire plant has been equipped with electric power, individual motors being applied to all the machines, so that they do away entirely with belting, thus giving the rooms a decidedly better appearance for this reason. The reputation which this company has enjoyed for the quality of work turned out by them in the past will insure for them a successful business in their new departure. It is their intention to produce only the best work and customers who entrust them with their orders may feel assured that their work will be satisfactory.

BRONSON'S PRINTERS' MACHINERY HOUSE.

"Expansion" is not considered a wise policy by everyone nowadays, but so far as it applies to business energy and push it is certainly permissible and is to be commended rather than condemned. The Bronson Printers' Machinery House, 48 and 50 North Clinton street, Chicago, has recently "expanded," taking the entire first floor and basement at the above number, where it has a floor capacity of 20,000 feet. While the firm is not an old one, it has made almost phenomenal growth, and is now recognized as the leading secondhand machinery warehouse in the country. The firm started about four years ago with only 1,500 square feet of space and with a force of about four or five men. It now has never less than sixty-five presses ready for delivery or in such shape that they can be furnished within a short time, and has a force of forty men. When the new shop is fitted up in the basement it is expected that about sixty men will be employed. The present capacity of the works is about ten presses a month. Machines are coming in and going out all the while, and when the basement shop is in working order the capacity will be increased to twelve or fifteen a month. The shop is thoroughly fitted up with all of the machinery for properly rebuilding presses, including planers, lathes, drills, etc., and every machine received is thoroughly overhauled and when sent out is practically as good as new so far as work is concerned.

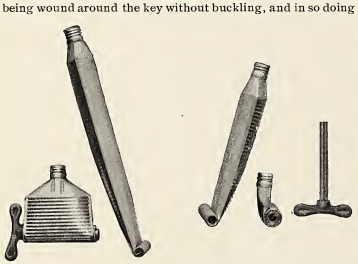
In conversation with Mr. Bronson the representative of THE INLAND PRINTER learned that it was the policy of the house to advertise only presses which are on hand, and not to claim to furnish machines that are not on its floors, but which are in other places, and which would require some time to put in shape and deliver if parties should decide to purchase them. Mr. Bronson stated that the business of the house reached all parts of the United States and was being rapidly extended. A carload of machinery is being packed for shipment to the City of Mexico, and Mr. Bronson is of the opinion that there is a great foreign field for machines of this kind that are properly overhauled. He believes that Europe and even countries farther away could be supplied with first-class machines at reasonable figures if people living there only knew about it.

A great share of the credit for the success of the house should be attributed to Mr. M. G. Miller, the efficient superintendent, who has been with Mr. Bronson since the house started, and who is thoroughly familiar with all the details of the business, and under whose trained eye all of the intricate details of the work are looked after and the machines turned out. Many people have an idea that a secondhand

machine is one upon which no reliance can be placed, but when it is considered that the secondhand machines purchased and rebuilt by this house are not machines that have been discarded because they were of no use or were so broken that they could not be used, but in most cases were sold because larger machines or those of a different pattern were necessary, it can be readily understood that the output of the Bronson House is such that its customers are readily satisfied. The growth of this house only emphasizes the fact that printers are beginning to appreciate the advantage of purchasing machinery of this kind when it can be depended on, and that business enterprise, in such a branch of trade, can be made advantageous, not only to the proprietors but to those who actually use the machines.

G.-K. TUBE.

Below we illustrate a new and practical device for retaining inks and other viscous substances recently placed on the market by the Gerdom-Kellogg Company, of Albany, New York. This tube is a decided improvement on anything that has heretofore been used by ink manufacturers or printers. Along one side of the tube are a series of corrugations, which gives the tube the added length needed, so as to permit its being wound around the key without buckling, and in so doing



forcing out the entire contents. Take two pieces of detached paper, cut the edges even, and wind both around a lead-pencil. When completely wound you will discover that one piece projects farther than the other. If one piece of paper was folded to the center from each side, then wound about the pencil, it makes wrinkles. The corrugation in the G.-K. Tube permits tin plate to be used in its construction, and is a new principle in mechanics, covered by letters patent, owned by the above company. This tube will prove a great convenience to printers, and its use effects a saving of ninety-nine per cent of the present loss of inks by evaporation. We predict a big sale for it.

"A THING OF ART FROM COVER TO COVER."

The last issue of THE INLAND PRINTER is one of the handsomest it has ever gotten out. It is a thing of art from cover to cover. Even its advertisements are far more beautiful than many things the world has accepted as art, and its illustrations are exquisite.—*The Evening Scimitar, Memphis, Tennessee.*

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

A BIT, and another bit—two bits, 25 cents—brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wis.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CHICAGO PAPER DIRECTORY, containing a complete list of all flats, linens, bonds, ledgers and covers, with prices; mailed on receipt of six 2-cent stamps. A. F. MONROE, 296 Dearborn street, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER—We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 25 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY, Chicago.

IMPOSITION—That stumbling-block to so many printers, made plain by Clough's Card System. NEW. Highly endorsed by leading printers. 25 cents. FREDERICK W. CLOUGH, 62 Hungerford street, Hartford, Conn.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same reset in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 116 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

"PRACTICAL EMBOSSING" on a job press teaches what the name of the book implies; those interested should address FRANK A. CUNNINGHAM, Williamsport, Pa.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches.

Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., . 12 Lock Street, BUFFALO, N. Y.





Price, $27.00

THE MODERN RIFLE

is no simpler than our Acme Binder No. 4. It is in five pieces—think of that—no adjustments—and will bind on light paper up to one-quarter inch thickness.

ACME STAPLE CO., Limited,
500 N. 12th Street,
PHILADELPHIA, PA.

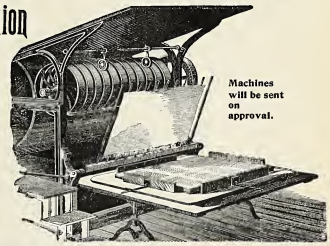
The Best.

BUFFALO PRINTING INK ~~~

Buffalo Printing Ink Works,

BUFFALO, N. Y.

Perfection Paper Jogger



Machines will be sent on approval.

is an attachment for cylinder presses for Jogging or Straightening the paper after it is delivered from the fly. It works automatically with the fly, and will jog any weight or quality of paper (except tissue) better than it can be done by hand.

They are made to fit on all kinds and sizes of presses, and are all made so that they are adjustable to take any size sheet—from the largest the press will print to 7 inches square.

HOW TO ATTACH THE JOGGERS.

To attach the Jogger to presses that have the table separate from the press, place the Jogger on the table, and fasten with screws. Fasten the short strap that has the buckle on the back of the fly-butt, and buckle with strap on Jogger.

To attach the Jogger to presses where the board sets on the frame or arms, take the board off and put the Jogger in its place, and attach the strap to the fly-butt the same as above.

When the sheets are cut on the press, bend two pieces of brass rule at right angles and divide the piles, and the Jogger will work the same as if it was but one sheet.

HOW TO ORDER JOGGERS.

In ordering for presses that have the table separate from the press, give the largest size sheet that is run on the press, and also size of bed and make.

In ordering for presses when the board sets on the frame or arms, give the largest size sheet that is run on the press, and the size of board now on the press.

PRICE OF JOGGERS { To fit presses 24 x 36, or less, . . . $12.00
To fit presses 36 x 48, or less, . . . 13.50
To fit presses larger than 36 x 48, . 15.00

Manufactured by AMERICAN PRINTING MACHINERY CO., Bloomfield, N. J.



Showing Three Distinctive Series

Attention is called to the fact that three distinctive series are here embodied — both a light and a dark series of the Roman, and the Italic series.

Made from Drawings furnished by the Originator, by the

AMERICAN TYPE FOUNDERS CO.

UNITED STATES AMERICA

POST OLDSTYLE ROMAN

with the *Post Oldstyle Italic*, made by American Type Founders Company



IN presenting the "Post" letters to the fraternity we would *call attention to the following points of superiority:* There are two distinct weights of face to the ROMAN SERIES, in all sizes, from 6 to 72 Point.

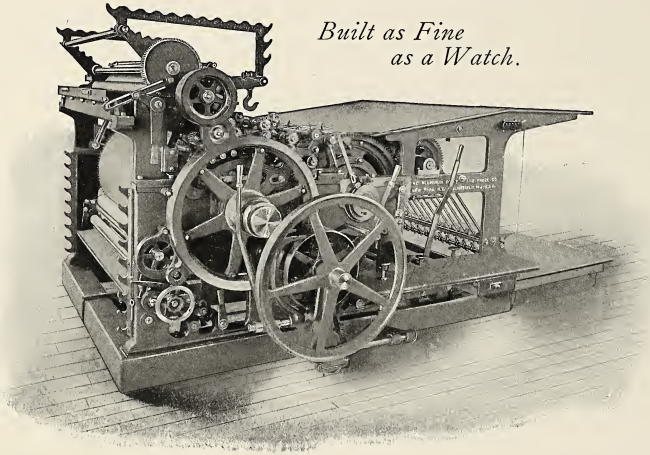
This is a feature of **inestimable value** to the modern printer, enabling him to **control the balance,** while **retaining** the **character, of the more particular classes of work.** All the sizes of either series, *including the Italic,* **line accurately with the same sizes in the other series,** and combinations of sizes are **lined with regular point justification.**

PRICES OF FOUR SIZES OF EACH SERIES

Post O. S. Roman No. 1			*Post O. S. Italic*			*Post O. S. Roman No. 2*		
14 Point size	12 A $1.55	18 a $1.45	12 Point size	10 A $1.05	25 a $1.45	12 Point size	12 A $1.35	18 a $1.40
18 Point size	8 A 1.65	12 a 1.60	14 Point size	9 A 1.25	20 a 1.50	14 Point size	10 A 1.45	15 a 1.55
24 Point size	6 A 2.05	9 a 1.70	18 Point size	7 A 1.30	16 a 1.70	18 Point size	7 A 1.50	10 a 1.75
30 Point size	4 A 2.25	6 a 2.00	24 Point size	5 A 1.60	12 a 2.15	24 Point size	5 A 1.75	8 a 1.75

American Type Founders Company

The Alumographic Rotary



Built as Fine as a Watch.

AMONG THE USERS OF OUR PRESSES ARE THE FOLLOWING CONCERNS:

The Milwaukee Litho. & Engraving Co.,	Milwaukee, Wis.	The National Folding Box & Paper Co.,	New Haven, Conn.
The J. Ottmann Litho. Co.,	New York.	The Munson & Co.,	" "
The Sackett & Wilhelms Litho. & Ptg. Co.,	"	The Forbes Litho. Mfg. Co.,	Boston, Mass.
The Gray Litho. Co.,	"	The Friedenwald Co.,	Baltimore, Md.
Trautmann, Bailey & Blampey,	"	The Howell Litho. Co.,	Hamilton, Ont.
The Orcutt Co.,	"	The Canada Eng. & Litho. Co.,	Montreal, Can.
The Brett Litho. Co.,	"	Mardon Son & Hall,	Bristol, Eng.
Robert Gair,	Brooklyn, N. Y.	The Printing Machinery Co.,	London, Eng.
The Stecher Litho. Co.,	Rochester, N. Y.	Compton & Sons Litho. & Ptg. Co.,	St. Louis, Mo.
The Karle Litho. Co.,	" "	E. S. & A. Robinson & Co.,	Bristol, Eng.
The Rochester Litho. Co.,	" "	Seiter & Kappes,	New York City.
The Globe Sign Co.,	Akron, Ohio.	Monasch Litho. Co.,	Minneapolis, Minn.
The Goes Litho. Co.,	Chicago, Ill.	Brooks Bank Note Co.,	Springfield, Mass.
The Carqueville Litho. Co.,	" "	The Mutual Label & Lithographic Co.,	San Francisco, Cal.
The Buxton & Skinner Staty. Co.,	St. Louis, Mo.	The Los Angeles Lithographic Co.,	Los Angeles, Cal.
The Calvert Litho. Co.,	Detroit, Mich.	Kabushiki Kwaisha Toyo Insatsu Kwaisha,	Kioto, Japan.

What stronger recommendation can our press have than the above list of the foremost lithographers in the United States, Canada, England and Japan, who have adopted the Aluminum Rotary Printing Press.

We control all patents for surface printing from Aluminum. All presses using Aluminum are subject to licenses granted through our agents.

The Aluminum Plate & Press Co.

Works: Plainfield, N. J. NEW YORK OFFICE, 87 Nassau Street.

Crane's Ladies' Stationery

SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ⅓ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

MANUFACTURED BY

Z. & W. M. CRANE
DALTON, MASS.

Correctly Built Machinery

Is quite as important to the photo-engraver as to any one else. Experience has shown that the Royle machines are correctly built, and that is why most successful engravers use them. We have nothing flimsy and unreliable to offer—only first-class tools—some larger than others, but all good. It is the quality that tells.

John Royle & Sons,
Paterson, N. J.



PIONEER OF

Gauge Pins

TO THE WORLD!

BEST, FIRST AND LATEST.

Feed Guides
Gripper Fingers
Attachments

FOR THE JOB PRESS.

Ask your dealer for them or send to



EDWARD L. MEGILL, Inventor, Patentee, Manufacturer, No. 60 Duane St., NEW YORK

Engraving and Embossing.

This makes a profitable side line and brings you in touch with the best trade. Allow us to interest you. Invitations, Programs, Cards, Letterheads, etc.



OUR LEADER:

We furnish the trade a five-quire box of *Monogrammed* paper of the latest size, finest quality, with envelopes to match, at $1.75 complete, *prepaid* to any city in the United States. Also put up in two-quire boxes at 75 cents.

It must be seen to be appreciated. Circular and samples for the asking, or sample outfit for soliciting orders free with trial order.

Headquarters for { *Engraved Invitations* / *Embossed Stationery* } At prices consistent with superior workmanship.

WM. FREUND & SONS,
174-176 State Street, ... CHICAGO.

Send for THE INLAND PRINTER CUT AND ORNAMENT BOOK. 192 pages; 1,628 cuts. 25 cents, postpaid; we refund the 25 cents. INLAND PRINTER COMPANY, 116 Nassau Street, New York. 212 Monroe Street, Chicago.

There is no excuse for Failure

If you use

OUR THREE-COLOR PLATES

Any good printer can do the work

MAAS ENGRAVING CO., 153 La Salle St., Chicago

Printers' Rollers.. BEST and CHEAPEST in USE!

Also ***Tablet Gum***

GODFREY & CO.

909 Sansom St. Philadelphia, Pa.

C. W. CRUTSINGER

MANUFACTURER OF

Printers' Rollers

AND COMPOSITION

OUR ELASTIC TABLETING GLUE IS THE BEST ON THE MARKET

21-23 South Third Street

ST. LOUIS ... MISSOURI

TELEPHONE, EXPRESS 236.

Slade, Hipp & Meloy

139 LAKE STREET, CHICAGO.

BOOKBINDERS' SUPPLIES.
PAPER BOX MAKERS' SUPPLIES.
EGG CASES AND FILLERS.

American Straw Board Co's Straw, Cloth and Tar Board Kokomo Pulp and Jute Board, Androscoggin Wood Pulp Board, W. O. Davey & Sons' Tar Board. "Diamond S" Cloth Board.

INTERLAKEN MILLS BOOK CLOTH—Art Vellum, Art Canvas, Vellum de Luxe.

H. GRIFFIN & SONS

ESTABLISHED 1832

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES. GOTHIC TABS.

AGENTS FOR

KERATOL AND SKIVERETTE, Best Imitations of Leather.

The Sterling Round-Corner Cutter

PRICE, $15.00

Best in the world. Send for descriptive circular.

75-77 Duane Street, New York City.

Ledger Brand American Russia

FOR BLANK BOOKS

BEST TANNAGE
BEST SELECTION OF HIDES
BEST LEATHER TO WORK
BEST COLOR
SOFT AND PLIABLE

J. L. Shoemaker & Co.

SOLE MANUFACTURERS

15 South Sixth St., Philadelphia

CARBON BLACK

MADE BY

GODFREY L. CABOT

BOSTON, MASS

ECLIPSE.
ELF.
SUNSET.
BANNER.

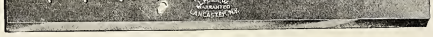
THE RULE CASE OF THE FUTURE



Embodies all possible Good Features in a Rule Case

The Keen Edge and Wearing Qualities of the **Lancaster Paper Knives**

Give the best results, and the second order, which we are always after.



THEY ARE FULLY WARRANTED.

LANCASTER MACHINE & KNIFE WORKS - - LANCASTER, N. Y.

L. Martinson & Co... Machinists.

Printers' and Bookbinders' Machinery a Specialty.

196 and 198 SOUTH CLARK STREET, Sixth Floor, Rear...

CHICAGO.

Enrico Lambertenghi,

Via Fatebenefratelli 7,
MILAN, ITALY.

Importer of Printing and Bookbinding Machines, and Supplies and Cover Papers; Fancy Papers, Keratol, Leatherette and similar materials.

Invites offers and particulars.

Reference: CHAS. HELLMUTH, 46-48 E. Houston Street, NEW YORK.

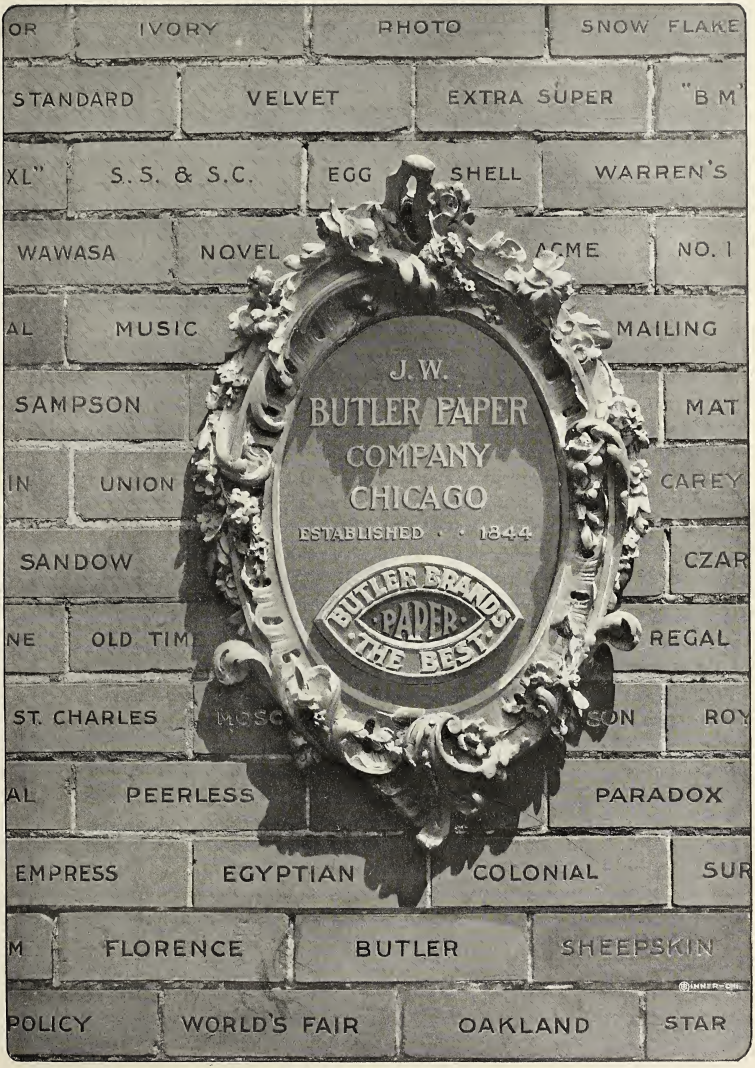
We have over one hundred reproductions of art subjects in stock, each made in three sizes, artistic border and name in panel on each, especially suitable for calendars.

SAMPLE SHEET FOR STAMP

STANDARD ENGRAVING CO. OF NEW YORK.

CIRCULARS ETC FOR STAMP

61 Ann St.


OR
IVORY
PHOTO
SNOW FLAKE
STANDARD
VELVET
EXTRA SUPER
"B M"
XL"
S. S. & S.C.
EGG SHELL
WARREN'S
WAWASA
NOVEL
ACME
NO. 1
AL
MUSIC
MAILING
SAMPSON
MAT
IN
UNION
CAREY
SANDOW
CZAR
NE
OLD TIM
REGAL
ST. CHARLES
SON
ROY
AL
PEERLESS
PARADOX
EMPRESS
EGYPTIAN
COLONIAL
SUR
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FLORENCE
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SHEEPSKIN
POLICY
WORLD'S FAIR
OAKLAND
STAR
J. W.
BUTLER PAPER
COMPANY
CHICAGO
ESTABLISHED · · 1844
BUTLER BRANDS
PAPER
THE BEST

To the Conservative Printers

who still read our claims for the "Century" press with a skepticism born only of their experience with, and knowledge of, the MECHANICAL LIMITATIONS of OTHER machines, we say—

Try the "Century"

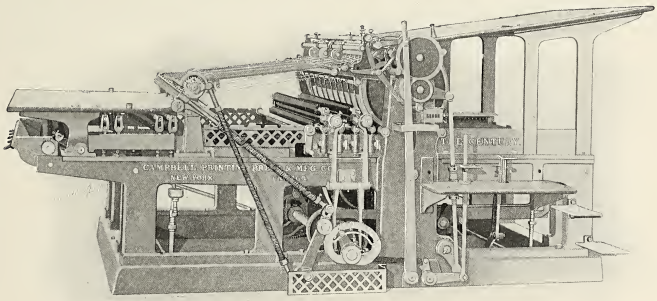
Install a "Century" alongside of any other two-revolution press today being sold, place it upon a substantial foundation, operate it in accordance with our instructions :——

and this fact will invariably be demonstrated—that whether it possesses this device or that device or not, which possibly you have heretofore thought necessary to the success of a machine, its construction is such that in those offices where RESULTS are desired, where the operator and proprietor have confidence in us and in our machinery, it will do more work, of a better kind, with less labor and less waste than any similar machine.

THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO
46 Gresham Street, E. C., LONDON
5 Madison Avenue, NEW YORK
704 Craig Street, MONTREAL

The "Century"



James G. Blaine said "claim everything"—and lost the presidency. It's easy to claim everything for a press, but to fulfil it in the pressroom—there's the rub!

The claims we make for the "Century," whether for speed, impression, or register, we KNOW can be fulfilled by the "Century" in the pressroom.

We expect the printer who buys the "Century" to see that it fulfils these claims, and if the press fails, through any fault of ours, we expect him to ask us to remove it and supply one that *will produce* the results guaranteed. Therefore, if for any reason we lose an order to a competitor, we ask in justice to the efficiency of the "Century" that that press, whichever it may be, be made to duplicate in practical operation EVERY CLAIM we make for the "Century."

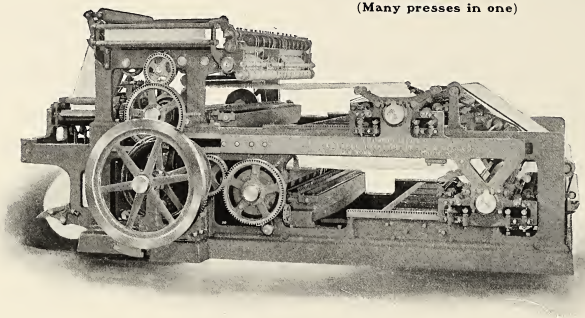
In an honest effort on your part to make the OTHER press produce "Century" results, the reason for buying "Centurys" next time will at once become apparent.

THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO
46 Gresham Street, E. C., LONDON
5 Madison Avenue, NEW YORK
704 Craig Street, MONTREAL

The "Multipress"

(Many presses in one)



Is

Solid:—built to run and to wear well.

Simple:—built to save time and labor for the pressman.

Practical:—built to do sharper, cleaner, more perfect typographical work, either half-tone or type, than any similar machine.

The man who runs this press will find a thousand and one points of practical superiority over any similar machine now on the market.

4, 6 or 8 pages on a web
from flat forms of type

THE CAMPBELL COMPANY

334 Dearborn Street, CHICAGO
46 Gresham Street, E. C., LONDON
5 Madison Avenue, NEW YORK
704 Craig Street, MONTREAL

While you are doing your Summer sailing and fishing



For machines in countries other than United States and Canada address THE ANGLO-AMERICAN INVENTIONS SYNDICATE, Ltd., 8 Broad Court Chambers, Bow St., W. C., London, Eng.

You will be making up your mind to push your business with renewed vigor on your return. You will be getting health and strength wherewith to make things hustle.

The Greatest Hustler on Earth is a

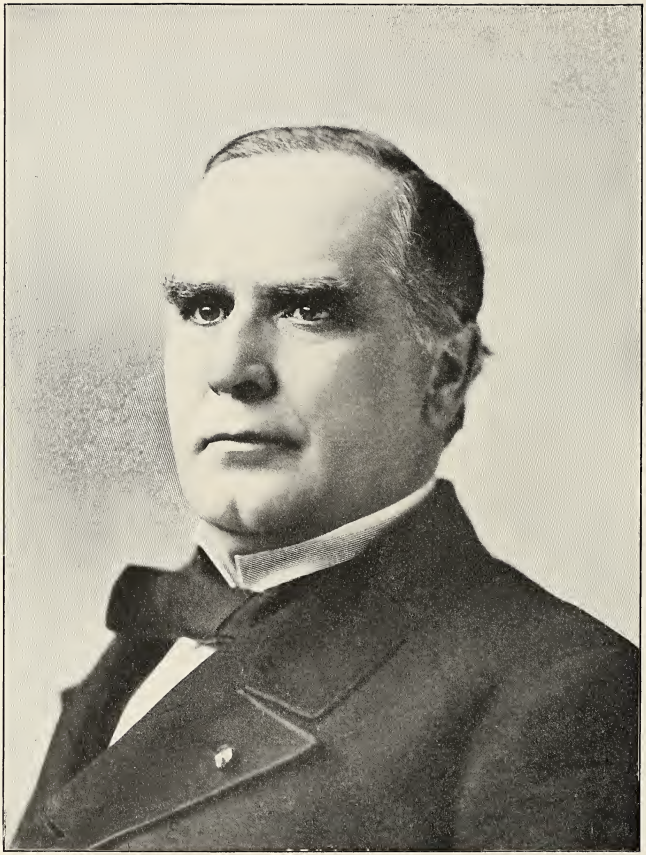
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In the hands of a hustling business man, it is the greatest money-maker that goes with wheels.

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THE HARRIS AUTOMATIC PRESS CO. NILES, OHIO

NEW YORK OFFICE, 26 CORTLANDT STREET
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CUTS OF PRESIDENTIAL CANDIDATES.

We have several sizes of both half-tone and line engravings from latest photographs of the Presidential Candidates, of which we will sell duplicate electrotypes.

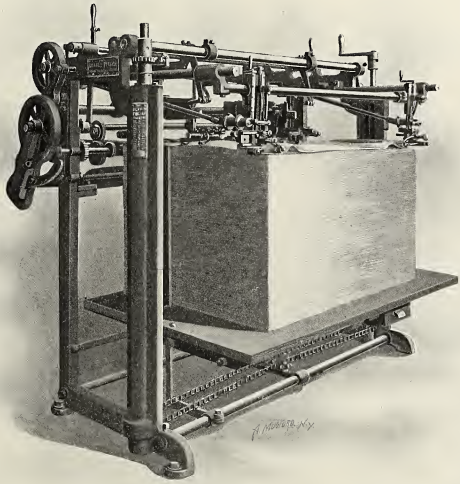
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F. A. RINGLER COMPANY,

21-23 Barclay St. to 26-28 Park Place,

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THE DEXTER AUTOMATIC FEEDING MACHINE



FOR PRINTING PRESSES, FOLDING MACHINES, RULING MACHINES.

No Electricity. No Suction. All Automatic Devices Mechanically Controlled.

200 IN USE

Our machines have many points of superiority that can not be claimed for other machines.
You will find in the DEXTER FEEDER just what you have been looking for—"A PROFITABLE INVESTMENT."

We invite the most careful investigation and COMPARISON.

DEXTER FOLDER CO.

Main Office and Factory
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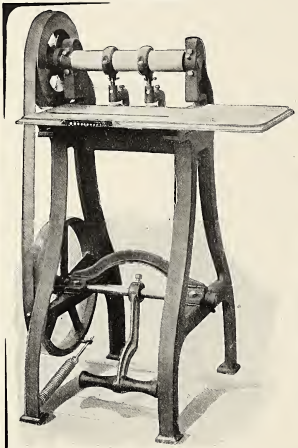
NEW YORK
127 Duane Street.

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315 Dearborn Street.

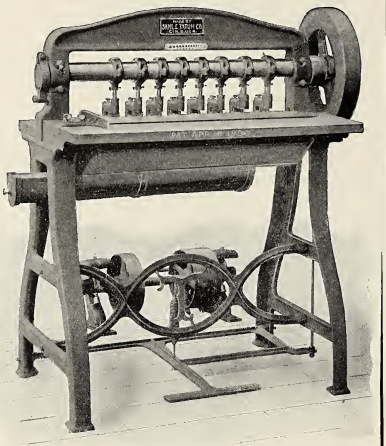
BOSTON
12 Pearl Street.

TORONTO—28 Front Street, West.
LONDON—46 Farringdon Street.

Tatum's Adjustable Paper Punches

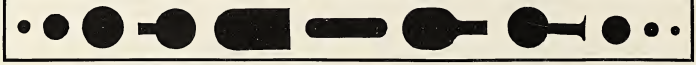


FOOT POWER.



STEAM POWER.

A FEW OF OUR DIES



THE TATUM PAPER PUNCHES are self-contained, the punch and die being mounted in the same frame, thus assuring perfect alignment under all conditions.

The Punching Heads are adjustable for any distance from 1½ to 11½ inches in the Foot Power, and from 1½ to 27 inches in the Steam Power Punch. From one to twenty holes of various sizes may be punched at one time. All punches and dies are interchangeable, and to remove any one head from the machines it is not necessary to disturb the others. ¶ In adjusting the machine for any particular job no special skill is required, and any boy or girl can successfully operate it. ¶ The notable increase in the use of punched paper for forms, records, booklets, etc., makes an approved punching machine a necessity in the well-equipped printing office. Are you interested? Write to us or see our agents. We have some convincing testimonials.

FOR

Perforating Paper

OF EVERY KIND FOR EVERY PURPOSE

Agencies:

AMERICAN TYPE FOUNDERS CO. } and Branches.
TORONTO TYPE FOUNDRY CO., LTD. }
WELD & STURTEVANT, NEW YORK CITY and CHICAGO.
GANE BROS., CHICAGO, ST. LOUIS AND NEW YORK CITY.

THE SAM'L C. TATUM CO.
424 W. Water St., Cincinnati, Ohio.

FINE PRINTING INKS

Berlin Ink and Color Co.

1900



146 N. 6TH ST.
PHILADELPHIA

FACTORY
BERLIN, N. J.

No. 1161 Violet $1.00

No. 1184 Vermilion Red $1.00

SPECIMEN OF OUR 40 CT. BLACK.

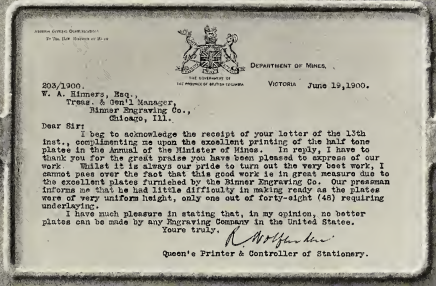
COMPARE IT WITH OTHERS AT THE SAME PRICE.



No. 477 Orange Yellow $1.00

No. 737 Blue Black $1.00

THE ESTABLISHMENT of an ESTABLISHED PERFECTION in DESIGNING & ENGRAVING



DEPARTMENT OF MINES,
VICTORIA June 19,1900.

203/1900.
W. A. Binners, Esq.,
Treas. & Gen'l Manager,
Binner Engraving Co.,
Chicago, Ill.

Dear Sir:
I beg to acknowledge the receipt of your letter of the 13th inst., complimenting me upon the excellent printing of the half tone plates in the Annual of the Minister of Mines. In reply, I have to thank you for the great praise you have been pleased to express of our work. Whilst it is always our pride to turn out the very best work, I cannot pass over the fact that this good work is in great measure due to the excellent plates furnished by the Binner Engraving Co. Our pressman informs me that he had little difficulty in making ready as the plates were of very uniform height, only one out of forty-eight (48) requiring underlaying.
I have much pleasure in stating that, in my opinion, no better plates can be made by any Engraving Company in the United States.
Yours truly.

Queen's Printer & Controller of Stationery.

The GENIUS of BINNER — Pres. & Res. Mgr. NEW YORK BRANCH
The MANAGEMENT of HINNERS — Treas. & Gen'l Mgr. CHICAGO PLANT
The ORIGINALITY of LAMMERS — Vice Pres. & ART DIRECTOR
The PLATESKILL of SHILLING — Secretary & GENERAL SUP'T.

BINNER ENGRAVING COMPANY.

CHICAGO.
BINNER BUILDING
212-214-216 Plymouth Ct.
TEL. HARRISON 676.

NEW YORK
OSCAR E. BINNER
111-115 5th Ave.
TEL. 50-18TH ST.

OUR NEW AND EXCLUSIVE PROCESS

BINNER MODELING FOR COVER AND ADVERTISING DESIGNS

FIRST COME, FIRST SERVED



It's too hot for our office to do much talking, but the Mills grind on. In September it will be cooler and we will have a lot to say. Watch out for us. We are the

NIAGARA PAPER MILLS

LOCKPORT, N. Y.

THE LIGHTNING JOBBER

IS NOTED FOR

Strength, Durability, Speed, Light-Running.

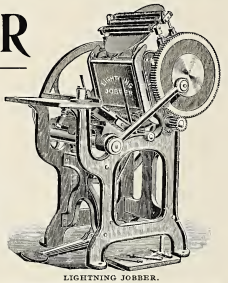
HAS NO EQUAL FOR THE PRICE.

THOSE WHO HAVE THEM IN USE SPEAK NOTHING BUT WORDS OF PRAISE:

"We are very much pleased with the 9x13 Lightning Jobber. The press has been running pretty steadily for ten hours a day at the rate of 2,100 impressions per hour and does good work, many of the forms being large laundry lists which are printed three on and take up the whole chase. We shall shortly put in another of them, which is proof that we are satisfied.—A. E. BECKWITH, Norwich, Conn."

SIZES AND PRICES:

7 x 10	inside chase,	2 Rollers, . . .	$ 95.00
8 x 12	" "	3 Rollers, . . .	105.00
9 x 13	" "	3 Rollers, . . .	120 00
10 x 15	" "	3 Rollers, . . .	145.00



LIGHTNING JOBBER.

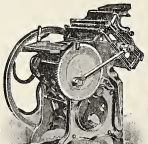
Write for Circulars and Descriptive Matter.

The Jones Gordon

The Prince of Gordons.

HAS NO EQUAL IN THE WORLD.

Investigate its merits before placing your order for any other Gordon.



JONES GORDON

FOR SALE BY ALL DEALERS

Manufactured by



IDEAL CUTTER.

The IDEAL CUTTER

Accurate, Heavy, Strong, Durable.

Front Table 16 inches wide on 30 and 32 inch machines, instead of the usual 12 inches; 12 inches wide on our 20 and 25 inch cutters.

THE JOHN M. JONES CO., Palmyra, N.Y.

BOSTON
24-26 Hawley Street

Peerless Carbon Black

THE INLAND PRINTER IS PRINTED WITH INK MADE OF PEERLESS BLACK

Why? Read!

From Charles Eneu Johnson & Co.

PHILADELPHIA, Feb. 21, 1898.

MESSRS. BINNEY & SMITH,
New York, N. Y.:

Gentlemen,—We beg to say that we have used Peerless Black in our Inks ever since its introduction. We do not hesitate to say that in the higher grades of Black Inks its use is most advantageous, due to the valuable properties not possessed by other Gas Blacks.

We consider its use essential in the preparation of the various Half-Tone Inks now so much used. We are,

Very truly yours,
CHARLES ENEU JOHNSON & CO.
W. E. WEBER, Manager.

THIS
THE PEERLESS TRADE CARBON BLACK MARK COMPANY LIMITED

GUARANTEES QUALITY

The opinion of these successful printing ink makers is a sure guide for you—for from such firms money can't buy such praise, and their indorsement and permanent patronage is positive proof of the merit of Peerless Black.

From Frederick H. Levey Co.

NEW YORK, April 11, 1898.

MESSRS. BINNEY & SMITH,
257 Pearl St., New York:

Gentlemen,—Referring to our conversation, we certainly expect to renew our contract with you for "Peerless" Black.

We shall continue to use "Peerless" in our Half-Tone and Letterpress Inks, as we consider it superior to any other Black, especially for fine half-tone work.

Very truly yours,
FRED. H. LEVEY,
President.

Send for the Peerless Booklet and Free Sample to

BINNEY & SMITH, New York City, U.S.A.

Sole Selling and Contracting Agents for the PEERLESS CARBON BLACK CO., Ltd., Pittsburg, Pa., U.S.A.

A New Wrinkle

(PATENTED)

THAT

SAVES INK



G-K TUBE

Printers and Pressmen who have seen it will not accept a pound of high-grade ink put up in any other way. But it takes firmness in dealing with your inkmaker. Withhold your order, and just keep on saying "G-K" to him till he says "O. K."

THE GERDOM-KELLOGG CO.
ALBANY, N. Y.

Henry Lindenmeyr & Sons

PAPER WAREHOUSES
32, 34 & 36 BLEECKER ST.
20 BEEKMAN STREET
NEW YORK

Examine into our Standard Lines of

Super-Calendered and Machine-Finished Papers,

Novelties in Cover Papers,

Writing, Bond and Ledger Papers,

Coated Woodcut and Lithographic Papers.

"Ruskin" Deckle-Edge Covers and **"Ruskin" Duplex Folding Bristols** have just been added to our stock.

THE COVER OF THIS ISSUE OF THE INLAND PRINTER IS OUR WELL-KNOWN ORIENTAL COVER, BROWN.



A Handsome

book is issued by the Cleveland Stone Company, Cleveland, Ohio, containing eighty-eight pages, 7 x 10¼ inches in size, enclosed in neatly designed and printed cover. The book is filled with half-tone views of the company's quarries and buildings erected with the products thereof, also showing samples in color of the different grades of stone. The work is well printed in two colors—olive for the descriptive matter and black for the half-tones—on fine enameled stock, by the Britton Printing Company, Cleveland, and is a fine specimen of good composition and artistic presswork. R. C. Masten, advertisement writer and designer, of Cleveland, is responsible for the designing and write-ups, which are excellent, and the Terry Engraving Company, of Cleveland, Ohio, made the fine half-tone engravings.—*Inland Printer* for July.

It is not necessary to mention the fact that the inks were furnished by us. Every printer knows it requires Buffalo Inks to produce such work.

BUFFALO PRINTING INK WORKS,
BUFFALO, N. Y.

IN AUGUST
TAKE TO THE MOUNTAINS
DELAWARE WATER GAP 163 Minutes from NEW YORK. Altitude 1600 feet.
POCONO MOUNTAINS 223 Minutes from NEW YORK. Altitude 1900 feet
LAKE HOPATCONG 85 Minutes from NEW YORK. Altitude 1200 feet.
RICHFIELD SPRINGS— The Most exclusive Summer Resort in America. Altitude 1750 feet
FROM THE WEST TO THE SEA SHORE TAKE
Lackawanna Railroad
TAKE TO THE SEA SHORE
IN AUGUST
E.G. Russell Gen'l Supt. T.W. Lee Gen'l Pass'r Agent. B.D. Caldwell Traffic Manag'r.



Crow Black



Half-Tone Black



This is what a leading printer says:

"I have obtained GOOD results from some inks, BETTER results from others, but for the BEST results I must use 'Standard' CROW BLACK and HALF-TONE BLACK INKS."

What more can WE say except that these inks are made solely by

THE STANDARD PRINTING INK CO.

CINCINNATI, OHIO.

Chicago Branch, 71 Plymouth Place.



Tri-Color Inks,
Gold Ink,
Weatherproof Colored Inks,
Sunproof Poster Inks,
Copying Inks,

Our Specialties

Crow Black,
Half-Tone Black,
Diamond Black,
Comet Black,
Banner Black.



Printers' Rollers

Made by Chicago Roller Co. for SUMMER USE give better satisfaction than other makes.

ORDER NOW!

CHICAGO ROLLER COMPANY,

86 and 88 Market Street, CHICAGO.... Long-Distance Telephone, Main 2926.

We make a specialty of Out-of-Chicago Orders and can fill these promptly and satisfactorily. Write us; we desire to get acquainted with you.

The Improved

WETTER NUMBERING MACHINE

...PRICE...
$13.50



Actual Size.
Pat. May 26, 1885. Pat. Oct. 16, 1888.
Other patents pending.

Type-High.
Entirely Automatic.
Numbers from 1 up to 100,000.
Prints figures sharp and clear, equal to copper-plate printing. Will number anything.
No printing office complete without one.
Machine fully guaranteed.

Read what the Denver Type Foundry Co. writes under date of May 19:

"Please send us per express six more Improved Wetter Machines, same as last six sent. These are for the same party, and they say the machines are very satisfactory."

Have many more letters just as strong as this one.

Write for any information pertaining to Numbering Machines to

WETTER NUMBERING MACHINE CO.
515 to 521 Kent Ave. BROOKLYN, N. Y.

FINE PRINTING PAPERS IN STOCK IN CHICAGO
THE PAPER MILLS' COMPANY
WHOLESALE DEALERS SELLING AGENTS PAPER SPECIALISTS

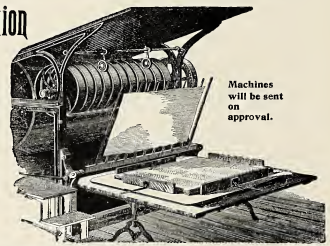
Send your name for our mailing list and receive samples of new lines ready for business.

Our printed samples are of value to any printer or user of printing paper.

We do not sell to parties without good commercial standing or who can not furnish satisfactory references.

THE PAPER MILLS' COMPANY
215 Wabash Ave. CHICAGO.

Perfection Paper Jogger



Machines will be sent on approval.

is an attachment for cylinder presses for Jogging or Straightening the paper after it is delivered from the fly. It works automatically with the fly, and will jog any weight or quality of paper (except tissue) better than it can be done by hand.

They are made to fit on all kinds and sizes of presses, and are all made so that they are adjustable to take any size sheet—from the largest the press will print to 7 inches square.

HOW TO ATTACH THE JOGGERS.

To attach the Jogger to presses that have the table separate from the press, place the Jogger on the table, and fasten with screws. Fasten the short strap that has the buckle on the back of the fly-butt, and buckle with strap on Jogger.

To attach the Jogger to presses where the board sets on the frame or arms, take the board off and put the Jogger in its place, and attach the strap to the fly-butt the same as above.

When the sheets are cut on the press, bend two pieces of brass rule at right angles and divide the piles, and the Jogger will work the same as if it was but one sheet.

HOW TO ORDER JOGGERS.

In ordering for presses that have the table separate from the press, give the largest size sheet that is run on the press, and also size of bed and make.

In ordering for presses when the board sets on the frame or arms, give the largest size sheet that is run on the press, and the size of board now on the press.

PRICE OF JOGGERS { To fit presses 24 x 36, or less, . . . $12.00
To fit presses 36 x 48, or less, . . . 13.50
To fit presses larger than 36 x 48, . 15.00

Manufactured by AMERICAN PRINTING MACHINERY CO., Bloomfield, N. J.

Did it Ever Occur to You

THAT ONE OF THE PRINCIPAL EXPENSES in your establishment is in the QUADS you **USE** and that you pay as much for them as for type? We own and control the patent for manufacturing

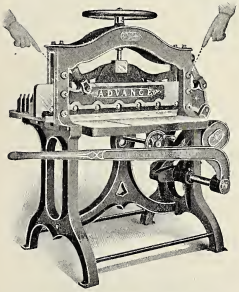
PERFECTION

quads that can be SOLD considerably under the existing prices now charged. These **QUADS** differ from the foundry product ONLY IN THE ABSENCE OF THE NICK.

IF YOUR JOBBER CANNOT SUPPLY THEM, WRITE TO

PERFECTION QUAD MOLD CO.,
518-520 Ludlow St., Philadelphia, Pa., U. S. A.

Muscle Savers!

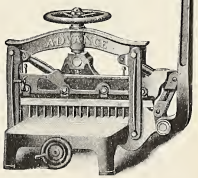


Sizes: 22½, 25, 30 and 33 inch.

Just another name for ADVANCE PAPER CUTTERS. And they're rightly named, too. The *Easy Lever* and swinging motion of the knife makes an *easy shear cut,* especially advantageous in job and pamphlet trimming. Heavy center brace prevents springing of bed under pressure of clamp or knife. Gibs and set-screws in side frames to take up wear of knife bar.

PONY ADVANCE

16 and 19 inch.



Then there's the PONY ADVANCE, the handsomest and strongest small cutter ever made. See the arch, it clasps **under side** of the bed to which it is securely bolted (not bolted to the sides). The bed is heavily ribbed and perfectly rigid under heavy cutting. Back gauge is extra long, just right for squaring small work; interlocking gauge and clamp and other modern conveniences. Our illustrated circular tells all about it; send for one.

KEPT IN STOCK BY
DEALERS EVERYWHERE

Manufactured by THE CHALLENGE MACHINERY CO., 2553 Leo Street, CHICAGO.



TRADE MARK J P C I

THE JAENECKE PRINTING INK CO.



OUR NEWARK WORKS

Makers of

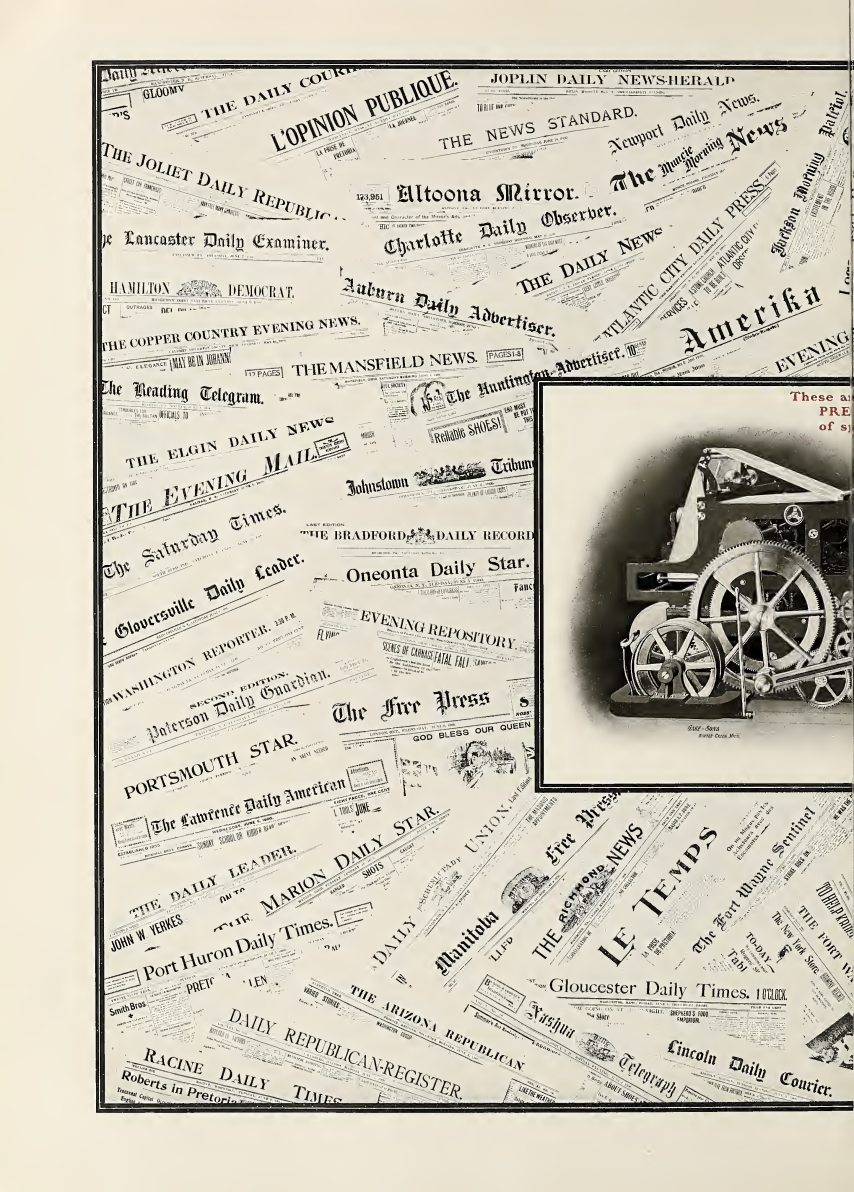
PRINTING INKS, DRY COLORS, VARNISHES, BRONZE POWDERS.

WORKS

Hanover, Germany. NEWARK, N.J. U.S.A. Moscow, Russia.

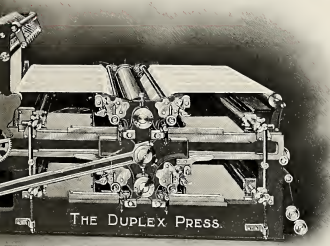
TRADE MARK J P C I




L'OPINION PUBLIQUE.
JOPLIN DAILY NEWS-HERALD
THE NEWS STANDARD.
Newport Daily News.
THE JOLIET DAILY REPUBLIC
Altoona Mirror.
The Muncie Morning News
Charlotte Daily Observer.
Lancaster Daily Examiner.
HAMILTON DEMOCRAT.
Auburn Daily Advertiser.
THE DAILY NEWS
ATLANTIC CITY DAILY PRESS
THE COPPER COUNTRY EVENING NEWS.
THE MANSFIELD NEWS.
The Reading Telegram.
The Huntington Advertiser
THE ELGIN DAILY NEWS
THE EVENING MAIL
Johnstown Tribune
The Saturday Times.
THE BRADFORD DAILY RECORD
Oneonta Daily Star.
Gloversville Daily Leader.
WASHINGTON REPORTER.
EVENING REPOSITORY.
Paterson Daily Guardian.
The Free Press
GOD BLESS OUR QUEEN
PORTSMOUTH STAR.
The Lawrence Daily American
THE DAILY LEADER.
THE MARION DAILY STAR.
JOHN W. VERKES
Port Huron Daily Times.
Manitoba
THE RICHMOND NEWS
LE TEMPS
The Fort Wayne Sentinel
Gloucester Daily Times. 1 O'CLOCK.
THE ARIZONA REPUBLICAN
DAILY REPUBLICAN-REGISTER.
Nashua Telegraph
Lincoln Daily Courier.
RACINE DAILY TIMES
Roberts in Pretoria
These a
PRE
of s

some of the Newspapers printed on the DUPLEX
. There is a multitude more, not shown for lack
ce.

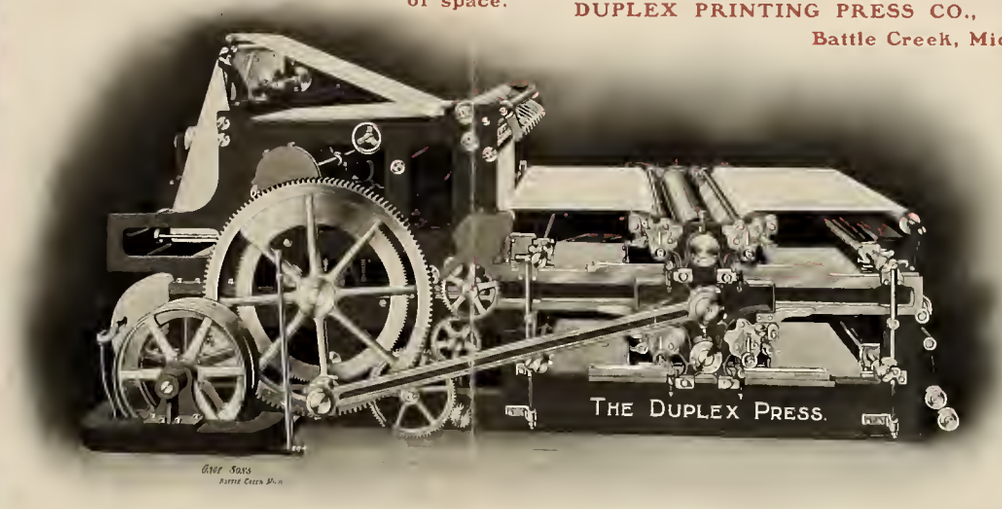
DUPLEX PRINTING PRESS CO.,
Battle Creek, Mich.



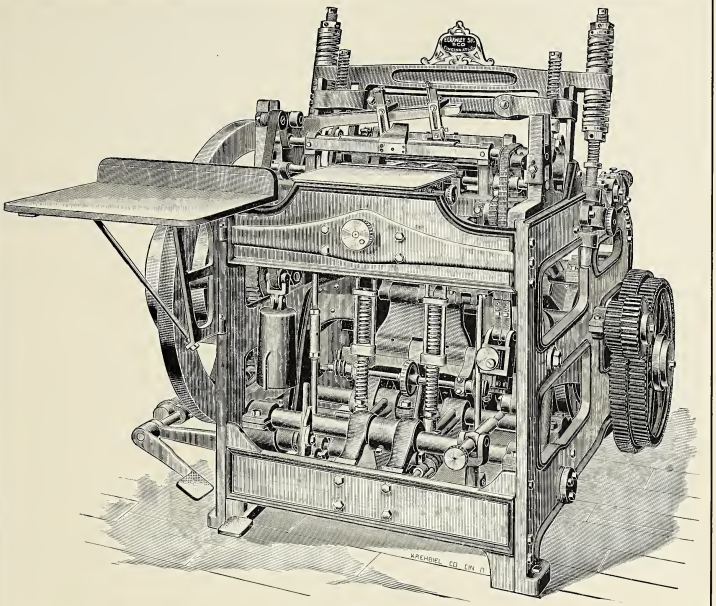
ENGRAVING AND LUXOTYPE PRINT BY
WM. C. GAGE & SONS, BATTLE CREEK, MICH.

These are some of the Newspapers printed on the DUPLEX PRESS. There is a multitude more, not shown for lack of space.

DUPLEX PRINTING PRESS CO.,
Battle Creek, Mich.



ENGRAVING AND LUXOTYPE PRINT BY
WM. C. GAGE & SONS, BATTLE CREEK, MICH.



THE CRAWLEY POWER ROUNDING AND BACKING MACHINE

This machine rounds and backs books by one continuous action in a very uniform manner, and at a speed that is productive of great economy over the old way of doing such work. Economy of room in the bindery is also attained, as the machine occupies but half the space of the ordinary appliances for rounding and backing books.

Time required to change setting, from 2 to 5 minutes.

This machine will back without rounding, giving a perfect flat-backed book far superior to hand-work, or will round without backing. Size of joint and depth of rounding in easy control of the operator. No waste or spoiled books.

Terms to suit the purchaser. Address

E. CRAWLEY, SR., & CO.

NO AGENTS. NEWPORT, KY., U. S. A.

THE CRAWLEY
Bundling and
Signature Press

Is the ONLY Hand Press.
Price, $125
ASK US ABOUT IT.



An Electric Fan



Keeps the air cool.

Our Binders keep your temper cool.

They never clog.

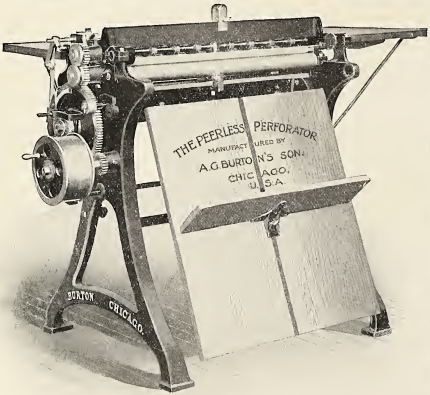
Acme Staple Co.

LIMITED

500 North Twelfth Street,

PHILADELPHIA, U.S.A.

The Peerless Perforator



IT is distinguished for rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

SELLING AGENTS:

E. C. FULLER & CO., . . .	New York, N. Y.
GANE BROS. & CO., ...	Chicago, Ill.
T. W. & C. B. SHERIDAN, . . .	" "
AMERICAN TYPE FOUNDERS CO.	
THE J. L. MORRISON CO., . .	Toronto, Ont.
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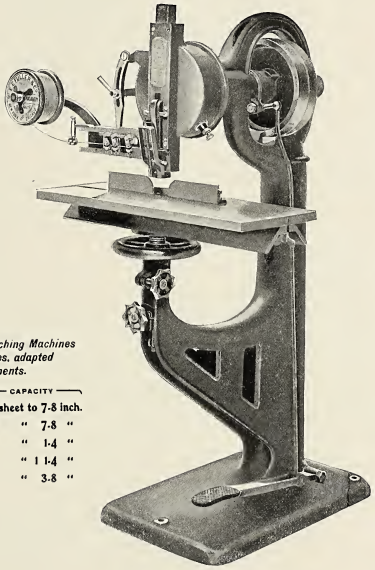
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THE SIMPLEST AND MOST PERFECT MADE.

All working parts are made of best quality steel, hardened and carefully tempered.

Workmanship and material guaranteed.

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3	" " 1-4 "
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No. 4 UNIVERSAL uses Flat and Round Wire, has Flat and Saddle Tables. Capacity, 1 sheet to 1¼ inches.

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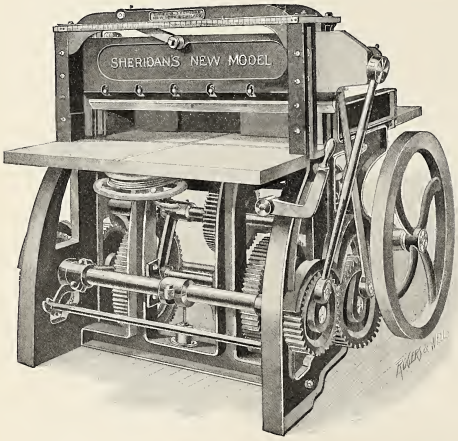
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FALSE BOTTOM shows where knife will strike paper. Gives quick adjustment for line or label cutting. No shifting of piles.

INDICATOR at top of machine—a new device. Shows position of back gauge. Mathematically correct.



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Rigid
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Even Cut
—
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Speed
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BUILT IN ALL SIZES
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KNIFE STOCK AND CLAMP drawn down from both ends. RESULT—Uniformly even cut.

SMOOTH, ROTARY MOTION gives the highest speed without jar, and is absolutely noiseless.

HEAVY AND ACCURATE WORK is its forte. Will respond to the most exacting demands.

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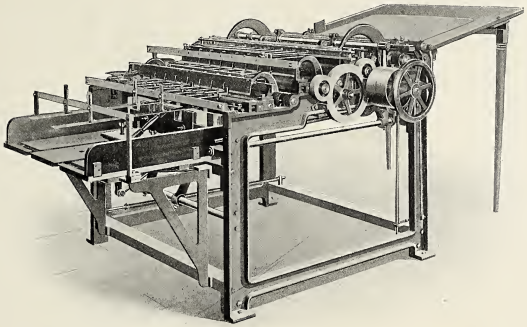
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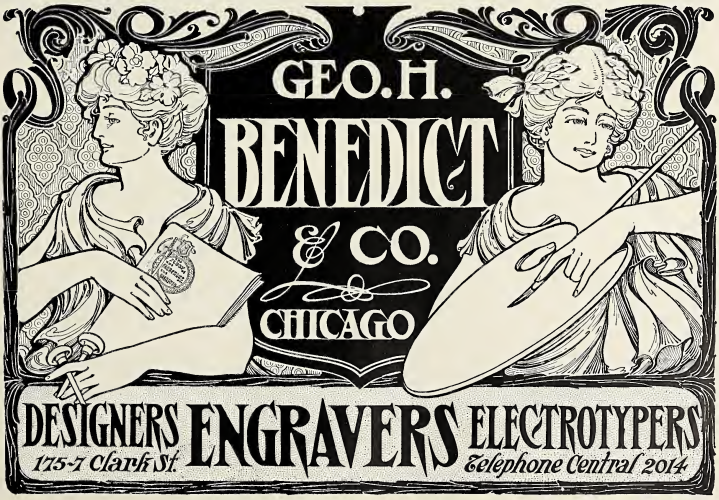
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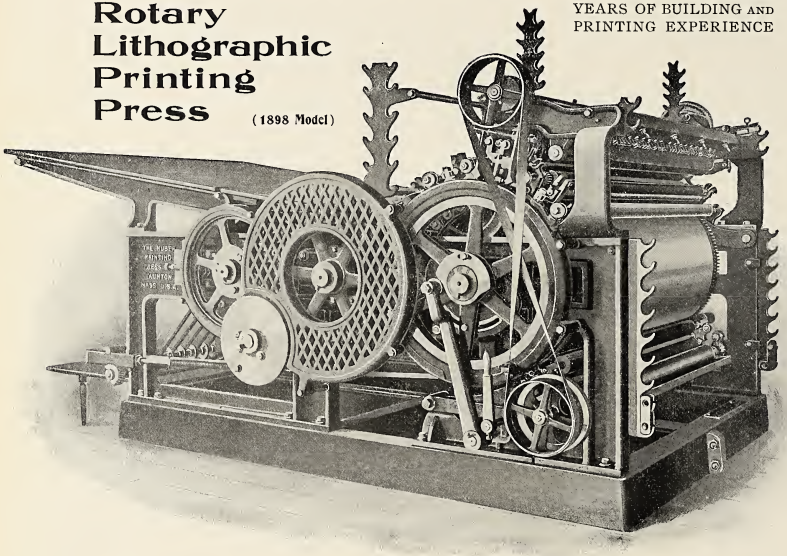


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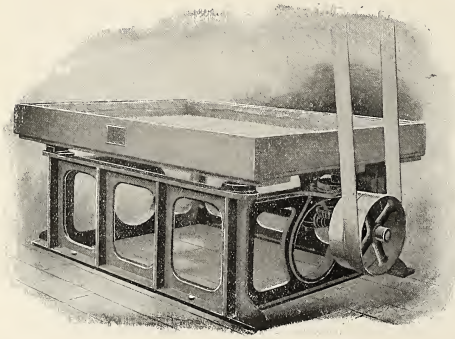
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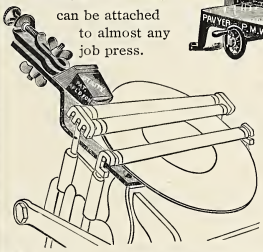
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Made in two sizes:
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The Utility Ink Fountain

can be attached to almost any job press.



Price with bracket for attaching to press, . $3.75

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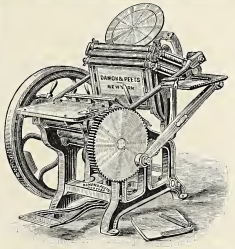
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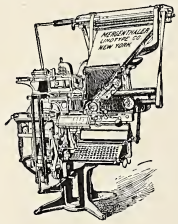
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The Linotype.

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100% of the owners of Linotypes express relief from using foundry type

100% of the Linotypes were purchased to avoid using foundry type

100% of the Linotypes in use are capable of producing work equally good as that from foundry type

100% of the printers prefer Linotype slugs to foundry type

100% of the printing fraternity recognizes the Linotype has succeeded foundry type

"We are using Linotypes exclusively for fine book and catalogue work, and get better results than with type."—Patterson & White, Philadelphia, Pa.

"The quality of book work from our machines is of the very highest grade."

Wm. G. Hewitt, New York City.

"We have no difficulty in getting out book work that looks as well as hand work. We have thrown out 17 tons of body type."—West Publishing Co., Law Book Printers, St. Paul, Minn.

"The beautiful results obtained by us in fine book work on the Linotypes is the best recommendation we can offer."

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Are The Above Firms Judges of "Perfect Printing"?

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MERGENTHALER

Linotype Company

Tribune Building, New York City

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SAVING OF THIRTY DOLLARS WEEKLY

We have used a Linotype machine for two years. We find it to average a **saving of $30 weekly. The cost of repairs has been light.**—*La Tribune, Woonsocket, R. I.*

ENTIRE MATTER SET ON ONE MACHINE

Our experience with the Linotype machine is especially satisfactory to us. **We are enabled to set the entire news matter of the paper on the one machine.** We also set straight matter for job work.—*Daily News, Gardner, Mass.*

RESULTS EXCEEDINGLY SATISFACTORY

Our experience with the Linotype has been **exceedingly satisfactory.** There has not been a day since the machine was first put in order that it was not in working trim.—*The Daily Enterprise, Leominster, Mass.*

LINOTYPE PRACTICALLY PERFECT

Your machine is practically perfect. **We have made a complete success of a one-machine plant.**—*The Democrat Journal, Burlington, Ia.*

NEVER REGRETTED THEIR PURCHASE

We have used your machines about **six years. They work as well as ever.** We have never regretted that we bought them, nor have we ever seen any machine as satisfactory for newspaper work.—*Free Press, Burlington, Vt.*

A GREAT ADVANTAGE IN LAW WORK

The Linotype received from you a few weeks ago is giving complete satisfaction, **especially on book work.** We have not had any necessity for a machinist, our operator being competent to manage the machine. It is a great advantage in **setting law work, which runs largely to italics.** A large brief, printed in the usual hurry, was put in the press and run off in good shape without any "make-ready" whatever.—*Crane & Co., Topeka, Kan.*

TWO SUCCESSFUL MACHINES

We have been operating two Linotypes successfully for **three and a half years, with never a breakdown or stop longer than half an hour.** They turn out for the *Independent* an average of 45,000 ems each, besides book work. They are in excellent condition at this time. Hand composition cost 40 cents per 1,000. We get 90,000 on the two machines at $10 per day. We have very small expense for extras.—*Daily Independent, Stockton, Cal.*

AN ABSOLUTE ESSENTIAL

I consider a Linotype an absolute **essential in the office** of any daily, **no matter how small.** We get out two daily papers on our own machine and also set matter for the job-room office. A machine bought on payments extending over two years paid for its cost in that time.—*The Morning Times, Cripple Creek, Colo.*

NEVER HAD A BREAKDOWN

We are using two of your machines. **One has been in use for four years,** the other two and a half years. **Both are practically as good as new.** *The Republican* is a **seven-column, eight-page, every-day-in-the-year publication.** The two machines set all the type and a great deal of job work. They work most satisfactorily. We do not employ a regular machinist, nor have we ever done so. I have never had a breakdown. Without the Linotype it would be a physical and financial impossibility to issue an up-to-date paper in Arizona.—*The Republican, Phoenix, Ariz.*

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We have had two Linotypes in use for **more than three years.** At the end of the first year we were so well pleased that we bought them outright. The total cost of repairs to the two machines for thirty months was $40.25. **We are setting twice as much type by machine** as we formerly set by hand, at less than the cost of hand composition.—*The Messenger, Owensboro, Ky.*

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We are well satisfied with our Linotype. It gives us a good quantity of matter every day and in good shape. We **would not be without it.**—*The Mail, Galesburg, Ill.*

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Printers and Jobbers

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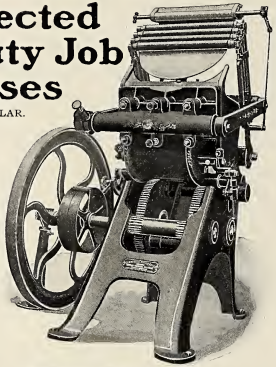
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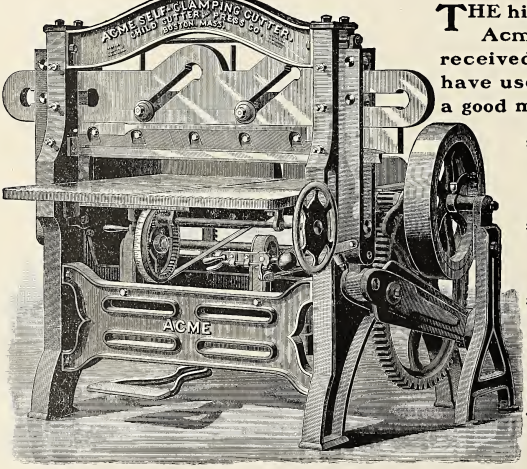
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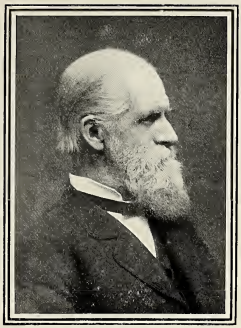
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28 in. to 72 in. in width.

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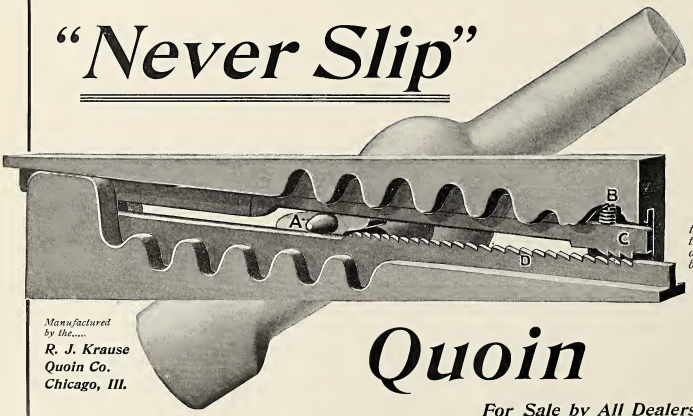
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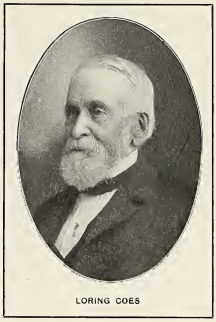
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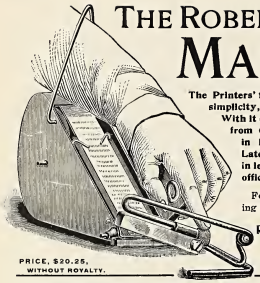
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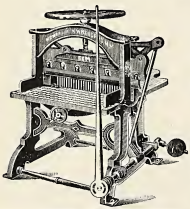
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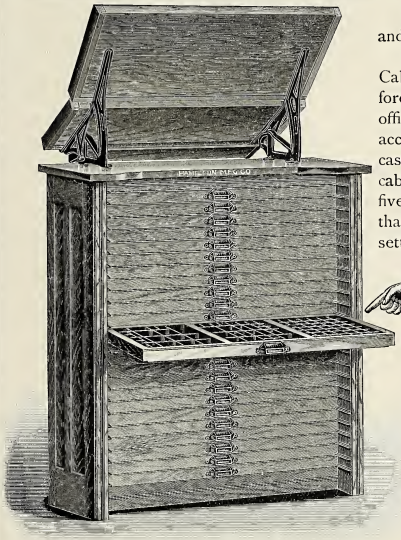
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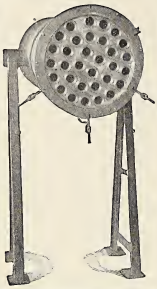
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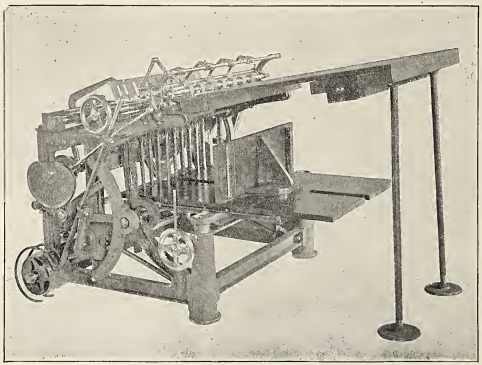
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A STUDY IN RED CRAYON.

DRAWN ESPECIALLY FOR THE INLAND PRINTER BY FRANK HOLME, CHICAGO.

FRONTISPIECE
THE INLAND PRINTER
AUGUST, 1900

PRESS OF
THE HENRY O. SHEPARD CO.
CHICAGO

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THE INLAND PRINTER

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LONG AGO.

BY ARTHUR K. TAYLOR.

IN the age before yesterday, and that was long, long ago, the Printer had a bank account just like the rest of the animals, and though he knew many, many things, he wasn't so exceedingly well educated that he let the new things he learned make him forget what he never learned but always knew, and this you must know was his horse sense. And he was as happy as any one could be who was not smart enough to be worried because his cousin, the squirrel, had a finer tail than he had, or to be envious because his neighbor, the polecat, had a scent to spend whenever he wanted one. He worked only by daylight and slept nearly every night, although he frequently went with his uncle, the beaver, to his lodge, and came home very late.

Now, one hot night, when the Printer could not sleep in his house because it was just "orfully" hot, he got up and went out and laid down in the grass, and the big, red moon was full, almost as full as the Printer's stepuncle, the tick. And the Printer went asleep, and the moon shone on him all night long.

Now, the other animals always kept out of the moonlight when they went to pick out a place to sleep, because they were superstitious. Not all the animals, but all the animals but two, and they were the loon and the June bug. And these two animals used to come to see the Printer and would talk by the hour about funny things, like "benevolent assimilation," "free silver," "theosophy" and such things, and *they* always claimed that they liked to sleep in the light of the moon — said that it did them good and that they always felt better the next day. And so the Printer slept in the light of the moon, and from that night he was never quite right, and would do things in a manner like unto no other living thing. And when the other animals saw the way he was doing they just shook their heads and of one accord said that he had of a truth slept in the light of the moon.

Whenever there was a particularly hard dam to be built, the animals always called upon the beaver, and the beaver, being a most careful animal in a business way, always took care to charge a good round price for his work, and whenever any of the animals kicked on account of his prices, the beaver simply told them flatly that about half of the price was for the work and that the other half was for the "know how," and that was the end of it.

But with the Printer it was different. Whenever there was any particular printing to be done, all that the animals had to do was to go to the Printer and explain what a fine job they wanted, how the paper must be of the very best, and how it must be printed in eleven colors of ink and two bronzes, and tied with silk cord, and rough edges, and this and that and the other, and how it must be done right away, as they had neglected getting it ready until the last moment; and as it was to be such a fine job, it must be done very cheap because it would be such a great advertisement, and they would only charge him half rates for a quarter-page advertisement; but he must understand that it was for a charitable object, and instead of his making a regular contribution they would expect him to figure very closely and then to deduct a third as a present to the cause. And then they would wind up by telling him that they came to him because they always thought that he showed so much originality in his work, which would make the Printer blush and feel very much tickled.

Now, when the Printer would hear all this, his eyes would fairly sparkle with delight, and he would take off his coat and buckle right down to work, and he'd work all day and half the night, and he'd let them bulldoze him into allowing them to delay furnishing him with the last of the copy until the morning of the day the job had to be delivered, and because he was two hours late in getting the job done he'd meekly hold his peace while the entire committee of arrangements roundly abused him up hill and down dale, and then when the job was delivered what a terrific howl would go up when the chairman found that his copy of the work was offsetted.

Now, just because this Printer had slept in the light of the moon, the only way he could think out of the

difficulty was to donate the whole bill for the good of the cause and to pay full rates for his advertisement. And the committee very considerately would decide not to go to law about the matter, but whenever they ever had any more printing to be done they promptly hunted up another printer, and if by any chance they came up with a printer who had not slept in the light of the moon, and who charged according to what he did, why they would thereupon conclude that they had been swindled.

Nor up to going to press has the moon ceased to shine.

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. I.—DETAILS OF THE COPY-READER'S WORK.

ONE of the most logical ways to begin the making of a printer is to have him start as a copy-reader, whether with or without immediate intention to train him for proofreading. A good reason for this is the fact that all typesetters should be adept in deciphering obscure manuscript, and this will be learned, as well as many technicalities of type-work, at the reading-desk. But it would not be advisable to depend upon beginners for all reading of copy; in fact, much of the work must be done by experienced readers, especially in newspaper offices. Some years ago a large number of book proofreaders depended mainly on the assistance of young boys, who read copy as a beginning toward learning the trade, and after a while graduated to case-work.

The work on a daily newspaper must nearly always be done so rapidly that only an occasional learner can be tolerated, and one who does not learn quickly can have little hope, for such a one is sadly misplaced. Excepting, therefore, some very bright young persons who would succeed at almost any kind of work, it is better for the beginner to be placed where speed is not so necessary, although anywhere a reasonable acquisition of speed is required.

Much of the detail of copy-reading is governed by the personality of the proofreader. As the proofreader is the one in charge of the work, and mainly responsible for its accuracy, many little points of practice must be absolutely conformed to his dictation, to get the best result. These points are mostly different ways of reading some things that might be misunderstood without having a regular method of distinction. One reader was so careful, for instance, that he used always to pronounce Sioux in two syllables, with a long *i* in the first, and with the sound of *ks* in the second. This is one of the details to be mentioned later; it is instanced here only as a peculiarity illustrative of personal effort at distinctness.

The first thing requisite in good copy-reading is perfection in enunciation; each syllable should be pronounced so clearly that the proofreader simply can not mistake it. Too much stress on this matter is impossible, as many ludicrous errors find their way into print just because of failure in this respect. One such error, printed in a New York newspaper, consisted in saying that some bit of Carlyle's writing was "elegant," when "eloquent" had been written. Both the proofreader and the assistant should be always on the lookout for such possibilities. A proofreader having a beginner to read to him should insist, at the start, upon plain and full pronunciation of every syllable, with recognition of punctuation — when copy is punctuated at all decently, which does not occur as often as it should. Speed in reading is not properly a prime desideratum, and will be acquired naturally and easily after accuracy has first been secured, by one who has the requisite ability. In fact, real accuracy and distinctness of enunciation are themselves prime elements of quickness in finishing a piece of work.

A paper read before the Chicago Society of Proofreaders contained this advice to copy-readers: "Read intelligently, or, in other words, with understanding. To do so it is imperative that you grasp the idea or train of thought of the author; you will find this as beneficial to yourself as to the proofreader, for, having mastered the idea the author wishes to express, many times otherwise utterly undecipherable hieroglyphics are thus made plain, as the proper word readily occurs to you. By following the above suggestion you will also avoid the reprehensible habit of falling into a mechanical, parrot-like way of reeling it off without stops or pauses or inflection, which so disgusts the average proofreader." While this is good advice in many respects, it is nevertheless true that readers have to manage their work often without any possibility of understanding it thoroughly, so that the assertion of imperative necessity of grasping the train of thought may be taken *cum grano salis*. Moreover, the reprehensible habit of parrot-like reeling without stops or inflection, though it may disgust some proofreaders, is just what many of the best of them want, provided that the words be pronounced distinctly and that proper care be exercised not to read words that are not in the copy. Some of the very best copy-readers rattle off the words without inflection, in a monotonous succession of syllables with no indication that there might be a comma or any other point here and there.

One of the most accurate proofreaders known to the writer began as a copy-holder on a morning newspaper, when he was a young boy — something very unusual, especially in a union office. From the start he was not only accurate, but read so fast that no ordinary ear could keep up with him, and no ordinary proofreader could attempt to mark corrections without stopping his reading sometimes, to go over the ground again for errors that might have been overlooked. After a few years he became a proofreader, and read aloud from the proofs in the same way and with rapidity even increased over that of his early work, so that an accomplished and alert ear was necessary to follow him. He was a genius and a phenomenon — not an

exemplar for ordinary copy-holders. His peculiarities, moreover, would be disastrous to many workers. All he desired in the matter of comparison with copy was the words as written or printed; he punctuated the matter as he went through it with utmost speed, with no reference to what the punctuation might be in copy. As a rule he did not even care whether all the words in common reading were or were not exactly like copy, if they were sensible, and he practically never passed a sentence that did not read correctly. He was a very valuable newspaper worker, but probably would have failed utterly on certain kinds of book work. His was a case thought worthy of mention here, not as a pattern in all its aspects, but as enforcing the assertion just following, which is true of all workers and all work.

The paper already mentioned gives as its beginning the following: "In the first place, to succeed as a copy-holder, you must make up your mind to apply yourself studiously thereto as a profession." In its evident intention this needs no qualification. Every copy-reader who succeeds — especially every one who eventually becomes a successful proofreader — must begin with at least a determination to do the best that can be done. Those who bring to their work such natural adaptation as that of the man spoken of above are few and far between; but no one can hope for advancement without earnest effort. Most of those who fail, in this work as in any other, do so through lack of application.

Our space has been used without giving so much of detail as had been intended, so that most of the detail must be relegated to a future article, and we shall close here with one important item.

Among the matters that have been treated in books on our subject is that of reading facsimiles. Benjamin Drew, in his book "Pens and Types," says: "If the proof in hand be a reprint, and the new edition is to conform to the old, the copy-holder, while reading, pronounces aloud the points, capitals, etc., as they occur in the copy — saving labor and time by using well-understood abbreviations." He instances the second



Photo by George Stark, St. Louis, Mo.

A BOUNTEOUS HARVEST.

stanza of Tennyson's "Voyage," which he says should be read as follows:

Quote "Warm broke the breeze against the brow, *(com.)*
Dry sang the tackle, *(com.)* sang the sail: *(colon.)*
The Lady's- *(cap. pos. s, hyphen)* head upon the prow
Caught the shrill salt, *(com.)* and sheer' *(pos.)* d the gale.
(full point.)
The broad seas swell' *(pos.)* d to meet the keel, *(com.)*
And swept behind: *(colon)* so quick the run, *(com.)*
We felt the good ship shake and reel, *(com.)*
We seem' *(pos.)* d to sail into the Sun!" *(cap. exclam. close quote.)*

This is the way some proofreaders would have such matter read to them, but other ways are often thought better. All that should be said by way of advising the copy-reader is that, in each case of beginning with a new proofreader, the main effort should be to ascertain as quickly as possible just how he prefers to have the reading done. The only important point is to select

some method that secures accuracy. A copy-reader used to reading such things in a certain way might well, on first reading to a new associate, begin in that way; but if the proofreader shows preference for some other method, then the proper and only correct action is immediate adoption of the other method.

(To be continued.)

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

X.—BUSINESS OFFICE FIXTURES AND ARRANGEMENT.

THE business office is where the paper comes in touch with the public and where the business men and subscribers receive their first impressions as to the importance of the publication, and it should therefore contain such furnishings and be so arranged as to make the first impression favorable and lasting. In this connection, clean windows, dustless counters, clean floor and a general tidiness of the room are small but important matters.

If the room is square or nearly so there should be a counter extending the entire width, surmounted by ornamental brasswork or ironwork of such a nature as not to obstruct a view of the space beyond. In the center of this grating there should be an opening three feet in width and correspondingly high to afford ample opportunity for unobstructed conversation and consultation. Many offices make a great mistake in compelling customers to talk through small windows in a wire network or through brass bars. There should be no hindrances whatever to free conversation. On the outside of this counter and at one side of the room have a wall desk, made to correspond with other furnishings, for the use of customers. On this should be a city directory, pens, ink, copy and blotting paper, and above it should hang a calendar. On the opposite wall have a file of your paper, neatly kept, for the use of your customers only.

In arranging the desks, have them so situated that the clerks can readily see customers as they enter, and instruct them to always give prompt attention to every caller. Endeavor to create the impression that your customer's business is of first importance, and do not get in the habit of performing a certain amount of routine matters before listening to the wants of a caller. The best position for the desks is against the wall on either side of the enclosure, with safe and file cabinets in the rear. If space will permit, a table in the center of the enclosure will add to the appearance of the furnishings and will be found very convenient for various purposes.

XI.—FIXTURES AND ARRANGEMENT OF EDITORIAL ROOMS.

If possible, it is always advisable to have a separate room for the editorial writer, who usually is and always should be managing editor. Any man can do better editorial work where his attention is not distracted by occurrences about him, and who is left alone to solve all problems that come to the mind of man in any and every walk of life.

In the main room of the department have a separate flat-top desk for the city editor and for each reporter. Much better work will be accomplished than where several are required to sit at one table. These desks need not be expensive, but simply have a top about 3 by 4 feet, with three or four drawers at one side. Roll-top desks should never be used in this department, as they are a luxury that is entirely unnecessary.

In the center of the room, where it is easily accessible to all, have a table sufficiently large to hold exchanges and to lay files and books of reference. This is an important requisite that is frequently omitted from the furnishings of editorial rooms.

For copy paper use a quality that will carry ink but otherwise inexpensive. Have a quantity of the same paper cut about 3½ by 8 inches and wire-stitched at one end, to be used as note-books. Pens, pencils, ink and blotters should be placed at the disposal of the city editor for the use of himself and staff, and everything will be in readiness for the production of "copy."

*This series of articles was started in THE INLAND PRINTER for November, 1899. The next will be "Bookkeeping and Office Management."

Written for THE INLAND PRINTER.

THE VALE PRESS.

BY W. IRVING WAY.

ON a warm day at the close of July a year ago, while on a visit to the Vale Press, At the Sign of the Dial, 52 Warwick street, London, the manager, in the absence of Mr. Ricketts, complained to me with much bitterness that the Americans were a lot of pirates. From this was to be inferred, I supposed, the wholesale appropriation by American publishers, typefounders and others of Mr. Ricketts' designs. I was unaware of any such piracies at the time, and am still unable to lay my hands on them. That Mr. Morris and his Kelmscott Press were much abused in this manner every one with a fondness for fine books already knows, and the publications of the Kelmscott Press have come to be well known in quarters still too remote to have been penetrated by the Vale Press books. The work of Mr. Morris was a startling innovation in the printing world and was taken very seriously from the first, but I am not quite sure Mr. Ricketts has been so fortunate, as only a year ago a prominent London bookseller remarked that he "looked upon the Vale books as toys at first, but now they seemed to be putting out some good things."

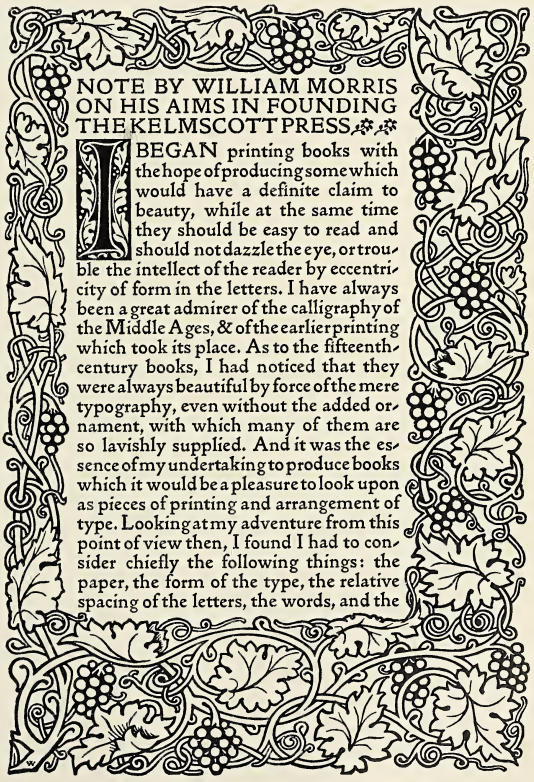
It is not an important matter, but perhaps it is not improper to say that I was among the first in America to import a Vale Press publication. This was early in 1896, but "The Queen of the Fishes," the book imported, was cautiously taken up by the trade and the experiment was not repeated. Before the Vale Press

was founded, however, three books were printed under the direct supervision of Mr. Charles Ricketts, which "have been generally regarded by collectors as epoch-making books, and are now exceedingly rare," to use the language of Mr. John Lane's announcement. These were "Daphnis and Chloe," "The Sphinx" and "Hero and Leander," neither of which, of course, was printed in the type since designed by Mr. Ricketts and used in all regular Vale publications. These publications now number upward of thirty books, not including the projected edition of Shakespeare's Plays, which Mr. Lane announces has been entirely subscribed. Mr. Lane also announces that his entire stock of Vale Press publications has been sold out and that he is prepared to repurchase any "at twice the published price." This indicates that the Vale Press books are now enjoying a "boom" which is likely to overtake the Kelmscott Press boom in time. Their circulation is more restricted than those of the Kelmscott Press — perhaps in deference to the wishes of a coterie of English investing collectors who are said to be unwilling to buy any book of which the issue far exceeds one hundred and fifty copies.

The Vale Press books bear various imprints, but the name of Mr. Charles Ricketts, "the builder of the page," appears in the colophons of all.

For the purpose of comparison, I reproduce a page, with border, of Mr. Morris' Golden type, together with several pages from the books of Mr. Ricketts showing the Vale type. At first casual glance one might say they seem to be closely related. This apparent similarity may explain the lack of knowledge of the Vale books in certain quarters, and likewise the lack of conscious imitation in certain other quarters. From the Morris page we learn the source of his inspiration, but while Mr. Ricketts "harks back" to the Venetian printers also, he "discards all accumulated debasements" and goes direct to the "finest forms of penmanship" of an earlier period, as "is the duty of the Designer of Type."

If a comparison is made of the two types, letter by letter, using only the lower-case, it will be seen that the letters *b, f, g, j, r, y* are quite different. There are several other important differences — in the *z* and *?* sign, which are not improvements, while the hyphen and the sign for the Latin *et, &*, seem to me much better than those designed for the Golden type. Several of these reproductions are taken from a small book entitled "A Defence of the Revival of Printing," by Mr. Charles Ricketts, a defense, I should add, against a mild attack


NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS

I BEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the

WILLIAM MORRIS' GOLDEN TYPE.

Well, contractions are in themselves undesirable, but useful; to the scribe the ugly usual contraction & for "and" was a twist of the pen; please note that it is intended to represent E.T., "and"; frankly, try to disengage one or both letters or point out where they lie expressed — hardly anywhere, you will admit! I regret to say we find this sign as it is now in the finest old manuscript pages. Note also, that the forms are difficult to refashion in type, that it is a twiddle of the pen from first to last. Well, I have combined an uncial "E" used in the tenth as in the fifteenth century with a smaller "T," thus Ꞓ; both letters are there. Let us be frank, make my contraction with its dainty curve the habitual one, and the usual contraction an innovation, then I think we should hear much about my unsightly experiment.

The usual interrogation mark has a disagreeable termination to the curve, related only in my opinion to the copy-

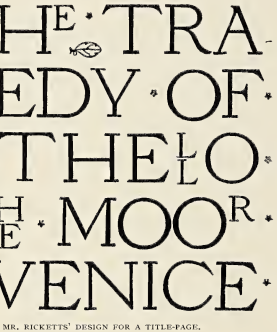
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A PAGE FROM MR. RICKETTS' "DEFENCE."

on the Vale Press books which appeared in the *Contemporary Review* for August, 1898.

Mr. Ricketts notes that Jenson, wiser and more practical than some of the other early Italian printers, discarded several characteristics of certain manuscript letters which, though pretty in themselves, did not make for good printing when reproduced in type. "Fulness, roundness, boldness," he says, "these are the characteristics of good manuscript and good type, but contraction laterally, a bad tendency in poor or affected writing, a temptation to the printer for the economy of space, was the evil fairy at the birth of printing. Spira and Jenson both avoided encroaching upon the circular lobe of the *b, d, p, q,* at least in intention, but after their noble fonts we have the complete degeneration of many centuries."

While Mr. Ricketts believes that book lovers are much indebted to William Morris for certain of the decorative features of the Kelmscott Press books, he feels that such a book as "the Chaucer should be perused at a lectern." The admiration of the *Contemporary Review* author for certain mannerisms noticed in the early work of the late Aubrey Beardsley, he submits, might be pardoned as an "error in judgment in



MR. RICKETTS' DESIGN FOR A TITLE-PAGE.

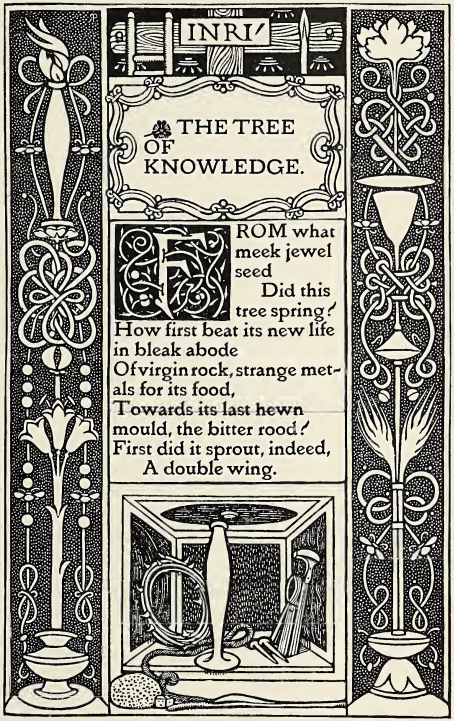
an American," who could hardly be expected to know the difference between Mr. Beardsley's "Mort d'Arthur" and the Kelmscott Press Keats. I must therefore remind my readers that a little study of the texts may be necessary to enable them to distinguish between the decorative pages reproduced to accompany this article. Mr. Ricketts himself writes very approvingly of Mr. Morris and the Venetians, and defines "the page of a fine Kelmscott book as full of wine, an Italian book as full of light." Indeed, Mr. Ricketts quotes nearly two paragraphs from Mr. Morris' Note on the Kelmscott books, which paragraphs are apropos the printed matter on the page, and from the "essentials" of Mr. Morris' rule he has never departed. "The rough and ready rule of thumb," Mr. Ricketts tells us, "that the difference should be twenty per cent between the margins, should be valuable to those once famous printers north of the Tweed, or in any other provincial towns besides Edinburgh, such as Boston, U. S. A." And just here Mr. Ricketts is a trifle facetious. As he is again in "a few lines in summary," wherein he tells us to "Ink up the type gradually; to an over-inked appearance that governs or overlays the type and deco-

What wound did ever heal but by degrees?
Thou know'st we work by wit and not by witchcraft,
And wit depends on dilatory time.
Does 't not go well? Cassio hath beaten thee,
And thou, by that small hurt, hast cashier'd Cassio:
Though other things grow fair against the sun,
Yet fruits that blossom first will first be ripe:
Content thyself awhile. By the mass, 'tis morning;
Pleasure and action make the hours seem short.
Retire thee; go where thou art billeted:
Away, I say; thou shalt know more hereafter:
Nay, get thee gone. (Exit Rod.) Two things are to be done:
My wife must move for Cassio to her mistress;
I'll set her on;
Myself, the while, to draw the Moor apart,
And bring him jump when he may Cassio find
Soliciting his wife: ay, that 's the way;
Dull not device by coldness and delay. (Exit.)

A PAGE FROM THE VALE PRESS SHAKESPEARE.
The only material difference being the size.

ration, usual in sham art printing, prefer under-printing even, in which, at least, nothing is added to the book by the mechanic (out of his own head). Good old books are slightly under-pressed. Modern 'Art' printers overload with ink, or like those Americans, who 'beat' Morris' perfect presswork 'on his own ground,' they use a blue-black ink of fine chemical properties." This, however, may be a hint from Mr. Ricketts to The Ballantyne Press, the real printers of the Vale Press books — and the hint seems to have been observed only in part in the example before me, the last line on page 7 and the middle of page 14 being somewhat less brilliant than the balance of the book.

The "Revival of Printing" is a subject of great importance, and barring his references to America, Mr. Ricketts treats it with the utmost dignity, "just as some great Italian masters painted as they thought in the antique manner, studying like Piero della Francesca, for instance, to fulfil the conditions laid down by Apelles, whom he had of course never seen, but had taken on trust." He therefore feels that the "perpetual and alternating charges of plagiarism or of eccentricity leveled at all original (i. e., unusual) impulse or effort" is not merited in his case. When he speaks of himself as the "designer and builder of the page," it is as if some present-day Giotto were to announce to the world, "I will now design and erect a campanile." One inclines to the opinion that Mr. Ricketts does not intend his carping remarks on America to be taken quite seriously, else he would hardly have the confidence to print one hundred sets of his Shakespeare for sale in the United States while reserving only 187 sets for the British Empire (Mr. Morris printed 525 copies of "Hand and Soul," of which 300 were for America). Besides, Mr. Ricketts knows that American buyers already pay handsomely for the Vale Press books, and if he gives Mr. Lane the requisite time and latitude these prices may come to be as paralyzing to the trade and to collectors in England as those for Kelmscott Press books have been for some time past. I am told "The Queen of the Fishes" recently sold for $80 and the Keats for $40 in England. Book collectors are very emotional and are apt to fly off in a tangent, but those who can do so should commit Mr. Lane to a promise to repurchase at double prices for an indefinite period, as he and Mr. Ricketts have, it is to be hoped, a long life before them. I might add, however, that if, as vaguely rumored, the Vale Press ceases to exist on completion of the Shakespeare, the commercial importance of Vale publications seems to be assured.



TITLE-PAGE OF SPIRITUAL POEMS.
Showing the symbols of The Passion in the border.

METAMORPHOSED.

It takes only a little thing in a translation to make it go wrong. The missionary who asked the pundit to put into the Indian vernacular the good old hymn, "Rock of ages, cleft for me, let me hide myself in thee," was taken off his feet when he heard his converts singing with pious fervor, "Very old stone, split for my benefit, let me get under one of your fragments."—*San Francisco Wave.*



Photo by N. Brock.

SUNDAY MORNING.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

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110 to 116 Nassau street.
ROGER B. SIMPSON, Eastern Agent.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & Co., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & Co., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. PENROSE & Co., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSEN, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

THERE are few printing-offices or paper-houses that have not been the victims of thieves of material and paper stock, the market for the purloined goods usually being the junk-shop. In view of the careless manner in which junk dealers are allowed to keep their books, Judge Choquet, of Montreal, in a recent decision, very pertinently asked, "Why are the junk dealers not forced to keep a proper register of everything that they buy or sell?"

BEWARE of the rusher — the rusher who rushes with his legs instead of his head. He is a snap-shot delusion and a snare. When his proof is read it is found full of outs, wrong fonts and turned letters. Whether in the composing-room, the pressroom or the counting-room, he is a false quantity. When his figures are quoted to you, Brother Squareinch or Brother Beatemdown, listen not to the voice of the charmer, but take your scratch-pad and figure your own estimate. Make your own prices. Do not accept the figures of Mr. Rusher for your own. For the sheriff will catch you if you don't watch out.

EACH trust or combination is graphically portrayed as an octopus or a boa constrictor. We have the combinations of workmen in the form of various unions; we have the employers' combinations to keep up prices and to buy goods cheaper; we have the manufacturers' combination to sell dear and to buy cheap, and now we have the Inland Daily Press Association projecting a paper mill to manufacture paper for themselves and save the high prices for paper. Thus is presented the edifying spectacle of the octopus gorging its own tentacles or the snake trying to swallow its own tail.

IT makes a lot of difference, the small details — letters on the floor, for instance. When you hustled the type to get up a fair string in the old days, you were systematic in picking up the dropped letters — perhaps; and then again perhaps not. If you were, it was not so much a vast interest in your employer as your reputation for good workmanship that prompted you to be ethical. Now that you have that plant of your own, how different it seems to go through your office and find a number of intelligent compositors each with a foot on the rail of the frame, a knee hoisted to a level with an elbow, and standing in a ring of mixed tobacco juice and busted body letter. The complexion of your mind is different under these circumstances. Yes, it makes a lot of difference.

MRS. HETTY GREEN, said to be worth $60,000,000, and the richest woman in America, has been giving her views on why so many young men fail. The interview with Mrs. Green appears in the *Ladies' Home Journal*. "The trouble," she says, "with young

men who work on salaries is that they're always afraid of doing more than they're paid for. They don't enter into their work with the right spirit. To get on and be appreciated a young man must do more than he's paid to do. When he does something that his employer has not thought of he shows that he is valuable. Men are always willing to pay good salaries to people who will think of things for them. The man who only carries out the thoughts and ideas of another is nothing more than a mere tool. Men who can be relied upon are always in demand. The scarcest thing in the world today is a thoroughly reliable man."

THE improvidence of mechanics and other workmen is time and again commented on by writers on economic problems. The workman who lives up to fair wages is not to be pitied for his so-called improvidence when we consider the number of men who have denied themselves and their families many little luxuries in order to save a little for the proverbial rainy day, finally to lose the accumulation of their thrift and self-denial through insolvent savings banks. There is no incentive to save when the indifferent security of savings banks is considered. The safety deposit vault, while offering good security, does not allow of the accumulation of interest and is too expensive in any event. These considerations, among others, are convincing of the desirability of the postal savings bank plan, such as obtains in Great Britain. By this system any one from a child to an adult may become a depositor — the minimum being as low as 1 shilling, or 25 cents. To meet the requirements of people who can not spare the minimum amount, stamp forms may be obtained for holding stamps to the amount of 25 cents, thus offering the opportunity to save at least 1 cent or more. The system is exceedingly simple and the agitation for it in this country should be successful if the need for it is any criterion.

THE PRINTER OF THE FUTURE.

IT is a gloomy view that is painted by Mr. Henry W. Cherouny in the initial number of the *Tradeunion Advocate,* under the title of "The Burial of the Apprentice: A True Story from Life in a Union Workshop." The story, told in Mr. Cherouny's characteristic vigorous style, deals with the efforts of Charley, the son of a German free-thinking, song-singing father and a mother whose interests apparently lie more in the little neighborhood women's societies to which she belongs rather than to the proper training of her child to become a printer. The boy attracts the attention of the pastor of a Lutheran church, who persuades the author to take the lad into his printing-office as an apprentice. Unfortunately for Charley, he is taught by both father and pastor that the chief object of his apprenticeship is the wages paid to him during its term. The boy encounters the customary experience of the apprentice in a large city printing-office. He is the fetch-and-carry errand boy for the entire establishment. He is made the butt of rude jests by the workmen and left to gather such rudimentary instruction in the trade as may come from observation and imitation.

The old pastor, who entertains some old-fashioned notions about the relations of master and apprentice, comes around to consult with the proprietor as to the progress of his protégé. He is surprised to find that Charley has been practically lost sight of so far as the proprietor is concerned, and reproves the master and tells him "When employers neglect their higher duties as stewards of God's household, as you do in the case of my apprentices, they certainly invoke God's wrath and deserve censure." To which the employer responds: "In enrolling your boy I have violated a trade rule in order to please you. Charley is a supernumerary. You want me to give him the preference over others and to personally instruct him. This is against the will of my employes and I wish you would not exact promises which I can not keep. I think I have done all I could under the circumstances. You and Charley's father have bargained for and exacted high wages for services which consist at present in running little errands for the employes; that gives your boy an opportunity to win their favor. Now wait and see what can be done later."

Not wholly satisfied, the good pastor obtains permission to consult with the foreman as to Charley's future. "How is Charley getting along?" he asks of the foreman, and receives the somewhat disconcerting reply: "Charley — Charley — is that the name of the new boy from the east side?" He starts in to read the foreman a lesson on his neglect of duty in failing to bring himself into close personal touch with the apprentice, and is given in turn an insight into the modern method of conducting a printing plant which quite upsets him. "My duty here is to push the work with the help of my employes," the foreman tells him. "The boys among them are hired and discharged just like men and do such things as require no particular skill for as high wages as they can get. The word 'apprentice' is an anachronism, and the idea which it conveys belongs to the Middle Ages." He explains the rules of the union which restrict not only the number of apprentices but which also attempt to prescribe how much or how little instruction shall be given them, and sums it all up with the opinion that he does not like apprentices at all, "for," he says, "the dull boys are a source of trouble all around and the bright ones, for whom the foreman would feel a natural friendship, soon grow intractable through self-conceit; they run away, thinking themselves men before their time. Brightness and unsteadiness seem to be concomitants."

From the foreman, the pastor turns to an old compositor whom he sees working at the case and in whom he recognizes a member of his congregation and a teacher in his Sunday-school. He asks the old com-

positor to undertake Charley's tuition, but the old man only shakes his head and explains that he himself is only a printer "by accident" and that all his time is occupied by eking out an income sufficient for his own needs. Learning from the old compositor that the union was the only force in which reform might be looked for, the pastor next turned to the chairman of the chapel.

"Mr. Chairman," he said, "you know that I am interested in the apprentice Charley. Will you please desist from ridiculing him for the sake of his Christian faith and stop discouraging him from learning your trade? He begins to speak about going into a store and evidently dislikes this business. You know a man who does not love his vocation is his own enemy?" The chairman's reply is not less discouraging than the others that have preceded it. "What do I care for the Christian faith since everything is evolution of species and struggle for existence?" asks the chairman. "We ain't no fools any more since we know all about spontaneous generation. We are up-to-date people and don't want any more pious bunco-steering to the capitalistic camp. As for our trade, it is not good, because our union must continually support about five hundred men who are out of work. For that reason we don't want any more apprentices. The bosses, of course, would like to keep ten to one man, because their wages are lower than men's." The pastor goes away with the impression that trades unions and chairmen ought to be suppressed by law.

But despite all these hindrances Charley manages to acquire a smattering of trade lore. After a year or so, the firm of Hooks & Crooks, which does a piratical business, buys Charley from his first employer with an offer of larger wages and puts him to work as a journeyman. The union, however, gets after Hooks & Crooks, and Charley comes out on strike with all the other incomplete printers in their employ. He is admitted to the union, and is found in its "house of call" by his old employer, sick, helpless, and surrounded by a hideous, whisky-drinking, blear-eyed, tobacco-chewing, ill-smelling crowd of companions. He is taken home, and despite the attentive care of his old master, soon dies. The story closes with a fantastic sketch of Charley's funeral, attended by his atheistic father and by members of the many secret societies to which the father belongs. The mummeries at the grave are brought to a climax by the failure of a dove — emblematic of the freed spirit — to wing its way heavenward when set at liberty. Instead, the frightened bird flutters into the grave and rests upon Charley's coffin. Charley's father, frenzied by grief, jumps into the grave, seizes the dove and wrings its neck, at the same time crushing in the coffin lid in his vehemence. The distressing scene is brought to a finish by the old compositor, Charley's friend, who steps to the side of the grave, pushes the mummers aside and offers up a simple prayer for the rest of Charley's soul.

Mr. Cherouny's story is worthy the perusal of every employing printer and of every journeyman printer as well. While, perhaps, the picture is overdrawn, the lesson it conveys is one of vital moment to the trade. No one can deny that the present-day haphazard way of instructing city apprentices is baneful in the extreme. But there is one hopeful prospect which Mr. Cherouny apparently overlooks, and that is the country printing-office. It is a safe assertion that more than seventy-five per cent of the city printers today learned their trades in the country offices, and the percentage will be largely increased in the future. If any one doubts this, let him take a poll of the men in his own establishment. The country printing-office is better fitted to give the prospective printer an insight into the trade in all its branches than is the city office, where the work is divided into many departments and where each man is merely one cog in a large wheel. Those who are inclined to sneer at the work put out by the country printer are simply devoid of knowledge of the situation. A glance through the specimen pages of THE INLAND PRINTER any month will disclose the fact that, facilities considered, the country printing-office is capable of doing as artistic work as the metropolitan plants. Supplemented by the magazines devoted to the trade — almost a liberal education in themselves — the apprentice in the country office, unhampered by union rules and chapel restrictions, has a far better chance of becoming a proficient follower of his craft than the hedged-in city boy. It might be worth the while of the city printers to inquire into the ultimate result of their practice of shutting the doors of the trade to their own sons and daughters while leaving them wide open to the country-bred and trained craftsmen.

WHO BUYS THE MATERIAL?

WHEN an employer is in need of new material for his office, the suggestion of that need almost invariably comes from an employe. Realizing this, the employer who has a regard for the advice of his workmen sees that any literature or other matter pertaining to the trade is sent to the composing-room or press-room. A magazine such as THE INLAND PRINTER enlists the interest of the employer and the workman, and in the consideration of purchasing material or machinery the employer and the workman almost always come in consultation with the trade magazine or trade paper as their guide. We believe there are few trade papers which make any pretense to dealing with the technical details of the trades they represent that have not a liberal number of employes on their lists as subscribers, not only for themselves, but for their workmen. When an employer considers a trade magazine a valuable thing for him to have in the hands of his workmen it is proof that he regards anything emanating from that magazine as profitable for him in the hands of his employe. THE INLAND PRINTER is a favorite Christmas present from employers to their

workmen, and so we believe are most high-grade trade magazines in other industries.

There is no advertising so cheap or so thorough as that given by the well-conducted trade paper. It appeals to the craft pride of the workman and awakens his interest in superior work. Full of suggestive matter, it has been the means time and again of increasing the profits of many businesses and of stimulating the interest of employes in the affairs of their employers.

A PAPER-MILL MAN'S VIEW OF THE PAPER TRUST.

PATRICK HENRY GILKEY — Irish of name but down-East Yankee by birth and breeding — is nothing if not frank. He is by occupation a farmer near Kalamazoo, Michigan, but he is also heavily interested in several paper mills owned by the trust, is a director in several national banks and a man of affairs generally. Speaking recently on the paper trust, Mr. Gilkey laid its responsibility at the door of the Dingley tariff law. He tells a story about Editor Dingley (a son of the author of the tariff measure) coming to see him to protest against the upward tendency of the price of print paper.

"'Let me see,' I said to him. 'About two years ago you were paying something like $1.70 for paper, weren't you?'" said Mr. Gilkey in telling of the interview.

"'Yes,' he said. 'And now it costs you $2.70, doesn't it?' 'About that,' he says. 'Well,' I said, 'we're entitled to the increased price. We paid our money for it and bought it. We got our protection in the Dingley tariff bill that we had paid for, and we held a love feast over the matter. Then it was only a little while before the price of paper in the United States was in the hands of one man. He wasn't feeling very well one morning when he got up. "Put the price up 25 cents," he said, and paper went up from $1.70 to $1.95.'

"The man in New York didn't stop with one little 25-cent raise," continued Mr. Gilkey. "He kept putting on other 25-cent raises every little while until, after two years, he has got the price up to $2.70. Every single paper mill in the country is now in the trust. There are 2,200 of them. They have adopted the policy of running the mills one week and shutting them down the next. Two objects are accomplished. The expense of operation is reduced and the limitation of output makes it easier to manipulate prices."

Mr. Gilkey then produced a bank book and glibly read off various sums, explaining that each amount represented a dividend he had received on his stock in the Bardeen paper mill at Otsego, twelve miles north of Kalamazoo. On January 3 last, according to the bank book, there was a deposit of $250, representing a dividend of five per cent on the stock Mr. Gilkey owns in this particular mill. On February 23 there was a deposit of $500, representing a dividend of ten per cent. On April 2 there was a deposit of $250, or five per cent. On the 30th of the same month there was a still further $500 deposit from a ten per cent dividend. On June 21 there was a $500 deposit from a ten per cent dividend. From January 3 to June 21, accordingly, an investment of $5,000 in stock of the Bardeen Paper Company paid no less than $2,000 in dividends, or forty per cent on the investment. Mr. Gilkey says that before January 1 next that stock will pay forty per cent more in dividends at least, or eighty per cent for the entire year, amounting to $4,000 on a $5,000 investment.

Mr. Gilkey added that the stock would have paid larger dividends but that considerable sums had been carried to the surplus account. The Bardeen mill, Mr. Gilkey explained, was established by Mr. Bardeen about thirteen years ago. Its capital stock was $175,000. For the first five years it paid no dividends. All profits were carried to the surplus account and from this account during that time a second mill as large as the first was built. Then it began to declare dividends. In something like eight years it has paid in dividends $2.75 for every $1 in the original investment and besides that has built still a third mill from the profits.

Whatever may be thought of Mr. Gilkey's opinion that the paper trust was made possible by the Dingley tariff, no consumer of paper will gainsay his knowledge as to the trust's workings.

Written for THE INLAND PRINTER.

CUTTING SPECIAL SHAPES.*

NO. II.— BY WILLIAM B. LAWRENCE.

IN the preceding article we considered the shapes of the cube and the cylinder. Identical with the cube we find the different "box" shapes which, in so far as the cutting-out is concerned, are practically the same as the cube, requiring the cutting off of the two corners only, after printing, to complete the shape. We will now briefly consider a few of these shapes, with others, before describing the manner of cutting them out.

In Figs. 7 and 8 we find examples of one style of box, showing right and left end-views, in outline, of a

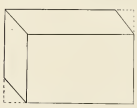


FIG. 7.

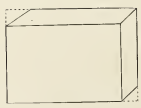


FIG. 8.

long, narrow shape, on edge. In Figs. 9 and 10 we give two views of another shape, the lettering being placed in different ways, but cutting out exactly the same.

Figs. 11 and 12 represent cards with one and two corners turned, and it will be worth while to call attention to the shape of Fig. 12 as being the same as the

*All rights of publication reserved.

shape shown as Fig. 10. In Figs. 13 and 14 we have octagon figures, which require more cutting than the square box shapes. The shape shown as Fig. 13 is useful for various advertising novelties, and may be used frequently instead of the round shape, but, unlike the round one, it can be cut out without a die. Fig. 15, showing a box shape in a different position than heretofore shown, will require about the same amount of cutting as Fig. 13. We will use the shape of Fig. 15 to illustrate an advertising novelty later on.

Fig. 16 shows a box shape looking from the under side. This view is not very often met with, and it looks "unnatural" and awkward to us, perhaps on account of our not seeing it often enough to become familiar with it. It is given here as one of the "possibilities" and it may be made useful. Figs. 17 and 18 show us additional box shapes, giving right and left end-views of practically the same thing, and while we get no more



Fig. 9.

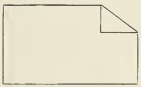


Fig. 11.



Fig. 10.

surface, for advertising purposes, on them than on those shown as Figs. 9 and 10, they add variety and will be found useful in many ways. In Fig. 19 we show a pentagon, or five-sided shape, which makes a very neat advertising card for some purposes.

In Fig. 20 we have the folded or double box shape, which is to be scored and folded after printing, then cut the same as the single box shape shown in Fig. 10, and in Fig. 21 we have the double cylindrical shape, to be done in the same manner as Fig. 20. This shape is one of those mentioned in the first article on this subject, requiring part to be cut upon the press and the balance on the cutter. Fig. 22 gives a mail-box shape, which requires the curved line to be cut upon the press, while the corner-cut may be done on the cutter, or it can be done on the press at the same time the curved line is cut.

It would be an endless task to try to show all the different shapes within the reach of the printer which could be utilized for advertising purposes, and next to impossible to give examples of the different uses to which they could be put. Probably those shown will prove as good an assortment for general use as could be selected for the purpose intended, and with a few of them shown, later on, as examples of what can be done in this line, the printer will obtain enough points to enable him to try it himself, if he is inclined to do so.

As our subject is the "cutting" of shapes, we will not dwell upon the other parts of the process of print-

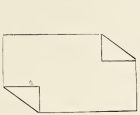


Fig. 12.

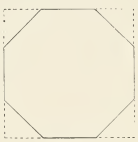


Fig. 13.

ing the articles any further than a few remarks on the cutting of the stock for the job, together with a few suggestions as to handling of the stock after printing.

The stock used on jobs requiring cutting out after printing should be cut large enough to allow for tint-blocks, gauge pins, grippers, etc. In some jobs the entire surface is first printed in tint, with parts of the design cut out on places as needed, so as to leave those parts in white for the shading of letters, or shading of other parts of the design. Have the tint-block larger than the size the job is to be, when completed, so as to trim off clean all round, and cut the stock as much larger than the tint as will allow for the gauge pins, register points, etc., outside of the tint-block. It will pay the printer to be a little generous in this matter and not spoil the job in trying to save a little stock.



Fig. 14.

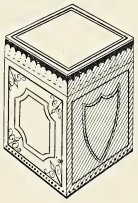


Fig. 15.

In most cases when shapes are to be cut on the cutter after printing, the stock should be padded or glued upon one edge. The edge receiving the glue should be the one that trims off last and should be one of the gauge edges. The object of padding is to keep the stock in better shape while cutting than could otherwise be done, especially if there are to be several cuts made upon the cutter, as the time required for padding the stock is very small compared with the time necessary to straighten up the stock after each cut, and the difficulty of keeping the pile perpendicular under the knife

is lessened to a great extent by padding. The amount of stock in each pad is to be governed by the stock itself and by circumstances, as the printer will have to use his judgment in the matter, doing the best he can with the facilities he has at hand. The writer has cut four-ply cardboard, requiring four cuts, putting one hundred cards to the pad, with the best of results, using a two-inch pattern board. If the work is carefully padded, straightening to the gauge edges, put up square and true, it is surprising how nice the work can be cut out. In padding the stock do not squeeze it too tightly in the clamps, for by so doing the padded edge will break open when released from the pressure and will, most likely, split open still more when put under the cutter clamp, thus making it harder to handle. Of course, the press-work must be in good register — in fact, everything pertaining to the job should be done in a first-class, workmanlike manner, as careless work never brings good results and does not pay, for there is no other business to which "What is worth doing at all, is worth doing well" is more applicable than to the printing business.

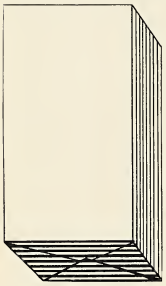


FIG. 16.

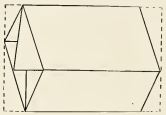


FIG. 17.

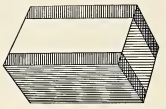


FIG. 18.

Considerable light cutting can be done on jobs upon the ordinary job press, or cutting certain parts thereon and finishing the cutting upon the paper-cutter. One of the most common of this kind is the round-top label, the curved top being cut upon the press, either singly or in gangs of four, six or eight, the form being made up according to the convenience of the printer, working to utilize the stock to the best advantage.

A very good way to handle this class of work was described and illustrated in THE INLAND PRINTER for July, 1899, on page 513. Cylindrical forms as shown in Fig. 5* can be cut in the same manner; that is, the top and bottom curves being cut upon the press and the sides upon the cutter; also forms as shown in Fig. 6*, whose outlines are similar to the cylindrical, may be cut in the same way.

In cutting out shapes upon the press, a thin sheet of brass should be used on the platen. Tin-plate or even pressboard may be used if the brass is not to be had. A great deal of trouble is experienced at times in getting the cutting rule to conform to the outline or shape of the printed matter to be cut out, but if the following directions are carefully observed there need be no occasion for trouble, and a "dead-sure" fit is assured every time.

Lock up the form, either type or cut as the case may be, which contains the outlines of the parts to be cut



FIG. 19.

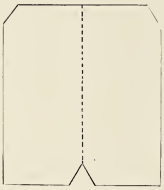


FIG. 20.

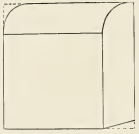


FIG. 22.

(this is usually the "key" form, if the job is in colors), and run a good, heavy impression upon the tympan of the press. Take out the rollers, and having prepared the block upon which the cutting rule is to be mounted, which should be somewhat larger than the size of the form from which the impression was taken and about three-quarters of an inch in thickness, place enough cardboard under the block to bring it up type-high;

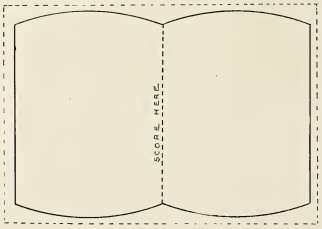


FIG. 21.

unlock the form and, without disturbing the furniture, place the block in the form's place and lock it up. An impression is then taken upon the block by running it up against the tympan, upon which the ink is still "wet," and the outlines upon the block will be found clear and distinct. The object in taking out the rollers is to prevent them passing over and inking the block.

*See THE INLAND PRINTER for July, 1900.

Take the block out of the chase, remove the cardboard from under it, then saw to the shape wanted, apply the cutting rule, and if the work has been carefully done you will have something that will do the work for which it was intended. This method will be found very useful when the printer has to "chop" out extra letters in his wood-type outfit or in the event of his needing a few tint-blocks, etc. The details of this, however, will have to be deferred for a separate article.

(To be continued.)

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. XIII.— BY A BINDER.

BOOK-EDGE GILDING.

BOOK-EDGE gilding may almost be said to be a trade in itself. While a simple process, its mastery requires great diligence and concentration of effort in its pursuit throughout a lifetime. It is seldom that a gilder is in any sense a bookbinder or a bookbinder very much of a gilder. The antiquity of the trade has been attested by the finding of papyrus in Egypt with the edges gilded. Gilding with gold-leaf was commonly employed by the Egyptian artisans when ornamenting the sarcophagus and mummy cases, and the process of edge gilding is certainly primitive, as the construction of the gilding press has not changed throughout its history, with the exception that now the screws and boxes are made of metal instead of wood, as formerly, and that the press is in every way larger. The press of

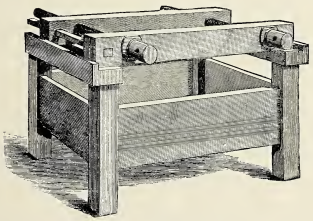


FIG. 1.

today has cheeks 7 inches square and 48 inches long, with 42-inch screws placed 36 inches apart. The cheeks should be of well-seasoned maple.

The books are filled into the presses with beveled boards between the bunches in such a way as to bring all the pressure to the edge, which is uppermost. (Fig. 2.) These boards are made of well-seasoned and straight-grained maple. If the books are to be full gilt, they are filled in with the gilt edge up. The number of boards required depends on the amount of swell in the back of the books and also on the nature of the paper. A soft paper requires more boards than a hard paper. For gilding the front of 12mos the board should be about 8½ by 5 by ⅝ inches, tapering to ⅜ inch or less. End boards for 12mos should be 6 inches with the grain and 7 or 8 inches across the grain, but the board itself is made thinner than the front boards.

"Filling in" requires considerable skill and can only be accomplished after much training. If the job is a 12mo an inch thick, the gilder will put in three rows of about 25 in each row. From four to nine books are held between the palms and "knocked up" on the cheek of the press. This jogging is to be done vigorously, holding the books firmly so that they shall not slip. As each bunch is jogged up it is stood on edge on the cheek of the press in front of the gilder, as shown in the cut (Fig. 3). The gilder generally has a heavy weight or a clamp at the left-hand end of the press to rest his row of books against as he builds it up.



FIG. 2.



FIG. 3.

Now the gilder must place a forearm against each end of the row and have sufficient strength to lift the whole row and jog it a few times and then stand it on end. At this point an assistant, by placing a hand on top, should hold the row upright while the gilder straightens any starts and brings the boards out even with the books. Next the gilder braces his left thigh against the cheek of the press and, grasping the top of the row with his two hands (Fig. 4), tips it over into the press, a helper "winding up" at just the right moment so as to secure the row from dropping through. The row is now straightened into place and any inequality of the boards or books corrected with a cobbler's hammer. The second and third rows are "filled in" in the same manner, and the press wound up as tight as the gilder can fetch it.

The gilder's next operation is to gouge off any projecting sheets or uneven boards. A carpenter's gouge, about 1¼ inches, is used, ground with a very tapering edge. Some mechanics have their gouges ground from the inside and bend the haft upward.

Next the edges must be scraped, and the tool employed is a 5-inch circle of saw steel. The operation is similar to the cabinet-makers scraping wood. To sharpen the scraper, the edge is ground square on a grindstone (Fig. 5), after which the burr that appears on the lower edge is rubbed off on a piece of sandpaper, first rubbing it flat and then on the edge. When perfectly smooth a new burr is put on with a three-cornered file that has been ground and polished. The scraper is firmly held perpendicularly and the steel is rubbed squarely up and down with all the pressure the gilder can apply on the edge of the scraper (Fig. 6). This operation may be gone through several times in the course of scraping a single press of books. The

scraper is held in the two hands (Fig. 7) and the gilder, planting his feet firmly on the floor at the side of the press, scrapes across the edges, being careful that each stroke goes all the way across the books without leaving a dig half way. All the operator's strength must be put into this stroke and the novice will find it hard work indeed. The apprentice is always put first at scraping. If he has the stubbornness to stick to it, despite sore hands, he is retained, but if he considers it too hard he is at once laid off without ceremony as not being equal to the business. The scraping is rendered slightly

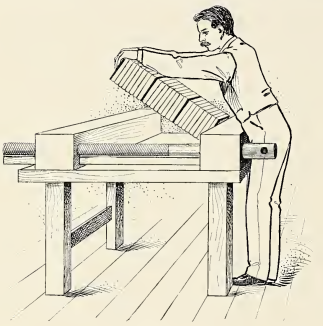


Fig. 4.

easier by dampening the books with a sponge, and must be continued until the paper is perfectly smooth, or the gold will chip off. If the paper roughens slightly from the scraping, No. 0 sandpaper on a cork should be used to bring it down.

Next the edge is colored with red chalk — procurable from the gilder's supply store — and water. This is brushed down with a hard brush until it shines and covered with a coat of thin paste rubbed in with the palm of the hand.

The next operation is to lay on the gold, for which a gold cushion must be provided, a gold knife and a frame. The frame is made about 4½ inches square, of three pieces of wood, with a piece of cotton veiling drawn across one side. The size used is the white of an egg beaten up in a cup of water and strained through a napkin; this is brushed across the books with a 2½-inch badger brush.

Having placed the cushion across the press, one end resting on each cheek, and with the bowl of size on the further cheek, the gilder begins by laying out a number of sheets of gold from his book on the gold cushion; then he rubs the frame across his hair, which renders it the least bit greasy, sufficient to pick up a sheet of gold and hold it. Now, if the book is a 12mo, it will probably require just two leaves of gold to cover on the front, so that the gold may be taken from the gold book and laid on without cutting on the cushion. If it should require a little strip more than two sheets, one of the sheets on the cushion should be cut into strips of the proper width and used to piece out those taken from the book. When laying on, the leaf is picked up by pressing the frame gently down on the gold — holding the frame in the left hand — the gilder sizes a place large enough and holds the frame so close down that the leaf jumps from the frame to the size. Care must be taken not to flood on too much size or the job will never dry; also to avoid puddles. At the same time there must be enough to keep the edges wet around the sheet already laid down so that the next shall join nicely. When the whole press is covered the gilder cuts a sheet into small pieces and using a camel's-hair pencil brush for the size, patches any small cracks or pinholes he may find in the gold.

A good mechanic requires two presses to keep him busy, so that after "laying on" one, he goes about making the second one ready, while the sizing becomes sufficiently dry for "rubbing down."

A piece of writing paper about 12 inches square is rubbed on one side with beeswax. This, when the size has become dry enough, is laid over a bunch of books and the gold "rubbed down" with an agate. The agate is a familiar tool to the bookbinder, being a polished piece of agate set in a ferrule and attached to a handle about fourteen inches long (Fig. 8). Resting the agate on the paper and the handle against the shoulder, the gilder pushes the stone forward and backward over the books, guiding the agate with his right hand at the ferrule and holding the rubbing-down paper in place with the left. The gilder stands in front of the press, the same place as when "filling in" or "laying on," excepting that when he has



Fig. 5



Fig. 7.

rubbed down as much as he can reach he goes around to the other side of the press. The motion in rubbing down must be even and steady so as not to "dig in" with the corners of the agate, the gilder at the same time pressing as much weight from the shoulder as possible. This will be severe to the novice, but he quickly becomes accustomed to it.

The final touch is to burnish the gold. On a piece of wood about 4 inches wide and 15 inches long the gilder rubs a thick coat of beeswax; then with a piece of sheep or calf, a wax pad is made by tying the leather around a wad of cotton, the whole to be no larger than the fist (Fig. 9). The pad is rubbed on the wax and then rubbed thoroughly over the gold. The motion of burnishing is the same as rubbing down, only a different

tool is used. The agate had a dull face, but the burnisher should be fairly sharp. Burnishers are made of agate, flint and hæmetite, commonly called blood-stone; the latter are the best and a good English stone will produce a deep, beautiful color that can not be equaled. The gilder will become accustomed to one stone and guard it as the treasure of his life. Even an expert must exercise care when burnishing, as the burnisher is liable at any minute to scratch the gold. The gilder keeps continually rewaxing and blowing off any particles of grit that may cause a scratch. After burnishing with the blood-stone the gilder generally goes over his work with an agate to make the surface uniform.

Again the gilder patches the scratches and pinholes that may appear, this time using clear water, and after these are dry, rubbed down and burnished out, the press is loosened up and run over again with an agate to loosen the leaves, and the books taken out.

The books are next turned back and faced in bunches and filled in press with an end up, using the

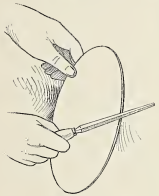


FIG. 6.



FIG. 8



FIG. 9.

boards specially made for the ends. Here the same operation is repeated, and when the third end is gilded the job is finished.

Most gilding of today is on the tops only, which, while easier work, makes it necessary to handle more books. Six edges is considered a day's work, although the number of books to an edge is not clearly defined.

Job gilding is quite a different operation and requires the greatest skill. Fine editions for gilt top are rounded and jointed before gilding, and must be filled in press with a board between each book. To gild a book "solid" or "in-the-round" is the most difficult task that can be given to a gilder. Not more than a dozen books are filled in at a time. These must each be placed between a board with the round edge up and gouged most carefully to avoid wrinkling the outside leaves. A scraper of about two inches diameter is used, its proper manipulation requiring the utmost skill. For laying on, a special frame is made, to reach into the round; and for burnishing, small stones mounted in the ferrule on a slant are used. Unusual skill is necessary from one end of the job to the other.

The entire operation of gilding, while simple and easily understood, requires years of practice and a training beginning at boyhood.

(To be continued.)

5–4

Written for THE INLAND PRINTER.

WOODEN LABOR-SAVING FURNITURE.

BY HEBER WELLS.

THE use of wooden furniture cut to labor-saving lengths has become so general among the best printers of the country that it is worth while to consider what has brought this about. Foremost among the factors tending to this result is undoubtedly the greater care bestowed upon the stock to insure its being thoroughly seasoned, oiled and adapted in every way to its purpose, and secondarily the special machinery that has been brought into action by the manufacturers, whereby a most accurate and highly finished product has been put in the printers' hands. Thus it has come about that in contrast to the olden times, when too frequently there were well-founded complaints about warped and inaccurate furniture, such conditions no longer confront us, and metal furniture is no longer considered a prime essential for high-grade work.

Moreover, the very convenient racks and cabinets for holding labor-saving furniture, now so generally used, all tend to the greatest economy in space, and aid directly in promoting that orderly arrangement so vitally necessary for the modern printing-office that would keep abreast of the exacting requirements of these latter-day business conditions.

To one brought up in an office where not only in the above matters but in other economics the highest standards are aimed at, what a shock must be given to a good workman when introduced to the inner working of a printing-office where the large drawer of an imposing table is found so full to overflowing with masses of furniture that it can not be closed, but remains always in a sagging condition, ready to spill. Into such a pile of stuff from two to ten picas wide and of no particular lengths is swept the furniture as soon as the forms are unlocked. Needless to say, when new forms are to be made up there must ensue a great scratching and searching for the unattainable. After vain strivings, the stone hand gives it up and, with a dull saw and an equally poor miter-box, cuts off from yard-length stuff enough pieces, all of undefined (pica) lengths, to suit the job in hand. Is the competent stone hand satisfied? Not at all; but his shiftless employer is, for he congratulates himself on the fact that when it comes to stone work there is no time lost in his office putting away furniture into cunningly devised compartments, and he foolishly thinks that he is a great gainer thereby. Such a picture is not overdrawn, but fortunately it applies to but few good-sized offices at the present time. I only wish to show contrasts.

The conditions as to space, accessibility to the imposing tables and other considerations all influence the printer when it comes to a choice of means for storing labor-saving furniture. From the modest rack, with its limited number of pieces, to the elaborate outfit that may be contained beneath a large imposing table or in a large cabinet of many shelves, is a great step,

and each in its turn has received a good deal of attention. The larger stock outfits, even when prepared as to widths and lengths with the utmost care, often fail to meet the requirements of certain offices that require large numbers of certain lengths. To meet such demands, the manufacturers are not slow in meeting the printers half way by making special cabinets or outfits containing specified lengths and widths.

The bin system, when feasible, has its advantages. This means a series of boxes about 12 by 12 inches

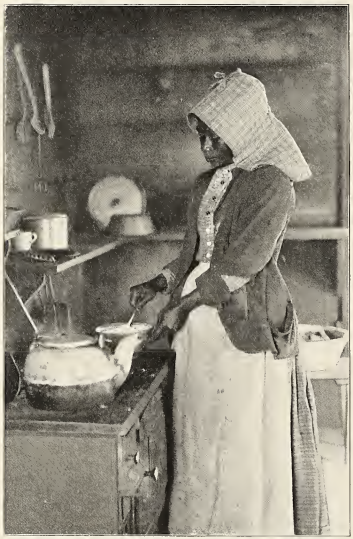


Photo by Brock, Asheville, N. C.

"AUNT LUCINDY."

"So add one more to the world's lost arts,
For the cookies you make are sad,
And they haven t the power to stir our hearts
That Aunt Lucindy's had."

—*Nixon Waterman.*

square arranged in rows along a wall and having the ends of the labor-saving furniture exposed to view. Into such bins are put various widths from two to ten line, and the same are not divided into sorts nor even arranged in piles by any system. In distributing furniture it is only necessary to put forty, fifty or sixty line lengths into the proper spaces, and as these are stopped off at the back to the exact pica depth required, the plan is very simple and works well in practice.

GREAT BRITAIN has sixteen coöperative printing-plants, giving employment to 1,104 men and women.

A PRINTING-OFFICE UNDER FIRE.

WE take the following interesting account of the shelling of the *Mail* office at the siege of Mafeking from the *British and Colonial Printer and Stationer*. It must have been nervous work picking type from among Mauser bullets "just delivered":

The office of the *Mafeking Mail* is situated near to Dixon's Hotel, at which establishment Colonel Baden-Powell's staff had fixed their headquarters. This and every detail was well known to the Boers, who have had numerous spies in the town, even through the siege, and it is easy to understand that through the desire on the part of the Boer artillery to land shells on the headquarters' staff, the proximity of the *Mafeking Mail* office rendered it rather lively; not only was it plentifully sprinkled with shrapnel and bits from the numberless shells that burst close by, but as it was a corner building with open country behind, and an unoccupied plot between it and the hotel, it was sufficiently exposed to gratify the most ambitious for danger. Its exposed position made it the receptacle for plenty of Mauser bullets which ping-banged through the windows and roof, the latter being made of sheets of corrugated iron only, and dropped most unpleasantly about the office. On one occasion as a compositor was working close up to the wall in safety from the bullets, he fondly believed, the familiar ping-bang and the sharp ting of broken glass quite close to his ears made the type jump. When a little later he fumbled for a cap W he picked out a Mauser bullet still quite warm from its recent exertion. On another occasion, just as the paper was being worked off—there is no power, so a native turns the machine by hand—crack came a bullet on the wall behind the duct of the machine. Not another copy was printed that night; the engine had vanished. Behind the editorial chair, occupied by Mr. G. N. H. Whales, a former lithographer at Waterlow & Sons, the wall has no less than eleven Mausers securely embedded in its bricks, many of them having found this resting-place over the head of the editor and while he was diligently spoiling paper. But the office itself, which is a square building about 60 by 22 feet, with walls quite 15 feet high, escaped severe damage till comparatively late in the siege. Somewhere about the beginning of 1900 the Boers moved their big gun, 6¼-inch bore, sending a shell about 12½ inches long, weighing one hundred pounds (with which they had bombarded the town from the southwest and southeast forts for ten or eleven weeks without getting the garrison to surrender or show any signs of giving in), and emplaced it due east of the town, about four thousand yards away, from whence they recommenced the bombardment. On January 17 one of these gentle creatures, a 100-pound common shell, came in at the side window, did not wait to make any inquiries, but, crossing the office, went out through the opposite wall at about eighteen inches from the ground, and exploding, smashed the adjoining store into a confused heap of pieces of wood, iron, and odds and ends of every description. The roof was under some floor boards which had jumped up to allow the ceiling to pass below them. The damage done to the printing-office was slight, although the effect was most interestingly peculiar; the shell had passed across a bench on which was a pile of the last *Mafeking Mail* it was possible to publish owing to the scarcity of paper and the difficulty in getting compositors to work, and had scattered them all over the shop in a cloud of small pieces, the largest not half an inch across. No one would have believed it possible without seeing it, that the effect could have been so extraordinary. From end to end of the buildings finely shredded paper was lying thickly sprinkled, every ledge holding it like snow. Fortunately there was nobody in the way of the shell. The printers were not at work, and the editor was away submitting a dispatch to the press censor. He never realized the value of a press censor before, but, doubtless, only through waiting upon that official was Mr. Whales' life saved. After getting the office somewhat tidy after that visit, another conchological specimen burst outside

the office on the night of January 31, sending a dozen large pieces of sharp-edged iron into the building, smashing up standing forms, and blending furniture, type, broken glass, bricks and mortar in the most ungodly confusion. Again fortune favored the staff; the men had left off work for the day, and the editor was dining at the hotel, but poor Jones, formerly a club steward, a Londoner from North Bow, was passing the back of the office and just in front of where the shell burst; he was killed on the spot. After this the office had exactly four weeks' rest and then on the morning of February 28 one landed and burst inside. Early that morning the news had been received of the relief of Kimberley, and a crown folio had been issued announcing the fact in lines of "double English." About half-past ten in the forenoon, Mr. Hall, of the railway department in times of peace, but quartermaster of the Bechuanaland Rifles during the siege, walked in and sat down. Mr. Hampson, a local merchant, also came in. Hardly



Photo by La Son, Owego, N. Y.

THE DOCTOR.

had the last-named entered when the tinkle of the signal bell warned them that the big gun had been fired. From the sighting of the flash by the lookout man at the telescope to the arrival of the shell in town, just fourteen seconds passes, that is to say, from the position the gun was in on that date. Deducting something from those seconds for the ringing of the bells and the sound to reach our ears, it will be seen that we had to move pretty quickly to get safely under cover. The general orders were that on the sound of the "direction bell" every one had to seek cover. There were three warning bells; first, the deep tolling of a bell, borrowed from the Roman Catholic Chapel, announced that the big gun was being loaded; then deliberate strokes on the same sonorous bell told us the gun was being elevated, and by the number of strokes the direction she was pointed, and a muffin bell violently agitated let us know the shot was on its way. From repeated marvelous escapes and continued immunity many people got very careless and indifferent; our editor was one of those. To this foolhardy callousness, more than any personal bravery, must be attributed the neglect to take shelter, as in the opinion of the writer the man who is not afraid of a hundred pounds of iron, loaded with an explosive effective over two hundred degrees of a circle four hundred yards in radius from the spot where the shell strikes and explodes, is an imbecile. When the bell was heard Mr. Whales, pointing to the front wall of the building, called out, "Get under there," and continued writing. Mr. Hall, like Mr. Hampson, as brave a man as usually Britons prove to be when the pinch comes, did not see why, if the scribe went on with his occupation, he should exhibit any less indifference to the enemy's fire, sat still, when, with a report that stung the ears, bruised the inside of the head, and completely knocked out all consciousness, all three were hurled to the ground, and the interior of the office was a mass of rubbish. Strange to relate, beyond a few scratches and bruises, none of the three men were hurt. Hampson's legs went up in the air and he fell violently on that portion of his anatomy best arranged by nature to stand a shock of the kind. Hall was pitched out of his chair with his head against a bench, cutting it — the head, not the bench — and bruised a leg and abrased an arm; while Whales, being in front of the explosion, was laid gently down, the concussion providing a cushion of air upon which to lower his body to the ground, so that he fell unhurt. The other two men were not rendered unconscious, but he was, though only for a few seconds. His first thoughts, he afterward explained, were, "What a fool he had been to neglect taking precaution, as had he done so he would not then have been dead." His next thought was that he could not be very dead or he would not be able to reason upon the matter, and his third was to shout "all right," and withdraw his head from the box into which it had found its way and emerge as rapidly as possible from the heap of office furniture, smashed-up stationery, bricks, mortar and broken wood in which he was entangled. A photograph was taken an hour after the occurrence, when the trio had indulged in a "wash and brush up," and also, it is to be regretted from a total-abstinence point of view, in a strong alcoholic stimulant.

THE LANGUAGE OF THE TRADE.

In a recent issue of the *Printers' Register*, the following is reported: "A Puzzled Magistrate.—A lad applied, at the Southwark police court, to Mr. D'Eyncourt for a summons against his employer for wages. The magistrate: What are you? The applicant: A printer's turnover.—What is that? What do you turn over? The applicant was unable to explain. The chief clerk said it meant that the applicant, before finishing his apprenticeship, had been turned over to another employer. The magistrate: What wages are due? The applicant: 11s. 8d., at 5d. a thousand.—Why did you leave?—Well, he gave me some copy yesterday that was rather hard, and I said: 'This copy ought to be done on time, and not on piece.' He said: 'If you won't do it on piece, you shan't do it on time'; and he told me I could put it 'on the hook.'—Well, what then?—I went off home, and this morning he said he didn't want me any more.—Were you a weekly servant?—Yes.—But you worked by the piece?—Partly by piece and partly by time. Replying to further questions, the applicant stated that his claim of 11s. 8d. included 25,000 ens of piece-work and 1s. 3d. for time-work. The magistrate confessed that he did not understand the technicalities of the printing trade, and directed the applicant to make out a written statement of his claim and to apply again."

THE STURDY BRITON MISSED IT.

Please forward me THE INLAND PRINTER commencing with this volume, for which I enclose money order for 12s. Not having taken it this last year I have sadly missed the useful hints and wrinkles, and also the lessons to be learned in the composition and superb presswork which it contained. It is the most instructive printer's paper I come across.—*Harry Asquith, Mount View Terrace, Cleckheaton, England.*



Uncle Samuwell: "What are you tearing down such a gap in my fence fer?"
Sonnybue Mack: "So my cow can get over in somebody else's pasture."



Platt: "Be-w-a-r-e of a dark horse with large teeth."



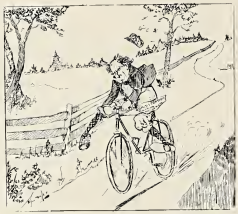
The Political Census Taker: "And how many children?"



Mack: "He aint used to the movement of the elephant yet."



RYAN WALKER,
Of the *Republic*, St. Louis, Mo.



McKinley: "Great heavens! I believe I've lost the pedals!"



Hanna: "Don't queer the show; please be the hind legs of the elephant."



Teddy: "No siree! I object to being buried alive, gentlemen."



Russia: "I'll play your hand for you, John."



The tune the old cow died on.



Uncle Samuwell: "I've got to get rid of that feller er he'll give the whole darned store away."

THE INLAND PRINTER'S CARTOON PAGE FOR AUGUST.

[By courtesy St. Louis *Republic*.]



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

LEFT TO THE JUDGMENT OF THE EMPLOYE.

To the Editor: NEW ORLEANS, LA., June 20, 1900.

In looking over THE INLAND PRINTER for June I came across an article entitled "Truthfulness of Advertising Solicitors," where it says that certain solicitors have said that THE INLAND PRINTER goes only into the hands of employes, and is never seen by the employer or the man that buys the goods.

I have charge of the printing department of a wholesale drug house in this city, and my experience is that it is generally left to the judgment of the employe where material, etc., may be purchased, and to decide who has the best presses, type, cuts, etc., for the requirements of the office. I was asked by my employer a short time ago for the names of the best engraving-houses, and I showed him THE INLAND PRINTER advertisements. We ordered a number of cuts from one of the advertisers. This is only an instance of the general rule here and elsewhere.

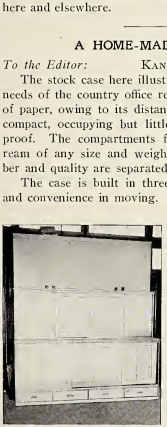
ANGELO J. J. LECLER.

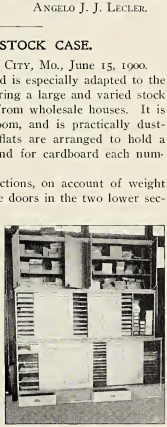
A HOME-MADE STOCK CASE.

To the Editor: KANSAS CITY, MO., June 15, 1900.

The stock case here illustrated is especially adapted to the needs of the country office requiring a large and varied stock of paper, owing to its distance from wholesale houses. It is compact, occupying but little room, and is practically dust-proof. The compartments for flats are arranged to hold a ream of any size and weight, and for cardboard each number and quality are separated.

The case is built in three sections, on account of weight and convenience in moving. The doors in the two lower sec-





tions slide on rails, making a tighter case and avoiding the annoyance of swinging doors, that are too prone to sag or bind. The doors in the upper section illustrated are swinging, but it would be advisable to convert them into sliding doors.

All the shelves are permanent instead of sliding. Each shelf is provided with a sheet of heavy strawboard, on which each ream of paper or bundle of cardboard is slid in and out when needed. Sliding shelves, unless built very accurately, are liable to warp or bind.

The compartments for flat papers are of a suitable size to contain the ordinary flats — double cap, royal, folio, demy, etc. The cardboard compartments will also hold cover, plate and gummed papers.

The four drawers at the bottom of the case are convenient receptacles for catalogues, samples, binding materials, etc.

The compartment at the right of the middle section is used for cut cards and fancy stationery.

The following are the dimensions of this case:

UPPER SECTION.

Height	36	inches.
Width	19¼	"
Length	96	"
Depth inside	15	"
Height of shelves	10	"
Four doors, width, each	23	"
Two compartments.		

MIDDLE SECTION.

Height	33	inches.
Width	22¼	"
Length	96	"
Depth of shelves	21	"
Length of shelves, first row	29	"
" " " second row	25	"
" " " third row	23	"
Card compartment	14½	"
Rail	2	"
Height of shelves	2⅜	"
Four doors, width	24	"

LOWER SECTION.

Height	41	inches.
Width	33	"
Length	96	"
Depth of shelves	29	"
Length of shelves, first row	45	"
" " " second row	24	"
" " " third row	24	"
Rail	3¾	"
Height of shelves, cardboard	15⅜	"
" " " book paper	5¼	"
Four drawers, 21¼ by 25 inches.		
Three doors, 32 by 30 inches.		

This case will hold about 3,000 sheets of cardboard, 20 to 30 reams of book, 30 reams of flats, besides ruled stock, cut cards, etc., in value from $300 to $500, according to quality.

M. J. REYNOLDS.

THE INFLUENCE OF THE INLAND PRINTER.

To the Editor: BLOOMINGTON, ILL., July 9, 1900.

I was much interested in your editorial in the June issue of THE INLAND PRINTER under the caption of "Truthfulness of Advertising Solicitors." Probably no one has a better opportunity of observing the class of readers of the different journals devoted to the allied printing trades than one engaged in my vocation, and the results of these observations may be of interest both to your readers and advertising patrons.

I have found THE INLAND PRINTER more generally read, both by employers and employes, than any printers' trade journal devoted to printing and the allied arts in the United States. I have observed that where THE INLAND PRINTER is taken, there as a rule you will find that the better class of work is produced. Not only is its reading-matter pages carefully perused, but its advertising pages are studied even more carefully, not only as to its style of setting the ads. but also for any information it may contain regarding new machines or devices used in printing, new type faces, etc. That I know this to be a fact is verified by the frequent instances I have noted where proprietors or employes have said to me: "I saw so-and-so in THE INLAND PRINTER. What do you know about it?" I am so well convinced of THE INLAND PRINTER's value as an educator that I always recommend it to both employer and employe in every instance where they evince any desire to "keep up with the times," either in their equipment or product.

If any further evidence were needed to show this journal's value as an advertising medium, the great success in the sale of the Blanchard series of the Inland Type Foundry, the Plymouth series of Barnhart Brothers & Spindler and the Post Old

Style series of the American Type Founders Company might be cited. The sale of these types has been phenomenal, and while it is not intended to give the entire credit to this journal, the utility of the letters were first set forth in the advertising columns of THE INLAND PRINTER. Its judgment was heartily seconded by the progressive printers throughout the country.

FRANK R. ATWOOD,
Type Salesman.

Written for THE INLAND PRINTER.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

NO. I.— THE CONDITIONS PRIOR TO THE REVOLUTION.

LIKE many other beginnings, the early history of typefounding in America is somewhat hidden in obscurity, and the records of the typefounders who first carried on the business are not complete. Writers on the subject have been pretty equally divided in giving the credit to Christopher Sauer,* of Germantown, Pennsylvania, and the date as 1735. About that time a printing-press was established in Germantown, and by Mr. Sauer, but there seems to be no evidence that he engaged in typefounding then or at any time. Sauer came to America in 1724, when he was thirty years of age. He brought with him his son, of the same name, from Germany, and in due time Christopher Sauer, second, succeeded to the business of his father.

The elder Sauer was not trained to the printer's calling, but had a superficial knowledge of it. At home he had identified himself with the dissenters, or German Reformed Church; so, as he was a public-spirited and educated man, he was chosen as the person to whom books and tracts should be sent by the missionary society at home for the benefit and enlightenment of the Germans then so numerous in Pennsylvania. A printing-press was among the early requirements, and this reached Germantown in 1735. With it was sent as a present from Heinrich Ehrenfried Luther, a celebrated typefounder of Frankfort-on-the-Main, a small font of type, with the condition that the donor should receive a few copies of the German Bible it was proposed to print, as a specimen of Sauer's skill. He took as his text the thirty-fourth edition of the Constantine Bible of Halle, which still ranks as the most perfect edition of Luther's translation, and his task was completed in 1743. The edition consisted of twelve hundred copies of a heavy quarto of 1284 pages.

In acknowledgment of the timely aid received, Sauer had twelve copies handsomely bound as a special tribute of gratitude to Luther, the typefounder. The vessel containing the volumes was overtaken by privateers, and the cargo fell into their hands. Fortunately, however, the Bibles eventually reached their destination. One copy was placed in the Royal Library, where it still remains, and another, after passing through various hands, was returned to America in 1843, or one hundred years afterward.

Christopher Sauer died in 1758, and he was succeeded in the business by Christopher Sauer, second, his only son. It is not definitely known that a typefoundry was even contemplated by the elder Sauer, but the son certainly did commence the business some years before the Revolution. The date has been fixed by pretty good authority as 1772, but in the meantime he had printed a second edition of the Bible in 1763, presumably from the type imported from Germany. This second edition was so well received, and the printing of other books became so important, that Christopher Sauer, second, conceived the idea of establishing a typefoundry for the convenience of his own work. He wished to keep the type for the entire Bible standing, and this alone demanded a font of nearly fifty thousand pounds of pica. His third edition of the Bible, this time consisting of three thousand copies, was completed and in the sheets when the victorious British army swept past his office in their occupation of Germantown, and many of these sheets were taken by the soldiers as a bedding for their horses. It is certain that the typefoundry was put in operation before work was begun on this third edition of the Sauer Bible. The tools and implements were brought from Germany, and the foundry was managed by Justus Fox, who seems to have been expert in many mechanical arts. In 1784 Fox purchased the foundry, and with his son continued the business until his death in 1805. In 1806 Fox's son sold it to Samuel Sauer (or Sower, as the name was then spelled), son of the second Christopher, who had previously tried to establish a typefoundry at Baltimore. While Sauer's name is always mentioned as the first person to conduct the typefoundry business in America, it is more than probable that the first attempt was made two or three years before by David Mitchelson, a seal engraver from London, who came to Boston with his wife in August, 1765. For a while he was in New Hampshire, but we find him in Boston in 1768, when he attempted to set up a foundry, but failed. Nothing is known of his career after this failure. The second attempt was made by Abel Buell, of Killingworth, Connecticut, though the evidence is far from conclusive. It is known that he petitioned the General Assembly of the State in 1769 for money to establish a typefoundry, and to prove his ability to make type he appended to his petition impressions from some which he said he had made. The petition was granted, and there is a tradition that he succeeded in casting several fonts of long primer which were made use of, but the business soon failed.

A second typefoundry was begun in Germantown in 1773 or 1774 by Jacob or John Bey, a German mechanic of great skill. He continued the business at Germantown until 1789, when he removed his foundry to another part of Philadelphia. It was finally sold to Francis Bailey, a printer, who continued the making of type for his own use only.

Benjamin Franklin, when in Paris, bought from P. S. Fournier a complete equipment for a typefoundry which he intended should be established in Philadelphia. He had placed his nephew, Benjamin Franklin Bache, in a foundry in Paris to learn the details of the business. Franklin and his grandson reached Philadelphia in 1775, and began the business shortly after, but were not successful. Thomas, in his "History of Printing in America," says they could not or did not make good type, and the business was neglected. Bache soon abandoned it and engaged in printing.

Thus it appears the typefoundries started in America prior to the Revolution were in the following order: Mitchelson, Buell, Sauer, Bey, Franklin and Bache, but of these various ventures it may be truthfully said that Sauer was the only successful one.

*NOTE.— The late Thomas MacKellar, in all his published writings on the history of printing or typefounding, and in all editions of the "American Printer," adheres to the statement that the elder Sauer established his foundry in 1735. In this opinion he was practically alone. Isaiah Thomas, who wrote about 1810, says Sauer "began typefounding several years before the Revolution." As the elder Sauer died in 1758, it clearly could not have been he, and the son probably had no occasion for a typefoundry until he developed his plan for keeping the entire Bible standing in type, and this was after he had printed the second edition in 1763.

A GOOD SCHEME.

D. Grant Smith, foreman of the *Republican,* Oakland, Maryland, writes: "THE INLAND PRINTER has helped me out of many a difficulty. I have what I call my 'Emergency Book.' It is a little indexed, leather-bound volume that fits my vest pocket, in which I note the number, page and year of THE INLAND PRINTER file in which I find anything that has been or that I think may be useful in emergencies. Although the journal is very copiously indexed, I find this a ready reference. I really do not believe a man can be a thoroughly first-class, up-to-date printer without being a student of THE INLAND PRINTER."



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.—By C. C. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSING.—By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

USE MORE PACKING.—D. C. Davenny, Geneva, Ohio, asks: "Is it possible to do general jobwork, from a light form to a poster, on a Gordon press without changing the impression screws? I am told not to 'monkey' with the impression." *Answer.*—Any form not too heavy for the press can be printed without changing the impression screws after the press has been properly adjusted. Set your impression with a form consisting of four metal letters locked one in each corner of a chase, using a piece of medium-weight pressboard and four sheets of 40-pound book paper. When you wish to print a heavier form add more paper or heavier pressboard to the packing. If a lighter impression is wanted, use a lighter weight pressboard. *"Don't monkey with the impression screws."*

BLACK OVER RED.—Mark J. Garlick, Alameda, California, writes the following: "Enclosed please find two samples of a small paint-can label, printed with rose lake and job black inks. You will notice that the black printed over the red on one label differs from the other. The red upon which the black shows up well has been rubbed off carefully with a dry, soft cloth, and the other is from the same lot, printed at the same time with the same ink, but has not been rubbed. Can you tell me the cause of the trouble?" *Answer.*—The trouble is in the red ink, which had not dried properly. It could have been helped by the addition of a small quantity of body drier. If the red is already printed, the black will have to be made to conform to the red by reducing it to a consistency that will lay well on the red. This will probably cause it to dry slower, but is the easiest way out of the difficulty.

EMBOSSING PHOTO-MOUNTS IN GOLD LEAF.—H. A. Cutler & Son, of Lawrence, Kansas, wish to know the process used in embossing photo-mounts with gold leaf; where the necessary materials can be procured, and if there are any publications on this subject. *Answer.*—The embossing of photo-mounts is a work that requires special training. The work is done by printing the sizing the usual way with a brass die, after which the gold leaf is applied. Then emboss with the die heated. This can be done upon an ordinary job or embossing press, although some printers use a bookbinder's stamping press. The sizing requires a special treatment to enable it to stand the heat of burnishing. The gold leaf can be procured from any reliable dealer in bookbinder's materials, and varies in price from $6.75 to $7.75 per pack. The mounts can be procured from any paper house. Brass dies vary in price from about $3 to $6, according to size and style. Prices for the finished work vary from about $1.50 to $7.50 per 100, according to design and number of impressions; cost of die figured extra. We know of no publication covering this class of work.

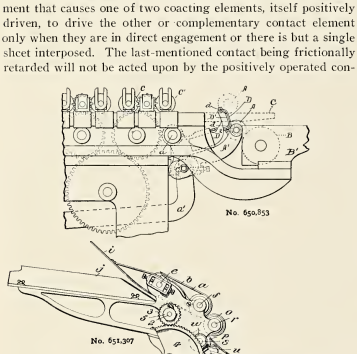
HINTS ON EMBOSSING.—The following has been received from Fred Graybill, Middleport, Ohio: "On page 227 of the May issue of THE INLAND PRINTER, under the caption of "Pointers for the Pressroom," I thought I had found something I had been looking for a long time, namely, a method of embossing. But, although the method for making the male die is clearly given, I don't yet see how to do the embossing. I am lamentably ignorant on the subject, but would like to learn how to do simple embossing. The male die, as I understand the article, remains on the platen of press. Now, if a letter was to be embossed that way, would it not make it read backward? That is the place where I am stuck. Foolish as the question may appear to you, I am willing to ask a lot like it, providing I can get correct answers." *Answer.*—Our Pittsburg correspondent in the May issue seems to have taken it for granted that all printers have a general knowledge of embossing methods, and, therefore, does not describe the process fully. We advise you to send the matter you wish to emboss to an engraver and have a printing plate and female die made from it. Then print with the plate the sheets to be embossed, being careful to have perfect feeding. Lock the female die in the center of a chase, and after the work is thoroughly dry, proceed according to instructions in May issue. The results will largely depend upon your ability as a workman. Procure and read Lawlor's "Guide to Practical Embossing," listed at head of this department.

A NEW ERA IN ILLUMINATED PACKAGE LABELS.—Mr. W. W. Russell, Amsterdam, New York, sends the following letter: "The manufacture of labels in colors might be called esoteric, for while all printers do more or less of what is called color printing, the manufacture of highly colored and artistic plate-printed package labels has been confined to a few concerns and the process has been kept so within themselves that anything but an ordinary subject is difficult for the trade engravers to produce. Even the concerns that make a specialty of this class of printing are slow to come up to date, and it has always remained with the individual to do the pioneering against long odds and the sneers of those *who know it can not be done* (?). As soon as this enterprising individual has demonstrated the possibility and practicability of his ideas he is pushed aside without reward and often with contumely, and his creation stolen by the fat corporations to make them still fatter at the expense of the struggling originator. *In five years, labels printed in high colors and glossed, put up in rolls, will no longer be a novelty,* while today there is but one plant in existence that accomplishes this. This plant consists of one multi-color printing-press, that prints four colors at one impression, printing one of the best and most highly colored gloss labels to be seen on the retailers' shelves, and turns out *forty-two miles* of these labels each day, winding them up in rolls, without a particle of off-set or stick. The label is also better printed than ever before, for technical reasons, by this process, that enables the printer to produce such results. The paper is made as non-absorbent as possible, enabling the inks to remain on the surface, thereby obtaining full effect and brilliancy of color. We mean by this, that the paper is made harder than any printer dare attempt to use by the usual method. The recent advent of a device that does away with overlay has also aided in these perfect results very materially, as absolute register is the result,

besides which this process obtains the proper *pressure*, which every printer knows is the most essential feature for good work on the printing-press. This press will print a form 36 by 60, and is cylindrical. A mixed form of labels can be imposed on this circle as simply as a flat form can be put on the ordinary printing-press and without greater cost, with means of justification of form both laterally and circumferentially; that is an improvement over anything heretofore devised. Original zinc etchings or electrotypes of ordinary thickness are used, thereby saving expense of blocking, which is largely the method in ordinary use. There have been assembled in this plant all the up-to-date features known. A brand-new web rotary four-color press, with patented impression and form cylinders, means for drying and oxidizing the colors and for slitting and rewinding, all at one process, without stoppage of the paper for one instant. This one press and its appurtenances produces the output of ten 40 by 60 flat-bed presses and their necessary trimming and cutting machines. *Verbum sat sapienti.*

PATENTS.

An ingenious paper-feeding device has been protected by patent No. 651,307, issued to C. G. Harris, of the Harris Automatic Press Company. The invention operates by an arrangement that causes one of two coacting elements, itself positively driven, to drive the other or complementary contact element only when they are in direct engagement or there is but a single sheet interposed. The last-mentioned contact being frictionally retarded will not be acted upon by the positively operated con-



tact when a plurality of sheets is between the two contacts, in which event the said positively operated contact will act on the several sheets in their relative order.

William Sullivan, of Cincinnati, Ohio, has taken out patent No. 650,959 on a device applicable to the Harris press for feeding open-flap envelopes.

Robert Miehle shows an improved arrangement of the fountain and vibrating rollers in patent No. 650,853. The invention is designed to prevent disintegration of or other injury to the ductor roller by violent contact between it and the fountain roller or the distributing table.

JUDGE LUMPKIN, of Atlanta, Georgia, has declared invalid an ordinance adopted by the Atlanta City Council requiring the union label on all city printing.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

GOOD BOOKS FOR BEGINNERS IN LITHOGRAPHY.—M. H. P., Minonk, Illinois, writes: "Can you give title, price and where published of a thoroughly practical work on lithography — something elementary, suitable for an amateur or beginner in the art?" *Answer.*—Richmond's "Grammar of Lithography" has not as yet been supplanted by anything in the English language; price $2.50, express extra, published by E. Menken, London. "On Photo-Lithography," George Fritz, price $1.50, is the best work to date, translated by George E. Wall, published by G. Gennert, New York. This department can supply these books on receipt of price.

CRAYON WORK FROM ZINC PLATES ON THE STEAM PRESS.—Columbia Company (H. L. B. Toobe), Newark, New Jersey, sends samples of six-color fashion work, printed from zinc litho plates, size 36 by 48, on a flat-bed steam press, at Stahl & Jagers' Art Establishment. It has been suggested for me to separate those which have been done from stone from those which have been printed from the litho zinc plate — and I confess it is impossible; the colors are just as bright and clear, the shadows just as open and transparent, the solids just as dense and the half, three-quarters and seven-eighth tints just as delicate in the one as the other. It is stated that these same transfers have served the fourth edition, and not less than thirty thousand have been taken from each plate every time. This work speaks well for the litho-art firm and for the maker of the plates.

ELECTRICITY IN PAPER.— P. S., Rochester, New York: In answer to your query, relating to electricity in paper on the lithographic press, would say that we are troubled just the same as your type printers, and may add that as our sheets are as a rule larger it becomes more troublesome. Various modes have been followed to get rid of it; for instance: conducting the current into the soil by copper wire, passing sheets over set of gas jets, adding certain mixtures to the ink, etc. A writer in a recent issue of *Schweitzer Graphische Mitteilungen* says that the evil was completely overcome by saturating the top sheet of the cylinder-covering with glycerin. As far as I have observed the matter in the pressroom, it seems to me that certain papers have more electricity than others. It certainly is a subject for deep study and well worth the trouble you take to find something to check it.

THE TRADE OFFICE IN THE LITHO INDUSTRY.— A question which seems to agitate the minds of the lithographic fraternity in New York at present is whether the trade office is a benefit or a detriment to the journeyman. The Litho-Engravers and Designers' League of America has taken up the question very seriously, and is about to change its constitution, as it found that the interests of a "trade-office" proprietor are practically opposed to those of a journeyman, and yet it is felt that both at times can bear out each other, or could do each other serious injury. The best thing they could do, it seems to us, would be to form each a separate body and make provisions for harmonious intercourse at regular times. We might go a step further and suggest that even the proprietors

of litho establishments should band themselves together and coöperate with the various associations of workmen. The moral effect upon each other would be salutary to all.

ENGRAVINGS FOR PRINTERS.—A. P. V., Jacksonville, Florida, asks: "We note that you answer questions on lithography. Are there any houses who make stone-engravings for printers? Who do you consider one of the best houses for making engravings for litho-process? Can as good results be obtained from a litho-process as from lithography? We would like to add something of this kind to our business and any information that you can give on the subject will be duly reimbursed." *Answer.*—There are many of the photo and cerotype engraving establishments advertising in THE INLAND PRINTER who will send samples of litho-process upon application or produce this work in every issue of this journal—the results are often superior to any other mode of engraving for certain lines of work; but the practical man only can determine what class of work can or should be done in one or the other method, as each has its advantage and disadvantage.

PROPER CARE AND PRESERVATION OF LITHOGRAPHIC STONES AFTER USE.—H. B. C., Baltimore, Maryland, writes: "Could you state in what manner a stone must be treated after finishing the impression and preparatory to placing in the rack, and in what way they could be injured if not properly handled?" *Answer.*—If a stone is not rolled up with a color that contains a non-drying grease, the ordinary ink will dry so hard after a while that it can not be washed out, and extraordinary proceedings must be resorted to to get it in shape again. If an original was not inked up fully and placed in the rack with gum on its face, the latter will eat its way through the weak spots and the work will not be solid. Stones should also be pasted up with a piece of manila paper before being removed for storage. When the gum has been spread on so thick that it will crack, the fissure so caused will take ink and spoil the work. All stored stones containing work should be kept in a dry, airy place, away from acid tanks and bronze dust.

DEVELOPING AND ETCHING GROUNDS FOR PROCESS LITHOGRAPHY.—Ed S., printer and lithographer, St. Martins, Leicester, England, writes: "In your May issue of THE INLAND PRINTER you give a recipe for 'transferine,' of which gum turmeric forms a part. I can not get this here at all, as chemists do not know it. Is the powder turmeric the same thing? Will you please send me the October (1897) and other issues containing description of the particulars of etching solutions mentioned in the last May number?" *Answer.*—Turmeric is the percolating excrescence of a certain Chinese palm tree; it is a strong acid resist, about the same as caoutchouc, but more easily soluble. Not having tried I can not vouch for its efficiency. I would advise sticking to the sensitive asphalt for developing fine and close work on stone. Whether in powder or lump form, if it is "turmeric" it can be used.

PUTTING DOWN PLATE-TO-STONE TRANSFER IMPRESSIONS.—The stone should be polished without any flaws, scratches or traces of any kind; only the cleanest water should be used; this is very important. The stone should not be in a chilled condition, nor should it be warm for very fine work, as the grease is apt to spread. The next step is to lay this stone in the press

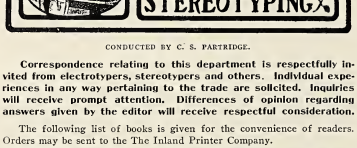


THE COMMANDERS-IN-CHIEF OF THE GRAND ARMY OF THE REPUBLIC.

The next annual encampment of the Grand Army of the Republic will be held in Chicago, August 26 to 30, 1900. The bringing out at this time of a picture showing all the Commanders-in-Chief is certainly interesting. The work is by Mr. George L. Richards, of Chicago, the above reproduction being from the original photogravure, 22 by 28 inches in size.

and, by laying a clean sheet of paper over the same, as well as the tympan, adjust the pressure so that it is even all over and just right. Then take out the transfer impression from the book; dampen, and lay it face down upon the stone; then a clean piece of paper, followed by the blanket and tympan; pull through with moderate pressure, increasing it for the next pull or two; then reverse the stone or scraper, sponge down the back of the transfer paper, add the clean piece of paper, flannel and tympan as before, and pull through again. Then place the stone upon a trough and pour enough water over it to loosen the transfer paper. The starchy substance left is now washed off, more clean water poured over and finally gummed and left to dry. *Rolling and Rubbing Up the Litho Transfer.*— Take a soft sponge with strained gum solution, and pass over the transfer after it is down on the stone, at the same time having in hand a soft inky rag (with transfer and printing-ink) somewhat saturated with turpentine. This is rubbed over the work with a view of surcharging the transferred work with enough strength to resist etching, which it might not endure otherwise, and may be likened to a sort of *developing process* to bring up the work strong and clear. The dirt may now be washed off, the work etched or rolled up with ink, then dusted over with resin powder, and finally etched with gum and nitric acid of a strength to show effervescence on the stone.

L. W., Mesa, Arizona, writes: "As I am very anxious to learn engraving and have noticed your notes in THE INLAND PRINTER, I thought you could, perhaps, give me some information in regard to this. I have written two firms in Chicago asking for a place in their foundries, but they could not offer me a place where I could learn the trade. I have written the president of the Chicago Photo-Engravers' Union, but have been unable to hear from him. I believe you are manager of the employment agency of the Engravers' League of America, and will not hesitate to give me some information concerning this, occupying the position you do. I would like to have your advice in this. How could I proceed to learn the trade? Of course, I shall expect to serve the necessary time in learning and following the rules of the Engravers' League. Could I not learn photo-engraving and engraving on stone, steel and other things in the same firm? Do you think I would have the same advantages in working in Chicago I would have in some city farther east? I have money enough to keep me while first working at the trade." *Answer.*—You should certainly be afforded an opportunity to learn a business, especially the ever-growing trade of engraving. Now, I would call your attention to the various kinds of engraving; there is wood-engraving, steel and copper plate engraving, litho-engraving, process-engraving or photo-engraving, type-engraving or cutting, die-cutting, zinc-engraving, jewelry (gold and silver) engraving, etc. In this age of rapid workmanship and division of labor no one would think of learning all or even two of them — the rule is subdivision of the several branches in the same line of trade, *specialism.* Decide which particular line you would follow, and determine what amount of talent you have, in fact, for art. Regarding your question about Chicago I would say that some of the firms there are practicing the various branches of the graphic arts in the most approved and up-to-date method. Still, New York city is the great center, and the best opportunities could be obtained here to learn by a person who was determined to see it through to the end; of course, if he had money enough to keep himself for a year, it would make things easier. If you persist in this matter and really are sincere, please answer the following questions and send a specimen of your pencilings — say the drawing of straight, perpendicular and horizontal lines, without moving the paper in front of you; circles, squares, triangles and lettering; give age; are you willing to give your services to a firm for six or twelve months for little or nothing — and for another two or three years receive but little pay? What line of engraving would you follow? What knowledge have you regarding engraving? etc., and I will be pleased to answer you fully in these columns.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to the The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

LONDON VS. CHICAGO.— In another article a London writer states that there are fourteen electrotype foundries in that city whose total output is £80,000 (approximately $400,000) yearly. In Chicago there are twenty foundries having an estimated output of over $500,000. Prices in the two cities do not differ materially, while the population of London is probably three times that of Chicago. On the basis of population, as compared with Chicago, London should support sixty electrotype foundries and should produce $1,500,000 worth of electrotypes annually. It is evident that English printers do not employ electrotypes as extensively as the Americans, and one reason for this may be found in the popularity of stereotyping. Nearly every large printing establishment operates a stereotyping plant, and is to a certain extent independent of the electrotypers. In Chicago very little job printing is done from stereotypes. Few printers have facilities for doing their own stereotyping, and when purchasing plates most of them prefer to pay the extra cost for electrotypes.

PLASTER STEREOTYPING.— R. T., Columbus, Ohio, inquires: "What is the composition somewhat resembling plaster of paris which is used for stereotyping? Why is not this method of stereotyping more generally employed? Are the materials required more expensive than for paper stereotyping? Do plaster stereotypes give better results on the press? What would be the cost of an outfit for casting plaster stereotypes?" *Answer.*— The composition used for making molds in the plaster process of stereotyping is plaster of paris of good quality. Forms which are to be duplicated by the plaster process must be set with high quads and spaces. A "molding frame" is set over the type, and the plaster, mixed to about the consistency of cream, is poured into the frame and worked down into the type with the hands, and finally scraped off with a straight-edge level with the top of the molding frame. After standing about fifteen minutes the frame containing the plaster mold may be lifted off the form and placed in an oven to dry, which may require thirty minutes. When thoroughly baked it is placed in a covered iron pan and immersed in the molten metal, which runs through holes in the corner of the pan, and fills the mold. This operation requires about ten

minutes. The cast is then removed to the cooling trough, when twenty minutes more are required to chill it. All of these operations must be conducted with great care and skill or the stereotype will be defective, and in any event considerable "picking" and finishing will be found necessary. Compare this process thus briefly described with the papier-mache process of stereotyping, and you will have an answer to your second question. The cost of material is not an important factor in either plaster or paper stereotyping. A well-made stereotype from a paper mold is practically as good as a plaster stereotype. The plaster process is obsolete, and it is doubtful if any of the modern builders of stereotyping machinery would know what to supply. R. Hoe & Co. would, perhaps, be able to furnish you with an estimate.

NICKELTYPING.— D. M. G., Cincinnati, Ohio, writes: "Being a reader of your valuable journal, I have a favor to ask, and would be pleased to have you reply to the following questions. I am experimenting with the nickeltype process and find it troublesome. I feel that, perhaps, your Mr. Partridge can give the necessary information to one of your readers, to assist in overcoming the difficulties I am encountering: (1) What does the best or most practical nickel solution consist of? (2) What should it register on the hydrometer? (3) How far from the anodes should the work hang? (4) How much current should be applied? (5) Is there any solution for washing the mold in? (6) What is the cause of blisters in nickel work — i. e., in spots the nickel leaves the wax mold? (7) What can be done to remedy it? (8) Can nickel-work be done with success, the same as electrotyping? (9) Can you run as heavy a shell as you like? (10) Are there any houses that have got it down to perfection? (11) How long should it remain in the bath?" *Answer.*— Dissolve nickel ammonium sulphate in warm water until the hydrometer registers about 5. Another solution which gives good results is nickel ammonium sulphate 25 ounces, ammonium sulphate 8 ounces, water 10 to 12 quarts. This solution should register about 4½ or 5 on the hydrometer. (3) The distance which should separate the anodes and cathodes will depend on the strength of current employed; ordinarily about five or six inches, although it may be necessary to separate them still further if there is a disposition to burn or blister on the part of the deposit. (4) A current of from 1 to 2 volts' tension will be found sufficient for depositing nickel on wax molds. A stronger current will cause the deposit to peel and blister. If the current be regulated at, say, 1½ volts, the resistance may be sufficiently varied to suit the conditions of solution density and temperature by varying the distance between anodes and cathodes. (5) A black-leaded mold is not sufficiently conductive for nickeltyping, and must be quickened, or its conductivity increased, in some manner. This is done in most cases by flowing over its surface a solution, the composition of which the writer is not at liberty to make public. (6) Blisters are caused by a current too strong or a solution too dense. (7) The remedy is obvious. (8) Yes. Several Chicago electrotypers are producing satisfactory nickeltypes. (9) No. The nickel shell is very light, and is strengthened by a deposit of copper in the electrotyping bath. (10) Yes; quite a number of electrotypers are now producing perfect nickeltypes. (11) About twenty minutes to half an hour, depending on the size of the mold, strength of current, etc. Usually it is left in the bath only until fully covered, and is then transferred to the copper bath.

A TRADE UNDERSTANDING.— A London correspondent of the *Typothetae and Platemaker* writes as follows concerning trade conditions in that city:

There are fourteen trade electrotypers in London, the fourteenth firm having come into existence this year. London gives out about £80,000 worth of work yearly among these firms. Some of them have been philosophizing:

"If London had to pay us £100,000 for the same work, it would still have to place it out. If we chose to do it for £60,000 it wouldn't on that account give us more. It will only order electros when it is doing a printing job or fixing an advertisement contract in which the electrotyping is a small part. It wouldn't have electros for the fun, or for the cheapness of the thing. We can't possibly increase our turnover in the way a caterer for the glorious human stomach can increase his. We may as well get a good price for our too few blocks."

Which philosophizing led to the formation of the Electrotypers' and Stereotypers' Association. It is in the form of a company, limited by guarantee. It cost £100 to create the machinery. There were never in the early years more than eight houses in working agreement; these, however, managed to fairly establish the 1d. per square inch "mounted," with ten per cent as the recognized maximum discount. There was for a time a tolerable adherence to this. Later in the spring of 1900 things had become "rather rocky about the feet." Discounts had grown. Prices of material had risen. Copper which not long before had sold at £60 per ton rose to nearly £100. Tin rose from £60 to £150. Other costs rose. Invoices for petty office requirements kept coming in to the electrotyper with the suggestive words at foot "ten per cent advance." Every one else was advancing. He was left — like the last rose of summer.

Result of the cogitation — the most and the least successful effort so far made in the trade. This time twelve out of the thirteen houses signed an agreement to add ten per cent from July 1, on top of their June rates for all new business — sought or brought; the thirteenth had not been a cutting house; it said the rest were simply coming into line with it. Nine of the twelve agreed to add the ten per cent to the rates in the case of "all present customers as well." The three who only went half way alleged in one case that one customer was in a big enough way to put down his own plant and would certainly do it, and in another that an old contract forbade. An attempt was made to sound the trade as to adopting a penalty bond. Several houses were willing to plank down £50 to be divided by the association directors among their competitors on proven breach of faith, which no circumstances extenuated. One house pressed hard that all should start scratch; should agree that they would charge not less than ten per cent upon a certain minimum, instead of simply increasing by a tenth any ridiculous charge they might have been foolish enough to work for. "Quite right," said the majority; "the only right course, but too much to attempt at once."

In three weeks the agreement collapsed. One house, persuaded with great difficulty into the agreement, soon detached from the house of the principal organizer in the matter a forty-year-old customer. A thousand-pounds-a-year customer went about doing a little cross-examining of houses he had formerly passed by, as to why they wanted so much; did they know the importance of his account, and so on; and unguarded words were spoken, and the account changed hands. Two or three leading electrotypers desired a special meeting to be called at which they formally stated that they would resume freedom of action. Since then not many — perhaps none — of the large customers have been charged the ten per cent increase. On half or more than half of the smaller ones it seems to have been maintained. I get it on ninety per cent of customers, another recently told the writer, but he added it would pay him to give his men a slight increase if he could get the ten per cent on the remaining tenth of his clients.

At this moment the trade is discussing another forward move. This time at the instance of the men. The London electrotypers' secretary was invited to the employers' annual dinner. In his speech at that board he suggested an informal conference between the employers and the men. He has since written a formal proposal for such conference, suggesting that the president and secretary of the National Electrotypers' Federation and the chairman and secretary of the London society should be the men's representatives. "What!" say some; "take our men into partnership! We shall have to give some *quid pro quo* if they are to be a lever to help us. I won't for one." But most apparently are too sick of the prolonged non-success to be prisoners to phrases. The conference will meet.

WHEN TO STOP ADVERTISING.

An English journal requested a number of its largest advertisers to give their opinions concerning the best time to stop advertising, and the following replies were received:

When the population ceases to multiply, and the generations that crowd on after you and never heard of you stop coming on.

When you have convinced everybody whose life will touch yours that you have better goods and lower prices than they can get anywhere else.

When you stop making fortunes right in your sight solely through the direct use of the mighty agent.

When you can forget the works of the shrewdest and most successful men concerning the main cause of their prosperity.

When younger and fresher houses in your line cease starting up and using the trade journals in telling the people how much better they can do for them than you can.

When you would rather have your own way and fail than take advice and win.



CHARACTER STUDY.

Engraved by
COLUMBIAN ENGRAVING & ELECTROTYPING COMPANY
Chicago, Ill.

Photo from life by
BLUMENSTIEL & SMITH,
Charles City, Iowa.



PRESS CLUB OF CHICAGO.

BY FREDERICK BOYD STEVENSON.

UP in the Press Club the other day they were talking about the probable origin of the arbitrary sign "30," which has been attached from time immemorial to the final dispatch for the night from the Associated Press. "Thirty" has come to be regarded in all newspaper offices as "good night."

"I believe it had its origin," the telegraph editor was saying, "in an abbreviation of the closing hour—2:30 A.M. It must have been a lazy telegraph operator who used it. He became tired of sending 'two-thirty,' so he just tacked on 'thirty.'"

"No, that wasn't it at all," said the sporting editor, who always made out that he knew everything whether he did or not. "That wasn't the way of it."

"Oh, I suppose you can tell us all about it," said the telegraph editor, who was a little put out.

"Sure I can," responded the sporting editor, nothing dismayed. "It was just like this: In the early days of the Associated Press—when it first started to do business—it had only one reporter; just one old duck who got all the news, or at least all the news he could pick up. He was supposed to cover the world. And he did it after a fashion. Well, when he got through writing he was pretty tired, I can tell you, and he signed his name in the shortest way possible. I forgot to mention his name was Joseph Simpson. Well, when Joseph finished up for the night, instead of spelling his name out in full, he would just scratch 'Jo.' Now, he wrote a mighty poor fist, this Mr. Joseph Simpson did, and his J looked considerably like a figure 3, so you see they got to reading it in the newspaper offices as '30.' That's all there is to it, gentlemen."

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"Speaking of abbreviations," said the copy-reader, who had caught the latter part of the story, "reminds me of the time I first met Tom O'Neill. Tom, you know, is running a stenographic bureau, but I knew him when he was doing a stunt for the old *Inter Ocean* over at the City Hall. That was in the days when the City Hall was called the 'Rookery,' and was located where the Rookery building now stands. Among his other duties he was required to report the Council proceedings. Tom O'Neill had been hired by Tom McMillan of the *Inter Ocean* because he was supposed to be an expert at shorthand. One night Hildreth was making one of his rapid-fire-gun speeches. The reporter next to Tom noticed that he was taking it down in longhand. When Hildreth had finished the reporter turned to O'Neill and said:

"'Tom, I thought you wrote shorthand.'

"'I do,' said O'Neill, 'but I have to write longhand to catch up when Hildreth is talking.'"

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Then one of the old-timers came in.

"Say," said he, "I remember when Tom O'Neill shifted from the *Inter Ocean* over to the old *Herald*. It was in the early days of Scott, and they didn't have any too many men on the *Herald*. The boys used to be obliged to skirmish around pretty lively for news. O'Neill was doing politics, and one of his standbys was Joe Mackin. When Joe first got into trouble, the *Herald* roasted him harder than any of the papers. One day he met Tom on the street.

"'Tom,' said Joe, in his bland Chesterfieldian way, 'Thomas, me boy; I expected the blooming *Tribune* to roast me, don't you know. I didn't look for any better things from the *Inter Ocean*. I even half expected it from the *Times*, but, me boy, I will admit I was rather surprised when the *Herald* opened out on me. Why, Thomas, me boy, I have gone out of my way to befriend that sheet. I have given it news just as if it were a real newspaper.'"

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Many of the old friends of Frederick U. Adams, who is known well in Chicago as a brilliant newspaper worker, and who was at one time smoke inspector, will be glad to learn that he is meeting with great success with his "cigar-shaped train," as he calls it. The train is his invention, and has been constructed under his directions by the Baltimore & Ohio Railroad. The object is to reduce to a minimum atmospheric friction, and the results of the experiments thus far have been highly satisfactory. A very high rate of speed has been attained. The experiments have been conducted near Baltimore. Mr. Adams is now living in New York city.

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Speaking of New York recalls to mind that the New York Press Club the other day gave a grand "house warming" in celebrating the removal to its new rooms down town. Two or three years ago the club was moved up town, but the working members never liked it, as the majority of them were too far away to enjoy the quarters, which were really very fine ones. The result was that another club, known as the Newspaper Club, was formed. Not long ago the two organizations consolidated, and new rooms were secured down town. The "house warming" lasted all day and night.

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Arthur F. Bowers' reports of the races in the New York *Tribune* are considered among the best in the city. But there is one peculiarity of these reports. By reading them you can always tell whether Bowers has won or lost the previous day. If he has won, the story is full of sunshine and breeze. If, on the other hand, he has lost, there are many clouds and other portentous things. And the funny part of it all is that you can tell just how much Bowers has lost.

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They are telling this story about two New York newspaper men down on Park Row: The two journalists in question had gone out to Coney Island one Sunday afternoon. Between them they had just 20 cents besides their car fare.

"Now," said the one who held the cash, "I'll tell you what we'll do. We'll go into one of these free shows and we'll buy two glasses of beer twice, and we'll sip it very slowly, and then we can enjoy ourselves all the afternoon."

"That's the ticket," said the other one.

So they went into the biggest concert hall on the Bowery. A waiter approached them, glowered at them for a minute or two, and said:

"Well, what is it, gents?"

"Give us two beers," said the man who held the four nickels.

"We only sell soft drinks on Sunday," said the waiter.

This kind of knocked the moneyed man off his feet, but he recovered himself, and said:

"Bring us two brown pops."

When the waiter returned with two tall glasses containing a brownish fizzing mixture the newspaper man slapped two nickels down on the salver.

"Soft drinks are ten c's each," remarked the waiter.

And just then the head bouncer announced that the show would be closed for the afternoon.

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I was in receipt recently of an invitation from the Philadelphia Press Club signed by Mr. Ralph D. Paine, the president, extending to me the privileges of the club for two weeks

during the Republican convention. A cordial invitation was extended to many newspaper men throughout the country. The Philadelphia club entertained its guests in a very handsome manner.

NEW YORK PRESS CLUB.

BY JOHN N. FULTON.

After stagnating for five years in its uptown house, the New York Press Club has suddenly leaped into prosperity by going back to its old locale in Nassau street. When Joe Howard secured the presidency by expending considerable money in paying dues for his delinquent friends, he announced that, like Moses, he would lead the club from the Egypt of Printing-house square to the flowery region of Madison square. But the boys soon tired of a home so far from their business haunts, and nearly three hundred members dropped out. Now the club occupies the greater part of an entire floor in Governor Morton's handsome skyscraper, No. 116 Nassau street, and everything is lovely. By a merger agreement, the Newspaper Club has been absorbed, under a constitution restricting officeholding to active morning or evening newspaper men. With the two hundred and fifty Newspaper Club boys and three hundred recruits, the Press Club now has a membership roll of over one thousand, with several counties yet to be heard from. A large dining-room, handsomely fitted up, is one of the new attractions. The service is equal to that of any of the swell downtown dining clubs, while the prices are very reasonable. There is also a fine café and billiard-room, a comfortable parlor, hatroom, library and work rooms. The daily attendance is large, showing the wisdom of coming down town.

* *

Chicago newspaper men no doubt remember the reporters' room at the Columbian Exhibition, with its walls covered by headings of newspapers from all parts of the world. Harlan P. Hubbard, who originated that idea, has covered the walls of the club café with a similar style of decoration. The panels were designed by Major George F. Williams, and he has shown great artistic taste and ingenuity in grouping newspaper headings of England, France, Spain, Holland, Turkey, India, Russia, Italy, Switzerland, etc. The effect produced is a novel and interesting one, for there are thousands of headings and title-pages, showing extraordinary diversity in form and color.

* *

Col. Archie Brasher is *the* chess player of the club. He usually gets through some twenty games every weekday. What he does to kill time on the Sabbath is a club mystery. Archie comes nearest to being the champion chess player, but there are others, notably Arthur Loring Mackaye, the postage-stamp fiend. Archie keeps tab on his victories and defeats, shrewdly fattening his winning average by tackling ambitious beginners, but he is such a good chap the foible is readily excused.

* *

Harry Brown's sprained ankle, which caused him to miss the Philadelphia and Kansas City conventions, is all right now, and Harry has leaped into the national political campaign with his customary dash and impetuosity. Harry is the handsomest political reporter in New York State, but the Dewey reception official program gave him a heartache and put a few gray hairs on his pow.

* *

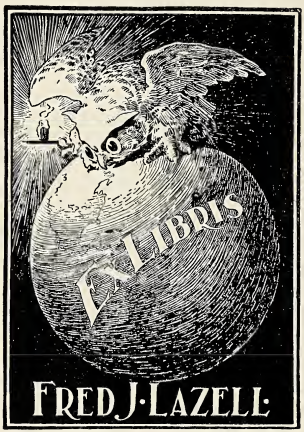
That ministerial blatherskite, DeWitt Talmage, must have left a cartload of copy in the *World* office when he started to see Queen Victoria and Florence Nightingale. Though DeWitt has been abroad several months, his "Saturday Sermons" are still published by the *Evening World* with unvarying regularity. DeWitt was made by the newspapers and he believes that when newspaper men die they go on reporting and editing in the other world. Wonder if salaries are any better up there than down here. What do they do for divorces?

* *

Amos J. Cummings says the club has a better and more complete file of New York dailies than even the Congressional Library. Yet it was once seriously proposed to sell the three or four hundred volumes for old junk, until it was discovered that the club was paying for an insurance of $15,000 on these books, which could not be replaced for $60,000. Poor dear old Oakey Hall gave the club the nucleus for its collection, in 1875, a fact few of the present generation of members are aware of.

* *

As a house committeeman, unattached, Col. Abe DeFrece is a success, with old man Hubbard as a good second. The regular committeemen seem to let everything slide, so these volunteers came in very handy, where the help costs over $10,000 a year.



BOOK-PLATE.
Drawn by Isaac Morgan, Chicago.

THE *Fourth Estate* tells of the invention of a new multi-color printing-machine invented by F. R. E. Koehler, of London, which has been attracting considerable attention among the English publishers. Several presses have been made that print in a number of colors at one impression, but the methods of attaining this end are so complicated that the systems were unworkable commercially, and they went back into oblivion. Recently, however, machines have been constructed by which good color work may be produced in the ordinary way. The one invented by Mr. Koehler seems to be of considerable interest. This machine, which has been on exhibition in London, prints a sheet 16½ by 11½ inches in no less than thirty-five different colors or tints, the letterpress being surrounded by an elaborate ornamental border also worked in colors. The nature of the machine permits the use alike of zincs, electrotypes, stereotypes, composition plates, etc. The use of lithographic stones or their composition substitutes is entirely superseded by this machine.



BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

THE PREAMBLE OF THE CONSTITUTION OF THE UNITED TYPOTHETAE OF AMERICA AND THE KANSAS CITY AFFAIR.

The Kansas City Typothetæ, in a plea for aid in its struggle with Union No. 80, stated: "Our position is amply supported by the second paragraph of the preamble of the constitution and code of ethics." This claim of constitutionality, made under circumstances too well known to be recited in this place, raises the question: What is the bearing of the cited preamble?

Following the example of the framers of the Constitution of the United States, the organizers of the American Typothetæ have embodied in their preamble the spirit which is to govern the society created by their act. Mindful of the wisdom of the federalist fathers, the master printers have, like them, abstained from binding their organization to any fixed method of treating the problems which time and circumstances may present; the preamble merely indicates, in a most general way, the principles which are to govern the United Typothetæ. Considering the mutability of the forms of business life and the diversity of its requirements, it was thought best not to determine beforehand *how* the society should act under given circumstances, but to leave the application of its broad principles to the judgment of its officials.

The organizers of the American Typothetæ proceeded from the idea that "trade societies" (not only trades-unions) would some day control the markets of printers' materials and labor. They meant to prepare the craft to meet this event in a body, and simply declared that the purpose of the United Typothetæ of America shall consist in "*exchanging information and assisting each other when necessary.*" It is not stated what kind of information is to be exchanged, nor is it said under which circumstances or when the main body is to assist local bodies or individual printers. The application of the power to assist was left entirely to the judgment of the proper officers.

The second section of the preamble declares the nature of the power vested in the United Typothetæ of America and the scope of its use. "*It is based on the right of the individual,*" which can not mean anything else but that the power of the United Typothetæ of America is derived from the individual master printers who belong to the association. Consequently, the power of the general body is like unto the power of the individuals composing it. Or, to use the words of the preamble, the rights of the United Typothetæ of America are *based*, that is, they rest, on the rights of the individuals. Could the individual printers forming an association delegate to it any other rights but such as they have themselves?

What are the rights of the individual master printers? They can engage laborers and discharge them; buy printing material, sell printed matter, and fix prices of their products. They can sue and be sued.

Consequently the rights of the American Typothetæ, being of the same substance with those of its members, consist in the following: It can collectively bargain with the workingmen and fix the terms of labor for its members; it can collectively discharge labor, that is, order a lockout; it can agree on prices for printing material for and instead of individual printers; and finally, it can settle the prices for printed matter and declare the terms of payment, etc., and, in general, do or refuse to do what a master printer can do and refuse to do in the economic sphere of life.

But the preamble does not *compel* the Typothetæ to exercise all or any part of the individual rights of its members. It is left entirely to the discretion of the proper authorities to say what rights are to be exercised under given circumstances by the general body, with this important provision, however, that the powers or rights of the United Typothetæ of America shall be "*opposed to the* ARROGATED *rights of trade societies.*" In this clause we meet with a complete recognition of trade-unionism. The organizers of the Typothetæ would not have spoken of arrogated rights of trade societies if they had not conceded to them *reasonable* rights, the first of which is, the right of existence.

What may the "*arrogated rights of trade societies*" consist of which *may* be opposed by the Typothetæ?

The trade societies with whom printers come in contact are those of the typefounders, pressmakers, paperdealers, toolmakers, electrotypers, bookbinders, engravers, compositors, pressmen and feeders. Each of them may impose on individual printers or local typothetæ such onerous terms as render it impossible to continue business. Then it shall be the duty of the United Typothetæ "to oppose" such arrogances. The fundamental law, however, fails to define "arrogated" rights, as well as time and circumstances of opposition. It does not state, for example, which terms for the sale and transfer of the commodity labor are reasonable and which are onerous. The application of the power to oppose arbitrariness of trade societies is left entirely to the judgment of the authorities appointed by the United Typothetæ of America.

The second paragraph of the second section, however, somewhat limits the use of this power. "*It* (the United Typothetæ of America) *disclaims any intent to assume an* ARBITRARY *control of the trade, either against customers, workmen or members.*" This clause seems to be a paraphrase of the old rule: The end does not justify the means. While it evidently sanctions the assumption of a *reasonable* control of trade affairs, in case of need, it forbids the Typothetæ to attempt the exercise of an *arbitrary* control. For example, even if the Kansas City Typothetæ is confronted by arrogance on the part of Union No. 80, they are forbidden to retaliate in like manner and assume an "*arbitrary control of the trade.*" Failing, however, to define exactly the point at which a reasonable control of the trade degenerates and becomes "arbitrary control," the closing paragraph indicates, in a general way, that "*its members assert and will maintain the individual right to regulate their own affairs.*"

The closing remark has been selected by the opponents of collective action as their platform. But the conjunctions "*and while*," at its beginning, connects it with the ideas conveyed in the preceding parts of the preamble. Through this isolated phrase some master printers try to reduce the United Typothetæ to a kind of legal aid society. Perhaps, like the Society for the Prevention of Cruelty to Children, or to Animals, it might be a Society for the Prevention of Cruelty to Master Printers. Acting as United States attorney whenever trade societies violate individual rights, the Typothetæ might plead the cause of their members before courts, or engage a lawyer to do it for them. In order to understand the untenableness of such a construction, please read the Bill of Rights, which, indeed, ought to enumerate the "other rights guaranteed by the Constitution of the United States to its citizens," of which the Kansas City Typothetæ speaks in its letter to the Executive Committee.

Considered in connection with the self-evident sense of the preamble, the concluding phrase means: The United Typothetæ shall use its power of assistance and control when the individual right to regulate one's own business is crippled through arrogance or arbitrariness of any one of those trade societies with whom individual master printers have to deal; but its members, as a body, shall assert and maintain only such rights as they can legally exercise as individuals. When, for example,



REVERIE. Photo by Brock, Asheville, N. C.

customers abuse the liberty of competition to such an extent that an individual printer can not regulate his own affairs, then the Typothetæ may fix minimal prices. When the trade societies of compositors, electrotypers, paperdealers, etc., impose in any way on individual printers, then the Typothetæ *may* interfere and bargain in a body with these societies, the same as an individual printer would have to. As an individual could refuse to accept the terms offered by the Typographical Union, or by the society of electrotypers or paperdealers, or customers, so could the Typothetæ break off negotiations with these trade societies, and a lockout or boycott would be the result.

The preamble, however, does in no way define the circumstances under which the Typothetæ is compelled either "to assist" a member in distress, or "to oppose" any arrogance of trade societies; or "to assume a reasonable control of the trade." It is left to the discretion of the organization to fix the demarcation point where individual rights collide with the rights asserted by societies.

Turning after these considerations to the case in point, the Kansas City Typothetæ *versus* Union No. 80, and the views expressed thereon by men in official capacity, we find that Mr. J. J. Little was fully imbued with the spirit of justice which pervades the preamble. A local typothetæ member appeared before the Executive Committee of the American Typothetæ and complained that a local union had "arrogated rights" and endeavored "to assume an arbitrary control of the trade." As the preamble and constitution recognize reasonable rights of trade societies in general, Mr. Little, actuated by a sterling sense of justice, first heard the plaintiff *and* the defendant, and then demanded that a court of arbitration should try the merits of the case. An impartial court of equity was to apply the principles of right and justice where the law proved to be deficient on account of its broad scope. This is in strict accordance with the motto of the American people: *Suum cuique*—even unto erring laborers.

The Executive Committee, however, adjudicated the dispute between these two local trade societies without giving the defendant a proper hearing. This is an un-American procedure, not only against the spirit of the common law, which all good citizens should keep sacred, but most decidedly against the principles embodied in the preamble. The United Typothetæ is *"opposed to the arrogated rights of trade societies,"* and I think the prohibition expressed in this clause covers also the Executive Committee. The lawmaker in America is subject to his own law. The Executive Committee, in rendering a verdict based on assumptions, attempts to institute that *"arbitrary control of the trade"* which the founders of the Typothetæ endeavored to overcome. Do not drag the Typothetæ from the high position which its founders assigned to it, into the mire of low business arbitrariness.

FEAR!

My appeal to the Newspaper Publishers' Union to institute systematic ante-strike arbitration in conjunction with the Typothetæ has been subjected to a good deal of criticism. The tenor of the comments thereon is best characterized by Mr. William Hughes, of Chicago, who knew Mundella and witnessed his exertions in the cause of industrial peace.

Confirming my views of the Mundella movement, which are derived from mere book knowledge, Mr. Hughes considers it love's labor lost to exhort American business men to adopt the system of this great English peacemaker. "No Mundella could arise today with any chance of accomplishing anything similar, for the total absence of the necessary conditions and circumstances. . . . There was a spirit of heartfelt alarm in the air, the workmen feared that they were destroying their own livelihood, and employers felt that their stubbornness was becoming most tyrannous and destructive to themselves as well as to their employes and their neighbors. . . . It was a spirit of fear which possessed all or most minds which 'prepared the way' for this new mission. . . . Fear, evenly bal-

anced, is 'the one thing needful' to secure permanent peace between the bosses and the unionists . . . and as there is no probability of reducing newspaper proprietors of Chicago to a state of fear, they will naturally maintain their ground. The walking delegate may growl and the unions may roar, but the newspaper proprietors have no fear. Agreements are entered into when one party feels that it is thereby gaining an advantage over the other and not from any sense of fear. And as long as that lasts there can be no industrial peace."

What is the sense of these objections? It is admitted that Mundalla's scheme of arbitration was accepted by the English people as a godsend, the coming of which saved that nation from riot and bloodshed. But it is asserted that Americans will not, or rather *can not*, accept this godsend gospel of industrial peace because their minds are not prepared for it. Americans must first be put into a state of fear before they will "hear Moses and the prophets." The revolt of labor against the maxims of capital has not yet reached the climax in America as it did in England. Unions must first adopt the methods of the Sons of Lud or Molly Maguires. Criminal law must hang union men, six at a time, as it did in Nottingham, and show the impotence of capital punishment as a deterrent principle, till society fears them. Union men must first be reduced to hunger and privation so that the sun shines through their bodies and fear makes them abject crouchers. Then, perhaps, society will be in a state of fear, that is, out of its wits; and then, perhaps, Americans will listen to the mild voice of reason.

I take exception to this criticism because it levels Americans with unreasonable beings who are moved to action only by natural impulses. Well nigh forty years I have lived with Americans of all classes and always found them eager to learn from the experience of foreign nations. Although conservative to the extreme, they are never unwilling to adopt good institutions and customs of other peoples. Slow to act, but perseverant and decisive when acting, Americans are thorough and reliable in whatsoever they undertake, yet more tolerant of others than most Europeans. Except, perhaps, in one thing: Every reform must pass through the church door. Indeed, this nation may err for a while — even in its attempts to adjust the antagonisms of its own industrial classes — but it will find its way out of the maze of high-sounding phrases called the social question without deteriorating in its character. It may, temporarily, drift with the illusions of the "spirit of the age," but will never lose its anchor — the "spirit of the universe."

Whence the belief in the perverseness of the human soul dwelling on the American continent? In periods of transition, when people feel that their inherited political and business customs have outlived their usefulness, the public spirit becomes restless and listens to every person who can speak and think. Then, all strivers and officious busybodies are eager to catch the ears of unsophisticated people. What they say is conspicuous for its novelty and shallowness of thought. Their logic is deceptive: Every act of men requires a cause; fear is a cause of action; ergo, the printers must be in a state of fear before they can act. Or, historically, violence preceded arbitration in England; ergo, violence must precede arbitration in America. These logicians draw their wisdom from the shadows of the earth that waver through the minds of men as the "spirit of the age." At the beginning of the century every newspaper-reading adult echoed the big words of what was then the very latest and entirely true philosophy: "Enlightenment, liberty, equality!" At present it is the fashion to mumble at the end of every conversation about business or politics: "Evolution, struggle for existence, y-ah, yuh!" Speak about a Wanamaker or an antiquated printing plant; about the errand boy's insolence or St. Louis rioters; about class rule or misrule — it is evolution. Crime can not be blamed on the criminal — it evolves from the peculiar substratum of his mind; the misery of the factory system can not be ascribed to mismanagement of the stewards of the national household — unchangeable natural laws are the cause of human volition; ergo, the factory owner's maltreatment of small working children is mere evolution. There is no freedom of choice, but everything which happens evolves under the ban of fatal necessity. Therefore, the poor can not blame the rich for social injustice; nor can the rich help the poor out of the mire of abjectness; for, it stands to reason, that it borders on foolhardiness even to think of interfering with good intentions in the course of evolution. Disintegration of society has set in and will have its course until reintegration shall take its turn! Woe, woe, woe is me! What a life! Brrr!

How was this ludicrous confusion of thought brought about? Materialism, in its exultation over a few useful grains of truth which it found by following up cause and effect manifested in matter, finds itself confronted with spiritual forces, whose existence it had persistently denied. The laboring classes declare vehemently that they are unhappy in spite of all their enlightenment, and all their freedom of thought, and all their liberties in business and politics. Of course, the naturalists apply the laws of matter to the aching human soul, and treat the manifestations of the spirit of our race as they would treat the problems of gravity or motion. Hence the prevailing confusion of thoughts which fools call philosophy, but which sound common sense would designate as optimism in crapulence, katzenjammer philosophy, or caterwauling of staggering spirits yearning for something unknown.

I would not mind the sophistical cobwebs of intrigue and diplomacy with which those who desire to sway public opinion persist in wrapping up the simple question of arbitration, were it not for the fact that they reduce human energy and dignity to lethargy and meanness. The fatalistic evolutionists throw obstacles in the way of peacemakers. Business men, as a rule, dislike abstract logical thinking. Many hate the least effort of thought, and pseudo-philosophy cloaks dulness of mind with dignified foppery and makes mere lethargy appear like superior resignation. This prevents common sense from being used in common business affairs. Fainthearted weaklings at the head of industrial undertakings, crossing themselves when the union knocks at their door, prate about evolution, etc., instead of looking for the means at hand to conclude honorable peace with labor. The Shylocks of the country creep under the private rights derived, for example, from the queer law of demand and supply, and deny living wages to the producers of their wealth. Good-souled workingmen are dumfounded by the arrant talk of some of their leaders, who are submerged to the throat in evolution and cry: Let us frighten the capitalists until they evolve concessions!

It has always been a puzzle to me why materialistic criticism never touches the inherited economic fallacies of our age. It has dissected the whole body of sound ideas with which plain people were wont to do their thinking. The naturalist doctors have vivisected the living idea of God. They have dismembered the church and emasculated the government. But the whole faculty of materialists halts before the shrine of the economic fallacies of the age. The fundamental notions of the Manchester school of political economy are taken as self-evident truths. Socialists and anarchists, monopolists and individualists all adore the political and economic idols inherited from the past century and anathematize every one who dares to analyze the elements of the notions upon which our business system of unlimited competition rests. Why is this so? Perhaps both materialism and political economy rest on the same misconception of human nature and neither party likes to set fire to the heap of straw on which both have rested their intellectual hobbies.

However that may be, let us members of the printing trades be deaf to all who say that we are bound to bear with squalid resignation the evils of strife and discord in our workshops and of unhealthy competition in our intercourse with other trades and professions. If, as our critic says, "the one thing needful" to adopt Mundella's beneficent scheme of arbitration is fear, let it not be fear of men. The Typothetæ shall not fear

the Union, the Union shall not fear the Typothetæ; the printing craft shall not fear society — but all shall fear God, "which is wisdom and instruction," and will teach "submitting yourselves to one another," the Typothetæ to the Union, the Union to the Typothetæ, and the craft to society, in peace and prosperity. Amen.

GLOOMY PROSPECT.

A clergyman of Kansas City has informed me that Union No. 80 had not struck for domination, as I stated in the May number of THE INLAND PRINTER, but for living wages. A union compositor who wears the G. A. R. badge and two "free" compositors who broke their union pledge when under duress of great privation, confirm the allegation that the demand of recognition of union rule in Kansas City printerdom had merely been the form of a demand for standard rates. They say that wages range in their town from $7 to $13 per week; that Linotype machines are operated by girls for $5 per week, while the concession of the nine-hour day is neutralized by compulsory overtime work at day rates.

I cheerfully comply with the request to publish these statements, but not because I believe that the publication will help the Kansas City strikers in any shape or form. Supposing the allegations stated above were of such a nature as to gain the sympathies of the world; what could that profit those poor men in Kansas City who are without the means of subsistence through the operation of the union obligation? What is it to the destitute compositors whether the number of people who think that the Kansas City master printers pose as champions of liberty for mercenary ends is greater than the number of such as delight in styling the union a set of baffled would-be petty tyrants? Popular sympathy and applause are dear to men who act for mere stage effect, but they are no weapons for workingmen strtiggling for living wages. Their refuge and defense in the hour of trial must be their own innate strength, which is, alas! at present but a latent power through want of discipline. Too much sentimental cant! Too little statesmanlike circumspection! Self-denial below; fustian and political quackery of pretentious and incompetent leaders above!

I believe, however, that it may do some good to show the printers of this country how much there is amiss in their domain. Criminations and recriminations fly through the newspapers, carried along by a whirlwind of passion. A set of master printers harping the sympathetic nerves of the trade organization to raise the means for perpetuating their labor quarrels. A national union of mature age so badly organized that it can not resist the ratting of an inland town, and when defeated in a local strike knows no better than to start an awful caterwauling. And what is worst of all, an executive committee of master craftsmen giving aid and comfort to the parasitism of a set of employers who consume the labor force of their community without replacing its vital energy by paying living wages!

ANSWERS TO CORRESPONDENTS.

MASHER, St. Louis.—Robert Owen started the "Grand National Consolidated Trades Union" in January, 1834. He proposed that all manufacturers should be carried on by national companies. Chartism was a crude form of Socialism ignoring trades-unions.

EMPLOYER, New York.—I do not favor any scheme by which competition is eliminated from our business system. Let us endeavor to set bounds to competition and not to create monopolies. The price of labor is the "natural" limit to competition. Agreements between producers are "artificial" limits to competition. Rings do not outlive the smiths that forged them.

FRED M., Cincinnati.—The economic writers of the seventeenth and eighteenth centuries held the fundamental idea that high wages would decrease industry. Of course, every employer considered it an axiom that high wages would conduce to laziness. It was one of the greatest achievements of Adam Smith to break with this prejudice. In his book, "The Wealth of Nations," book I, chapter VIII, near the end, he sets forth that "the same cause which raises the wages of labor . . . tends to increase its productive powers."

REV. X. Y. Z., Kansas City.—It always gives me great pleasure to meet a clerical gentleman who speaks in a high strain of labor matters, thinking that his office and dignity confer on his opinions a certain value which is not attainable by laymen. Allow me to tell you what average employers think of those good clergymen who put in "just one plea" for erring laborers. They think that preachers who sympathize with "those who labor and are heavy laden" are biased by the text "charity shall cover a multitude of sins," and that Christian charity is not large enough to atone for the sins of strikers who intimidate those blessed meek souls that are afraid to call their hands and feet their own. The revolt of labor against the individual contract system is deemed by employers an unpardonable sin against the spirit of this country. Let the Church search the Scriptures and give evidence of the truth that even the patriarchs abstained from dictating the terms of labor (Comp. 1 Mos. 29, 15; 30, 28, etc. Labor wants no weeping sympathy nor charitable absolution, but plain and simple recognition of innate rights.

YANKEE PRINTER. New Haven, Connecticut.— On one page of your letter I find my name nine times, with sixteen lines full of flattering surnames. Reading this selection of epithets, I feel like a naïve country girl listening to the blandishments of a wily city cousin, and stammering, with smacks of delight, "Oh, you don't mean it!" As you are evidently at a loss what to make of me, and as you habitually settle the pro'ems of life at banquets, let me ask you to invite me to your next banquet in the capacity of a problematical character. I shall endeavor to show you that I am at least neither a pessimist nor a croaker when dining and wining with printers. I long to see with my own eyes the prototype of your Idyl of the Nutmeg Printers, which you ought to put in rhymes, so beautiful is the theme. Oh, for the patriarchal Connecticut shops, where neither office chairmen, State organizers or shop meetings disturb the peace of the philanthropic masters! But tell me, *where did you learn* the language used in your concluding phrase: "Let those who sneer and frown be damned!" In your workshop, perhaps? I have often said, when strong words escaped my lips, "Excuse me; the daily intercourse with stubborn and reluctant union printers unconsciously vulgarizes one's language."

LAWRENCE G. SMITH, president Typographical Union No. 80.— Conceding that your union struck for living wages and not for coercive ends does not nullify the arraignment of criminal levity in ordering the strike without due consideration of the strategical position of your union and the relation of its resources to the undertaking. But it is by no means my intention to cast any blame for this on you or any other officer personally. The principle of organization to which the International seems attached is antiquated, and you and your union are victims of the folly of meeting your united employers in badly disciplined and independent little companies organized on the home rule system. I have known noble-hearted and clear-minded union leaders who were drawn into the whirlpool of hasty strikes against their best convictions, and who were made the scapegoats for the sins of others, though they fought to the last ditch. *Vae victis!* The object of all my writings is to point out that the conditions under which the laborers meet their employers at present must be radically changed. I want to disseminate this one important truth especially among journeymen printers, namely, that the strategical position of their union is so bad that the best tactics of their most heroic captains must fail whenever the ardor of the rank and file calls them into action. The International's warfare is a guerilla warfare, of which there is no end in sight. Drop this unworthy system, which means drop the principle of local autonomy; organize by territories, unite the territories under one national administration with one common war-chest. Such a system of organization would educate your leaders. The present system merely kills them off.

I AM under obligations to Mr. Benjamin B. Herbert for sending me, as requested, regularly, a copy of the *National Printer-Journalist*.

PATRONIZE THE LOCAL PRINTER.

Mr. Will K. Davis, editor of the *Milton Journal*, Milton, Wisconsin, sends the following to THE INLAND PRINTER:

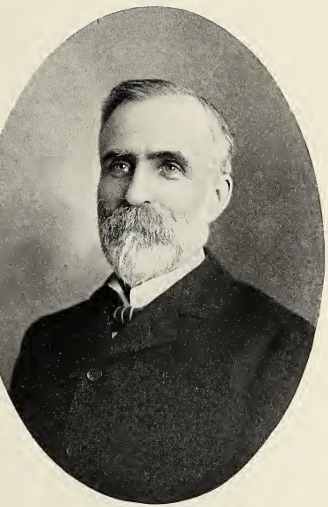
"Possibly such of your readers as operate country printing establishments will be interested in the following incident, the writer being the printer involved in the transaction:

"Recently a local dealer ordered a machine from a Chicago house, writing his order on a letter-head which an obliging manufacturer had generously given him. The sheet bore not only the name and address of the local dealer, but a cut of the manufacturer's plant and its location — LaCrosse, Wisconsin. After waiting some time and hearing nothing from the house, the dealer ordered a similar machine from another house. In the meantime the price of the machine had advanced $5. Later it was discovered that the firm receiving the first order had promptly shipped the machine and mailed the invoice to La Crosse. They returned the machine to Chicago, being out $15 for freight and the profit on the sale. The purchaser, who had also lost $5 in the transaction, promptly went to the local printer and ordered a supply of stationery."

IRVING L. STONE.

THE historian of the future will find in the bound volumes of THE INLAND PRINTER much valuable information and data. Not the least valuable will be the occasional biographical sketches of the lives and labors of those who have made possible the present high standard of the printer's art. No history of printing-presses would be complete without some reference to the valuable services performed by Irving L. Stone, president and general manager of the Duplex Printing Press Company, of Battle Creek, Michigan, whose portrait adorns this page.

Mr. Stone comes of sturdy New England stock, having been born in the State of Vermont. For a number of years he was prominently connected with educational work in the State of Michigan, coming to Battle Creek about 1874, where for several years he occupied the position of superintendent of public schools, doing most excellent work. While his labor



IRVING L. STONE.

along educational lines was performed with marked ability and abundant success, in the world of trade and commerce his ability as an organizer and manager has been most signally shown. During the time he was superintendent of schools, his attention was called to the need of more convenient and better equipped buildings for the students, especially in the seating arrangements, and when approached by the inventor of an automatic school seat who needed both capital and executive ability to place his goods on the market, a combination of brains, capital and a good invention was formed, resulting in the organization of the Union School Furniture Company. Later this firm became one of the leading institutions of the country in the manufacture and sale of school furniture and costly furnishings for banks, courthouses and public buildings, giving employment to a large force of skilled mechanics, and equipping many of the leading banking institutions and public buildings of the country. After having launched the Union School Furniture Company, of which he was president, in 1884 he organized the Duplex Printing Press Company and has been the president and general manager of the company since that time.

Mr. Stone is an extensive traveler, and has spent considerable time in Europe in the interests of the Duplex Company, sometimes making several trips across the water in a season. He is a fluent and entertaining conversationalist and a most versatile writer. Some of the sentences in his letters to friends are gems of thought. The following extract from one of his letters to a friend is presented as an example:

R. M. S. LUCANIA, mid-Atlantic Ocean.
The sea, the sea,
The ever old,
The ever new,
The ever glorious sea.

There are three emblems of eternity which excite most strongly the imagination of our transient race — the stars, the mountains and the sea.

The stars "forever shine" immutable, unfading. Sleepless but benignant eyes are they, looking down lustrously and tenderly upon the world below, hushing it into rest. From everlasting to everlasting they reveal celestial beauty and suggest abiding peace.

The mountains in "solemn grandeur" stand, eternally, the sentinels of the world. They are the pillars which bear creation up. Age after age, unchanging, unyielding, they symbolize Omnipotence and scorn the rage of time.

But the stars are too distant to excite our human sympathy and the mountains lack those attributes which appeal to our affection. The sea, on the other hand, is full of fellowship. It is a quasi-sentient being, sometimes placid, smiling, complaisant, inviting; sometimes excitable, passionate, raging, treacherous. There is scarcely an emotion or an activity of the human soul which may not find its expression or its counterpart in the sea.

Do you wonder how one learns to love the sea? There is no mystery in this matter. To love the sea one only has to come into communion with it, as he may. It is life to life, spirit to spirit. The breathing, pulsing, exuberant sea speaks in a thousand ways to the soul of man, and he is only a clod of veriest clay who can not hear the wondrous music and interpret, in some measure, the intelligible language of its murmur or its roar.

Hence the fascination of the sea. Men brave its perils and spend their lives upon its bosom because they love it. They know its awful power. They realize how deadly is its embrace. Yet, as the mountain climber scales the Alpine summit unmindful of the imminent destruction, or as the soldier is oblivious of death in the thickest of the fight, so the sailor, in the very perils of the sea, finds that response of soul to soul which melts him into unison with the universe and extinguishes all fear.

What creatures of sentiment are we all! We may not know it. We may neither understand the fact nor see the gossamer threads which link each fiber of the soul to every atom of the world about, but still we thus are held by gossamer threads, and the constraint of them is conscious life, and the conscious effect of them is sentiment. Do we laugh at the sentimental? Then are we fools — for it is sentiment that makes us laugh. Sentiment compels our every act. Sentiment rules the world. Logic has no compulsive power. Reason is not energy. Reason prescribes the rule by which sentiment shall express itself. Reason is the rein by which impulse is guided. Sentiment is the steam. Reason is the engineer.

But I have wandered from the sea. My first voyage across the Atlantic was made just a quarter of a century ago, and in the twenty-five years since then what changes have been wrought! Then, on a new ship, we were eleven days going over. The ship was a large one, for those times, but it was only one-third the size of the Lucania. It was then considered palatial; now it would be less than commonplace.

It was supposed at the time to be the perfection of marine architecture — commodious, elegant, well-ventilated. Compared with the Lucania it was cramped, plain, malodorous. The modern steamship has divested the ocean passage of its horrors. The immense weight and extreme length of the modern leviathan render it steady in all ordinary seas. The electric light dispels darkness even from the most interior recesses, and the ventilating fans force pure, fresh air into every room and corridor. The finisher's and the decorator's taste and skill embellish the spacious apartments in the highest degree of luxurious elegance, and caterers draw from all the world the choicest supplies from which the most skilful culinary artists lavishly provide the tables. It would almost seem that, today, seasickness is folly — but folly is yet prevalent in the world.

Twenty-five years ago passengers bundled themselves in old and heavy clothing to keep themselves warm in the chilly cabins and to avoid, as far as possible, the ruin of better apparel in the salt spray, or, it might be, in the drenching waves of brine which often swept the decks. Today they dress as they would at the Waldorf, and the ladies come down to dinner in the evening arrayed as for a reception or the opera. In those former times we watched the bulletin boards to see whether the daily

runs were 250 or 300 knots. Yesterday our run was 524 knots. This equals 611 statute miles, or, as our day, going eastward, is nearly an hour short, an average of more than twenty-six miles per hour for the day. One wonders whether the twenty-five years next coming shall bring corresponding improvements, and then regrets that it was his fortune to be born in this crude and early era of the world. I. L. STONE.

To some, his manner may seem austere and overbearing, but to those who know him best he is kind, considerate and just in his dealings, and even his strongest competitors must give him credit for the dignified, gentlemanly manner in which he treats those whom he meets in competition.

His business motto has always been, "Be sure you're right, then go ahead," and in pursuing this policy he has sometimes anticipated future possibilities so far in advance of consummation that some may have for the time being considered his plans somewhat visionary.

Thus it has been with many of the valuable improvements found in the Duplex Press of today, which is so well and favorably known, and which can be considered a monument to the business tact, executive ability and perseverance of Irving L. Stone.

THE CLARENDON PRESS AND "OXFORD PAPER."

An English exchange gives the following account of the celebrated Clarendon Press and of the equally celebrated Oxford India paper. The offices of the Clarendon Press are at Oxford and are most complete and well founded in all the typographic requisites, and compare favorably with the French Imprimerie Nationale, and the Reichsdruckerei, or Government printing-office, in Berlin, while unlike these great concerns the Clarendon Press is not State supported. Yet this self-reliant institution possesses fonts of type for printing in 150 languages and dialects, has its own paper mills, casts its own type and stereos, and makes its own electrotypes, rollers and ink, while, in order to repair the numerous printing machines continually running, a complete engineering department is maintained. Some six hundred employes of both sexes are engaged in the spacious rooms.

The incidents which led up to the manufacture of the Oxford India paper have never yet been told. In the year 1841 an Oxford graduate is said to have brought home from the far East a small fold of extremely thin paper, which was manifestly more opaque and tough for its substance than any paper then manufactured in Europe. He presented it to the University Press. The late Mr. Thomas Combe, who had only recently been appointed printer to the university, found it to be just sufficient for twenty-four copies of the smallest Bible then in existence — diamond 23mo — and printed an edition of that number, which bore the date 1842. The books were barely a third of the usual thickness, and although as much as £20 apiece was offered for them, no copies were sold, but they were presented to the Queen and various persons. All Mr. Combe's efforts to trace the paper to its source were futile, and as years rolled on the circumstance was forgotten. But early in 1874 a copy fell into the hands of Mr. Arthur E. Miles, of the firm of Messrs. Hamilton, Adams & Co., who showed it to Mr. Frowde, and experiments were at once set on foot at the Oxford University paper mills at Wolvercote with the object of producing similar paper. The first attempts were failures, but before long success was achieved, and on August 24, 1875, an edition of the diamond 24mo Bible, similar in all respects to the twenty-four copies printed in 1842, was placed on sale by the Oxford University Press and Messrs. Hamilton, Adams & Co. This was the first Oxford Bible published by Mr. Frowde. The feat of compression was looked upon as astounding, the demand was enormous, and before very long a quarter of a million copies had been sold. Every year since that time has brought forth a crop of new books upon this wonderful paper.

The marvels of compression accomplished by its means caused great astonishment at the Paris Exhibition. Its strength was also shown to be remarkable. Volumes of 1,500 pages were seen suspended during the whole period of the exhibition by a single leaf, opaque, although as thin as tissue; and when at the close of the exhibition they were taken down and examined, the leaf which had sustained the weight had not started, the paper was not stretched, and the solid gilt edge of the volume when closed revealed no mark to show where the strain had been applied. The paper when subjected to severe rubbing, instead of breaking into holes, assumed a texture resembling chamois leather, and a strip only three inches wide was found able to support a quarter of a hundredweight without yielding. This paper contributed largely to the securing for the Clarendon Press of the Grand Prix, in addition to two out of the five gold medals which were awarded to British printers and publishers.

"ALI BABA" AND HIS BOOK-PLATE.

Among the aggregation of philosophers, artists and artisans of the Roycroft shop at East Aurora, New York, there is a lusty Philistine, Ali Baba by name, who superintends everything and everybody about the premises. He can tend the fires or the baby with equal care and graceful deftness. His advice is given to all with a charming liberality, whether it is to give a few pointers to the sculptor, St. Jerome, or deal out concise instructions to the pressroom devil. The binders and illuminators of initials do equally receive his counsels, and



even some of the choice hot stuff that Hubbard writes for the *Philistine* is inspired by this grave and irreverent factotum. Ali Baba's library is a transitory but well selected one, his bookcase is his wheelbarrow and his learning is gathered in fragments, for Baba is he who takes the literary freight to the depot for shipment to the patrons of the Roycroft. So Denslow, his friend and admirer, has made him a book-plate as a mark of his affectionate regard, and with the permission of these two friends we reproduce it here.

PROCESS ENGRAVING NOTES AND QUERIES

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knaufft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

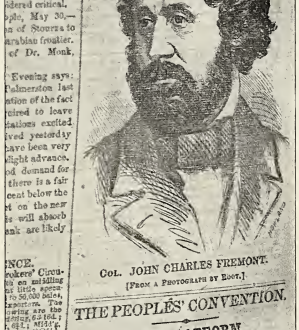
RESEAU GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTO-SCALE.—For the use of printers, publishers and photo-engravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

A BLACK FOR ILLUSTRATORS.—F. W. Polly, Paxton, Illinois, wishes stated through THE INLAND PRINTER what medium is used in making wash drawings. What kind of color used by the artist making the drawing and whether water-color or specially prepared black. *Answer.*—Some artists use sepia, others a non-waterproof india ink, while some adhere to the old method of using stick india ink and grinding in a saucer what is required. There should be no trouble in getting a good black from an artist-material supply store.

A PUZZLED PHOTO-ENGRAVER.—Here is a sample query of the kind that comes in hot weather, when readers are too fatigued to think for themselves. It is dated at Philadelphia, whose inhabitants, it is said, only wake up once a week, so that some allowance must be made. The querist thanks this department for much other information and adds: "Will you kindly give me just a little light on this question? In regard to printing-frame mentioned in Jenkins' book, if I read it correctly, it says, 'Place sensitized plate face down on negative and then tighten screws, then expose to light.' Now, I am just a little puzzled about the light getting through the negative while the plate has it covered over." *Answer.*—Now, my dear Philadelphian, read this slowly a few times and see if it will not give you the light you want. You apparently understand that to get a print on a sheet of sensitized metal from a negative, the negative must be laid film side up on the glass in the opened printing-frame and the metal plate placed with the sensitized side down in contact with the negative. Now, close up the frame tight and expose the glass side of the printing-frame, not the back, to the light. If you are puzzled as to how light can get through the metal plate to the negative, just turn both over and try getting light through the negative to the metal plate. The prediction might be ventured here that if our Philadelphian friend gets puzzled so easily and so early at photo-engraving, he will find himself prematurely gray over problems to come.

A CONTRAST OF FORTY-FOUR YEARS IN NEWSPAPER CUTS.—The New York *Tribune* called attention recently to the revolution that has taken place in newspaper illustration in the fol-



A NEWSPAPER ILLUSTRATION FROM THE NEW YORK "TRIBUNE" OF JUNE 19, 1856.

lowing editorial: "The *Tribune's* work in the pictorial illustration of scenes and persons at the national convention attracted the attention of journalists in all parts of the United States. They, more than others, realized the physical difficulties which the *Tribune* had to overcome before it could produce, with rapid perfecting presses, in the haste to catch each morning's mails, such lifelike pictures of a convention held a hundred miles away. But from all quarters have come compliments upon what many are disposed to consider the greatest feat in newspaper illustration ever seen in America. The large picture, the delegates in the Republican convention at Philadelphia, was a specially notable achievement, and it is an interesting circumstance that just forty-four years and a day before its production, on Thursday, June 19, 1856, there appeared in the *Tribune* what is said to have been the first news illustration ever used in a daily newspaper in the United States. Upon the editorial page that morning the *Tribune* printed a woodcut portrait of John C. Fremont, who had just been nominated for the Presidency by the newly organized Republican party. The cut was made by Howland, from a photograph taken by Root."



THE REPUBLICAN CONVENTION LISTENING TO SENATOR WOLCOTT'S SPEECH.

Courtesy of the New York *Tribune*.

In the front row at the further side of the center aisle will be recognized Senator Sewell, at the head of the New Jersey delegation. Behind him sits Franklin Murphy. At the head of the Indiana delegation is Senator Fairbanks. Under the New York standard sits Senator Platt, and at his right is his son, Frank H. Platt. Immediately behind Senator Platt will be distinguished plainly ex-Congressman Benjamin B. Odell, Jr. At his right is Lemuel Ely Quigg In the same row may be seen ex-Congressman John Murray Mitchell, Senator Depew, John Sabine Smith and Charles H. Murray. Behind Chairman Odell stands out plainly an excellent portrait of Governor Roosevelt, with George W. Aldridge, of Rochester, at his right. At the foot of and behind the staff carrying the name of Ohio, in the center aisle, sits Congressman C. H. Grosvenor. In front of him is Governor Nash of Ohio, and behind the Governor sits Senator Foraker. Heading the Pennsylvania delegation can be seen ex-Senator Quay. In the Massachusetts delegation, with his hand stroking his beard, is Henry Cabot Lodge.

This is the most successful photograph ever taken in a national convention, and supplies for the readers of the *Tribune* a permanent record in which nearly every delegate may be easily recognized.

Herewith is reproduced both pictures to which the New York *Tribune* refers. The photograph of the delegates in convention is a notable piece of photography when one realizes how many individuals can be recognized in the picture. The portrait of John C. Fremont was also an achievement when printed and no doubt created a greater sensation in its way than any newspaper picture could possibly do today.

About Reversing Negatives.—As negatives for process-work must, as a rule, be reversed, any information as how best to do this will be valuable. Mr. T. Bolas, an English authority on process-work, devotes to this subject the leading article in our valuable contemporary, the *Process Photogram*, for July. He considers only the mirror or prism for obtaining reversed negatives, because, he claims, "the practical man must use a prism or a mirror for reversing, as stripping the negative is mostly out of the question, on the double score of cost and time." We pride ourselves in the United States on being practical men, and still as a rule we strip the negative to reverse it, and the prism or mirror is with us out of the question on the double score of cost and time. Mr. Bolas cites the cost of a prism 4⅞ inches square at $350. Then as to mirrors he describes the difficulty of obtaining perfect ones and the necessity of keeping a duplicate one one hand on account of their fragility. The important question with us is time, and by the use of a mirror or prism the length of exposure is about doubled. This is one objection, but the chief one is that but one subject can be engraved at a time. By the stripping method many negatives may be transferred to a single glass and the whole number of the negatives so transferred printed, etched and proved together, and this without affecting the quality of the result. The practical man who is once familiar with the ease and certainty with which collodion negatives can be stripped and reversed is not likely to take Mr. Bolas' advice and adopt either prism or mirror for reversing.

The Value of Half-tone Portraits.—"The increasing popularity of the half-tone portrait for newspaper purposes has thrown a small army of artists out of employment in the North," said a New York journalist in the New Orleans *Times-Democrat*. "Formerly when an artist applied for a job one of the first questions asked him was 'How are you on portraits?' And if he was moderately skilful in that direction it covered a multitude of sins. Nowadays the portrait specialist is at a discount, and the pen-and-ink artists have themselves largely to blame. Many of them became so slipshod in their work that a newspaper 'likeness' got to be a good joke. There was a current story of a fugitive murderer who was caught by a mob of lynchers somewhere in Iowa. 'How did you know me?' demanded the prisoner. 'We recognized you by your picture in the papers,' replied the ringleader. 'Do I really look like that?' 'Yes.' 'Then hang me.' The anecdote hits off the situation pretty well, and the reaction in favor of the half-tone was the natural result. The truth is that newspaper illustration is settling down to a basis of sound, common sense. Photographs are now used wherever possible, especially for portraits, because they give the reader a distinct idea of the real thing, instead of the artist's idea, expressed through a more or less imperfect medium. The passing of the catch-as-catch-can black-and-white portrait carpenter is certainly a matter for

congratulation. He has held the concave mirror up to nature entirely too long."

THE S. S. SAALE ON FIRE IN THE HUDSON RIVER.—This picture illustrates one of the horrible incidents of the great conflagration at the docks of the North German Lloyd Steamship Company last month. The Saale is but one of the three steamers that were totally destroyed. The photograph was taken after she was towed out from the pier. She is on fire from stem to stern. A half-hundred men are below her decks and they are shouting through her port holes to the men in the boats, though they can not be rescued owing to the small diam-

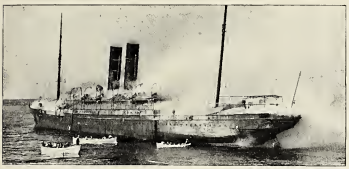


Photo by S. H. Horgan.

THE S. S. SAALE ON FIRE IN THE HUDSON RIVER.

eter of the port holes. Between the fire above and the water rushing in below they know that in an hour they must either be burned or drowned, and this all occurs within sight of cities containing the finest of fire-fighting appliances.

OUTING OF A BENEFIT ASSOCIATION.

The benefit association of the employes of the Forman-Bassett-Hatch Company, Cleveland, Ohio, gave a picnic in June at Chippewa Lake, a pleasant resort near that city. About three hundred people attended. Every one had an enjoyable time, and a good sum was realized for the treasury of the association. Among other sports was a boat race, with a year's subscription to THE INLAND PRINTER as first prize, which was won by Louie Southworth. This association was organized in October last, and after paying a number of sick benefits, has about $175 on hand. The dues are only 25 cents per month, and not having hall rent, salaried officers, etc., to pay, the association expects soon to be able to reduce the dues to 10 cents per month or pay a greater weekly benefit. At present the weekly benefit is $4 per week, and $50 is provided for funeral expenses in case of the death of a member. Associations of this kind are beneficial when properly conducted, and employes in other large offices could form similar societies to good advantage.



AN INVITATION.

Words "Poster Exhibition" and the mottled cat in red. Balance of card in black. From drawing by Steinlen.



CONDUCTED BY A BINDER.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE ART OF BOOKBINDING.— By J. W. Zaehnsdorf. A practical treatise on the art, with many examples. 200 pages; illustrated; plates; cloth bound. $1.50.

BOOKBINDING FOR AMATEURS.— By W. J. E. Crane. Gives descriptions of the various tools and appliances required, and minute instructions for their effective use. 184 pages; 156 illustrations; cloth bound. $1.

MANUAL OF THE ART OF BOOKBINDING.— By J. B. Nicholson. Contains full directions in the different branches of forwarding, gilding and finishing; also the art of marbling book edges and paper. Designed for the practical workman, the amateur and the book collector. 317 pages; illustrated; plates and 7 sheets marbled paper; cloth bound. $2.25.

SCARCITY OF HAND FINISHERS.—Apropos of the extra bookbinders, a difficult problem is presented in the scarcity of hand finishers. Extravagant offers are being made to good men, and the union has recently raised the rate to $24 without any opposition. The truth is that the binders are at their mercy and must pay about anything they demand. Finishing may nearly be ranked among the fine arts, and as no apprentices to speak of are being taught, the demand is daily outrunning the supply.

EXTRA BOOKBINDERS NEED PROTECTION FROM FOREIGN COMPETITION.—The extra bookbinders have been and are now enjoying unusual prosperity. Work seems to have accumulated for them sufficiently for the whole year and much has been sent abroad. It is to be regretted that our tariff laws do not offer better protection to this branch. It is a fact that a New York publisher can send his leather binding to England and Germany and have it returned to him at a price, including all costs of transportation, lower than he can get it done for in New York, and secure better work into the bargain. The only protection offered the American binder is the extra delay and difficulty imposed on the publisher.

CLEANING BOOK-COVERS.— H. B. Hagan, 6 Humboldt place, South Boston, Massachusetts, writes: "Kindly inform me the proper method to cleanse a fine art book-cover." *Answer.*— Bookbinder's cloth can not be cleaned in the sense that ordinary fabrics can be renovated, by using benzine, ammonia, alcohol and similar cleansers, as the colors run very easily and a little moist rubbing will destroy the finish of the cloth. A piece of erasing rubber used dry will remove most of the finger marks you complain of, after which it may be freshened up by a coat of glair lightly applied with a soft sponge. Make the glair from egg albumen dissolved in water, or the ordinary white of an egg beaten up with double its bulk of water and strained will do.

THE GROWTH OF THE BOOKBUILDERS.—At a recent meeting of the Bookbuilders, a club composed of the younger men in the publishing and literary world of New York, it was voted to apply for a charter under the State law, the rapid growth of the club making advisable a more formal organization than had hitherto existed. This has been done, and the club is now incorporated, with the following officers for the coming year: President, Frederick H. Hitchcock, of D. Appleton & Co.; secretary, Harry A. Thompson, of John Lane; treasurer, Joel T. Headley, of Longmans, Green & Co.; directors, in addition to these officers, Albert Smith, of Goupil & Co.; Temple Scott, of John Lane; William A. Nosworthy, papermaker, and William H. Patten, of D. Appleton & Co. The Bookbuilders celebrated the five hundredth anniversary of the birth of Gutenberg on June 22 by a dinner and appropriate exercises at the clubrooms, 75 Fifth avenue. In the meantime, the Bookbuilders' Shop, a stock company entirely separate from

the club but owned by its members, has filed its incorporation papers in Albany. The officers of the Shop have not yet been elected, but the present directors are Albert Smith, Temple Scott, William A. Nosworthy, Henry Blackwell, George Becker, Harry A. Thompson and Frederick H. Hitchcock. The first contribution of the Shop to bookmaking will probably be presented early in the autumn.

FLEXIBLE GLUE FOR BINDING PURPOSES.—The *British and Colonial Printer and Stationer* gives the following recipes:

Glue paste is objectionable in some of its uses, therefore the following formulæ for producing an agglutinant that shall be of suitable consistence and yet flexible and elastic will be welcome:

No. 1.—Ingredients: Glue; water; glycerin; litharge, or red lead, if desired. Soak the glue in the water until it has swelled up, but not lost its form, strain off all water, then melt it by heating the softened glue in a common glue pot without adding any water to the softened glue; heat the glue to boiling point and then add glycerin to the hot glue in the proportion of one part glycerin (by weight) to four parts (also by weight) of the softened glue; make the glue boil and then set aside to cool for use. The glue jelly thus produced simply requires heating in the glue plot without any water being added to the glue, although it may be diluted with water if required in a more fluid state. If the glue jelly is required of a stiffer consistence, add to the hot glue five to ten per cent (by weight) of litharge, or red lead, to the amount of boiling hot glue, and stir the whole until the lead oxide is well mixed. This lead oxide may be kept ready mixed for use by grinding it up with glycerin — one part litharge, or red lead, powdered, and two parts glycerin. The resulting compound is cleaner and flexible, although as stiff as the strongest glue paste, and adheres to any kind of material, and readily softens by heat in a glue pot without the addition of water to it; and if desired waterproof, the flexible glue can be melted with the addition of a little raw linseed oil, according to the consistence desired.

No. 2.—A Stiff Elastic Agglutinant is prepared by dissolving one part of gutta-percha or para rubber in ten times its weight of benzine, and when the solid has dissolved, pour off the clean fluid from the sediment and mix it with its own bulk of linoleate of manganese, i. e., linseed oil varnish. The consistence can be varied by using less benzine. Owing to the high volatility and inflammability of benzine, the solution of the rubber should be effected in a corked bottle stood in a corner of some cupboard or room where there is no fire or gas flame.

No. 3.—A Much Stiffer Flexible Agglutinant is prepared by melting 40 ounces venice turpentine in a glue pot and then stirring in 50 ounces gutta-percha cut up small, and when that has dissolved in the hot mass, adding 4 ounces shellac, 1 ounce of caoutchouc and 5 ounces liquid storax. Make the whole homogeneous, and for use melt in a common glue pot.

No. 4.—Owing to the porous nature of strawboard, common glue or paste will not readily affix cloth, leather, etc., to the board. The following glue, however, will permit any material to be affixed to the strawboard: Glue, water, sugar. Soak the glue in water for five or six hours until softened throughout, but not broken down in form. Then melt the glue in a common glue pot and for every 6 pounds of softened glue add 2½ pounds of brown sugar stirred into the glue while the latter is boiling hot. Keep the mixture heated to the boiling point until a little, when taken out, congeals on becoming cold. For use dissolve the glue thus made in a little water in a glue pot.

No. 5.—A fluid agglutinant for bookbinders' use is prepared from the following ingredients: Ten pounds gum arabic; 2 pounds sugar; 1¾ pounds nitric acid; water q. s. Dissolve the gum in sufficient water to make a mucilage of the usual consistence of gum solution; then dissolve the sugar in the mucilage, and when they have dissolved, put in the acid and heat the mixture until it boils and then set aside to cool. The resulting fluid is very adhesive and of great utility for bookbinding purposes where a thin, colorless agglutinant is required.

No. 6.—An agglutinant for use on polished surfaces is prepared by rubbing up 4 ounces of dextrin in a mixture of 5 ounces water and 1 ounce of acetic acid, and then adding 1 fluid ounce of spirits of wine.

No. 7.—Alum Paste is antiseptic, that is, it is not liable to putrify or otherwise decompose. Such a paste is made by mixing some flour into a paste with double its weight of water, in the usual way, and when the paste is made, and while boiling hot, add powdered alum in the proportions of one part for every eight parts of flour originally taken.

No. 8.—Rosin Paste is made in the same way as the last, powdered rosin being used instead of alum. To render flour paste flexible, add 1 ounce of venice turpentine per pound of flour paste while boiling hot, stirring the mixture until the thick turpentine has dissolved. This paste is very useful for attaching tin-foil or lead-foil to paper such as packeted teas are put up in. The paste should be used hot.

No. 9.—A glue for affixing vellum or parchment covers to books is prepared by mixing a solution of best white glue in the usual way, and then stirring in three per cent of powdered bichromate of potash and standing the mixture in white glass bottles in strong sunlight for a week; the action of the light on the bichromatized glue is to render the latter insoluble, even in boiling water. The glue should be put up in bottles holding two to three pounds each, and the longer the exposure to the light the more insoluble does the glue become. In fact, if the glue be used as a varnish on the outside of labels it will render them waterproof — pegamoised, in fact. In future papers various other preparations used by bookbinders will be given, as, for example, gold size, bronze and silver powders, varnishes and lacquers for bookbinder's cloth and paper covers, etc.

AN ORIGINAL ADVERTISING IDEA.

The American Clay-Working Machinery Company, Bucyrus, Ohio, has been using the accompanying illustration, engraved in several sizes, to illustrate the loss of an outfit of clay-working machinery which the company shipped to the



Paris Exposition. The original exhibit was exactly duplicated within ten days, without delaying regular orders — a great achievement. The firm has used the idea for advertising to very good advantage.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound. $1.25.

Fresh Air Mission Record, Buffalo, New York.—A neat little paper, well printed and carefully arranged.

THE "Public School Edition" of the Palo Alto *Tribune*, Emmettsburg, Iowa, was a very creditable issue, and contained some good ads.

THE first number of the Honolulu *Republican*, a new morning daily, was issued on June 14, the day Hawaii assumed the robes of territorial government.

H. H. MCILROY, *Reformatory Record*, Huntingdon, Pennsylvania.—The Memorial Day number of the *Record* is a credit to your institution. Perfect register made the flag border very effective.

EWING HERBERT, publisher of the Hiawatha (Kan.) *World*, has purchased the Atchison *Champion*. If Mr. Herbert's achievements on the *World* may be taken as a criterion, the *Champion* will never cease to be a paying property.

AMES (Iowa) *Times*.—There is no reason to change the favorable opinion of the *Times* expressed in these columns last July. Light-faced type and two-point rule are used to excellent advantage in the ads., and the paper as a whole deserves commendation.

C. H. THOMPSON, Asheville (N. C.) *Citizen*.—The make-up of the *Citizen* is good, the sloping Gothic heads being something quite distinctive and easily read. Ads. are well handled, but good presswork is marred by a lack of make-ready on a few of the cuts.

E. S. SLUNKENBURGER, Dwight (Ill.) *Star and Herald*.—The make-up of your paper is well handled and the ad. display is good, except that there is a tendency to make the display of equal size. You should select a line to be given greatest prominence and make other lines secondary.

SPRINGDALE (Ark.) *News*.—Aside from sandwiched readers the make-up is well handled and the ad. display neat. The news features are unusually strong, many of the surrounding towns being represented by long lists of crisp items. An uneven color mars the otherwise good presswork.

M. B. DE LA BERE, Sheldon (N. D.) *Progress*.—Two years have passed since your paper was criticised, and a glance at the *Progress* is sufficient to show that they have been years of progress. Neatly printed, carefully made up, and most excellent ads. place it in the front rank of weekly journals.

J. W. FEATHERSTON, *Wheelock's Weekly*, Fergus Falls, Minnesota.—With the exceptions noted in your letter there is little to criticise about your "Graduation Number." There is a tendency in the make-up to pull leads from between the heads and the rules above—it would be better to take them out below the headlines. Presswork is exceptionally good, and ads. are very creditable.

QUARRYVILLE (Pa.) *Sun*.—The *Sun* is a paper with all mechanical points commendable. It is seldom that such a large advertising patronage is handled without some poor display. The paper is also remarkable for its large amount of correspondence, about eight columns being neatly presented.

F. J. PROCHASKA, Park River (N. D.) *News*.—You obtain much better results from a Washington hand press than is usually accomplished, and you are publishing a good local paper, carefully made up. Ads. are nicely displayed and well balanced, although the rule panel-work is slightly overdone.

IN the correspondence columns of an Arkansas weekly appears the following items, one from each of four towns:

Plenty of rain.
A hard rain today.
Plenty of rain at present.
We had a fine rain Monday.

LEON H. MCNEILL, Carey (Ohio) *Times*.—Your ads. have a clear-cut appearance and are aided by good presswork. That of the Wyandot County Fair has too much sameness in its display. My choice of the best out of the several you enclosed lies between that of the *Times*, headed "Advertisers," and that of the Toledo *Commercial*.

CHARLES M. BERKHEIMER, Connellsville (Pa.) *News*.—Your ads. show many commendable features, and aside from a tendency to overcrowding in some portions have few defects.



No. 1.

The ad. of the Columbia Bargain Store is well balanced and neatly arranged, and that of the Pittsburg Brewing Company would have been much better if the line of flame border had



No. 2.

been placed top and bottom of the entire ad., with another wave line substituted where the border now appears. Many unusual full-line arrangements are in evidence, two of which (Nos. 1 and 2) are shown herewith.

C. H. MCAHAN, St. Joseph (Mo.) *News*.—You handle ads. remarkably well for an apprentice, and your work shows the marks of considerable experience. The large ad. of the Enterprise and that of Weigle & Sons Furniture Co. are creditable, while that of Ransone & Garrett Shoe Co. has too much

condensed Gothic. It is a bad plan to use a series of this kind to so great an extent in any one ad.

T. H. KITCHEN, Anthony (Kan.) *Republican.*—Your ad. work has improved decidedly since last December and it compares very favorably with that of other papers. The large ads. of Firestone & Hoopes are well handled and there are only two in the issue of June 8 that are not creditable — those of the Anthony Drug Company and J. J. Costa.

PAUL N. HAYDEN, Portage la Prairie, Manitoba, Canada.—Your ads. show that you used your head as well as your hands in their composition, yet a few changes would have wrought considerable improvement. There is too much lower-case display in "A" and "B," and "Call and see them" in the latter should have been smaller; in "C" omit the third "Bicycles" and the points after those preceding; and in "D" the secondary display should have been "25 drinks" and "15 cents." The reset ad. of Babb & Kirkland was a marked improvement over the others.

MILLBROOK (N. Y.) *Round Table.*— There are two or three fairly good ads., but nearly all have a decided sameness, too much display, and poor judgment used as to the proper lines to be given prominence. You should secure copies of a few of the papers commended in this department for their good ads. and adopt some of the ideas shown. The make-up of the first page is very bad. If you must run such a conglomeration of plate matter and paid readers relegate it to the most obscure portion of the paper. There is a fair supply of news, but the whole mechanical arrangement needs remodeling.

CHARLES V. SIMMONS, *Creamery Journal,* Waterloo, Iowa. A noticeable feature of your ad. composition is that you adopt many of the best ideas in modern display, interspersed with original designs, and are not wedded to any particular style, as is too frequently the case even on publications where ads. are meritorious. In this respect and in make-up and press-work the *Creamery Journal* compares favorably with the best magazines published, and is well worth its price of 10 cents a copy to any student of neat typographical effects. There is only one defect — the need of new running title. The ads. clipped from the *Egg Reporter* are also very creditable.

C. F. CHASE & SON, *Lyon County Reporter,* Marshall, Minnesota.— The first point of interest to attract my eye appears on the second page of the cover enclosing your "School Edition" — two columns of sandwiched readers with the caption reproduced herewith (No. 3). One can almost forgive the horribleness of such a make-up. The ad. composition has one fault common nearly to all — the body type used is



No. 3.

too large, as is particularly evidenced in those of Parsons & Langland and D. D. Forbes & Co. In the ad. of T. J. Baldwin, if the wording run down the center had been set straight in a panel, it would have been a great improvement. The number as a whole, however, is well handled and shows praiseworthy enterprise.

D. P., Sheboygan, Wisconsin, writes: "Herewith send you copy of paper printed with two impressions on a 38 by 55 three-revolution Hoe press, tape delivery, two form rollers, rack and pinion distribution, felt and paper tympan. You will notice that there are a number of wrinkles across the sheet, and sometimes the paper even tears from the impression. The paper does not tear as easy when wet as when dry. Could you suggest the cause?" *Answer.*—I think you would secure better results if you used a rubber blanket and muslin stretcher. Your trouble may be caused by having some of the grippers tighter than others, or the cylinder bands may be too tight. With these suggestions adopted you should have no difficulty in printing your paper dry with good results.

E. W. STUTES, Spokane, Washington.— Your ads. show good judgment throughout, and I reproduce two (Nos. 4 and 5) from which I wish to draw a few conclusions. At first



No. 4.

sight these do not appear at all extraordinary, yet if the rules on either side of "and" in No. 4 had been omitted the effect of the entire ad. would have been changed, and it would have appeared very ordinary. The panel arrangement of "Concord



No. 5.

Road Wagons" in No. 5 is commendable. Under ordinary circumstances this would have been set in one line across the top, to the detriment of the ad. Your panel heads are very neat.

"WANTED — A NEWSPAPER FOR GOOD PEOPLE."— Under this head Charles H. Cochran recently contributed the following interesting article to the *Typothetae and Platemaker:*

The recent Sheldon sensation in journalism has shown that there exists a broad field for the newspaper that shall appeal to the really good people of society — the saving element of humanity. The most influential newspapers that we have are not those of the largest circulation, but those that combine with a fair circulation a reputation that stands for a

principle, for the betterment of mankind in some way, rather than for greed of the nearest dollar. Such newspapers are always the strongest forces in the communities in which they exist, determining more opinions and creating and developing more real sentiment than papers of the sensational class issuing twenty times the number of copies.

That religious newspapers, so called, do not fill the demand of any great number of good people for a good newspaper is too apparent to the printing fraternity to require argument. That Sheldon's edition of the Topeka *Capital* failed to supply the long-felt want was attributable largely to the fact that his ideas were along the same lines as the ordinary religious press. That the best of the popular and reputable newspapers of the day do not fill the demand for a really good and moral newspaper is shown by the widespread interest and curiosity as to what Sheldon would produce, and the universal criticism his experiment received in newspaper circles.

I believe that there is a field yet unfilled for a moral, unshifting newspaper — a newspaper that shall compare with the average daily paper as Abraham Lincoln compares with the average politician. The desire to benefit the race — the philanthropic tendency — is a growing force in the newspaper world, and some day some man with a great brain and a big heart, free from the trammels of religious creed and a stranger to cant and hypocrisy, will give us such a paper, and it will be read from the golden sands of Alaska to the soggy morasses of Florida, and copied and imitated in every city of our land.

Then let those tremble who prosper at the expense of society, for their days of supremacy will be numbered, and the crystallized force of a pure newspaper press will remedy the galling evils that clog and dam our boasted civilization, and the conditions that permit injustice and poverty to prevail as the irredeemable lot of the great majority of mankind.

An honest press, a sincere press, is the palladium that will protect the happiness of the lowly majority from the selfishness of the powerful few. It is in this direction that I look for progression and development in American newspapers. Here lies the force of the press too often latent, yet aroused sufficiently at intervals to afford recognition that it is there.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

POSSESSIVE PRONOUNS.— J. B. Z., Chicago, asks: "In the possessive case should the apostrophe be used in the word 'it's'? If not, why not?" *Answer.*—No, this possessive pronoun should not be written with an apostrophe. Neither should "hers," "ours," "theirs," or "yours." All are properly written without an apostrophe, although the apostrophic form is the only one recognized in any other possessive word made by adding an *s*, except the pronoun "his," which has what is called mutation, or change of the vowel. This usage, which is universal beyond question — although there was a time when many writers did use the apostrophe in these possessive pronouns — is a survival of an old genitive, now existent elsewhere only in forms like "backwards," "towards," etc., which are now generally esteemed inelegant. Apart from the possessive pronouns, the slight survival of the old genitive without the apostrophe is only adverbial. A curious fact in the history of the pronoun "it" is that at first "his" was used as the possessive, then "it" was so used, then "it's," and long ago the form that many persons would naturally think proper was rejected, and the puzzling one now in universal use adopted.

"TWICE OVER."— P. L., Roxbury, Massachusetts, writes: "In the article on 'Discrimination in the Use of Words' in the May number of THE INLAND PRINTER mention is made that the use of 'twice over' is not good English. I noticed later in Cushing's Manual, speaking about when an amendment to strike out words is considered in the negative, it is equivalent to the affirmative of agreeing; 'so that to put a question on agreeing, after a question on striking out is negatived, would be, in effect, to put the same question twice over.' How can it in this case be avoided and give the meaning intended?" *Answer.*— The simplest correction would be merely omission of the last word, making the last phrase read, "to put the same question twice." A better change would be made by saying "to repeat the former question," or, "to put again a question already voted on," or, "to put the one question a second time." It does not seem likely that any expression can demand the use of "twice over," since "twice" alone means all that can possibly be meant by the pleonastic locution. Our correspondent's letter is written with a looseness in the use of words that need not ordinarily subject him to criticism, since it is, and always will be, natural to most persons to talk or write without very strenuous discrimination. Commonly, even in particular connections, language that can not be understood in any sense really other than the one intended is thought to be good enough, even if it does not exemplify perfect diction. If the correspondent should study diction with a competent teacher, though, it is probable that his study would soon lead to another method of expression that would be recognized by any one as a better use of words. "Mention is made," for instance, is not nearly as good as "it is said," because the simpler words tell exactly and fully what is done, and in its true sense the other expression means something else. Cushing's language in the quotation is also criticisable for faults other than the one inquired about. It does not say in the best way what is meant, and it should not be hard to find a better way to say it, although a demand for that better way might easily, and almost reasonably, be called hypercritical. Cushing's thought, also, might be criticised. The second question would not really be only the same as the first. It would be more inclusive. Amendment by striking out words might be negatived by some who would also vote against adoption of the whole matter presented. The first vote would apply to a part only; the second would apply to the whole, and would be necessary for final determination, at least in the case of any new matter. Of course a negative vote on amending an article in a constitution already operative is decisive.

NUMBER OF THE NOUN "COMPANY."—S. L., Atlanta, Georgia, asks: "Should the word 'company' as an antecedent have the pronouns in the singular or plural form?" *Answer.*—It is not possible, on the basis of usage or of grammatical authority, to say either that the pronouns should be always singular or that the plural only is right. Both usage and particular authority assure us that collective nouns may be accompanied with either singular or plural pronouns, according to the understanding of unity or plurality in the sense conceived or conveyed. Best usage is not fairly exemplified by confusion of number — that is, a singular pronoun or verb in one part of the sentence, and a plural pronoun or verb in another part. In speaking of a company as one collection, with the idea only of one body, and not of its separate members as such, the singular pronoun should always be used. Thus, we should say that a company has been or is to be organized, that it will do something, etc. But when the reference is to members of the company, as in the case of agreement in action by members of it, a plural construction may be used. No instance of such plural use with the word "company" is convenient for citation from

an authoritative book on grammar, but the following, from Goold Brown's "Grammar of English Grammars," is applicable in all such cases: "When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number: as, 'The council were divided in their sentiments.' 'The Christian world are beginning to awake out of their slumber.' 'Where march a train with baskets on their heads.' The collective noun, or noun of multitude, being a name that signifies many, may in general be taken in either of two ways, according to the intention of the user; that is, either with reference to the aggregate as one thing, in which sense it will accord with the neuter pronoun 'it' or 'which'; or with reference to the individuals, so as to accord with a plural pronoun 'they,' 'their,' 'them,' or 'who,' masculine or feminine, as the individuals of the assemblage may happen to be. The number of the pronoun is itself the index to the sense in which the antecedent is therein taken. It does not follow, however, but that there may be violations of the rule, by the adoption of one number when the other would be more correct, or in better taste. A collection of things inanimate, as a fleet, a heap, a row, a tier, a bundle, is seldom, if ever, taken distributively, with a plural pronoun." The first example quoted by Brown has a word similar to "company." If we may correctly say that the council were divided in their sentiments, of course it is equally correct to say that the company were divided in their sentiments. Some of this matter quoted from Brown, as also some more of what he says, is not very clear on first reading, but altogether he has treated the subject very well, and it does not seem possible to be more positive than he has been. Proofreaders may well allow the word "company"

"ENOUGH FOR ME."



"He looks jes' like his mother did,
An' that's enough for me."

"Sometimes I think I'll thrash him, good,
He needs it bad, I'm sure,
An' sometimes — well, I b'lieve I would
'N then I can't endure
T' tech th' musin' little kid.
For when he smiles, y' see,
He looks jes' like his mother did,
An' that's enough for me.

I guess a hundred times or more
I've taken him inside
Th' bedroom there, an' closed th' door
An' tried an' tried an' tried
T' bring myself to strike him, onct,
Jes' onct — an' then I see
His mother's smile on his wet face,
An' that's enough for me.

First thing I know I'm sittin' there
Pettin' th' little chap,
An' strokin' of his curly hair,
Holdin' him in my lap,
An' dreamin' of her — seein' her
Jes' as she used to be,
An' somethin' makes my eyes t' blur
An' me cry silently.

He's got the same brown eyes she had
An' the same silky hair,
Looks so like her, th' little lad,
That — well, I jes' don' dare
To lay a finger rough on him,
'T'd almos' seem as though
I was a' bein' harsh to her
An' so I let him go.

He ain't a bad boy — no, he ain't,
Jes' mischievous, that's all,
In all his make-up th' ain't a taint
O' meanness — an' I call
T' mind when things she used to do
Exactly like he does,
I thought was jes' th' cutest an'
Th' dearest ever was.

Y' know, sometimes he'll come t' me
An' say to me: 'Say, Dad,
Y' ain't goin' to whip me, now, are ye?
I ain't been very bad.'
An' then he'll twist, an' sort o' smile,
My eyes get blurred an' dim,
Th' ain't enough gold in th' world
T' hire me t' tech him.

Folks say I'm spoilin' him — may be
I am, but I don't dare
To tech him rough — he looks like she
Did, an' so I don't care.
He puts his little arms aroun'
My neck, an' I can see
Her in his eyes, so big an' brown,
An' that's enough for me."

—*James Foley, Jr., in Bismarck Tribune.*

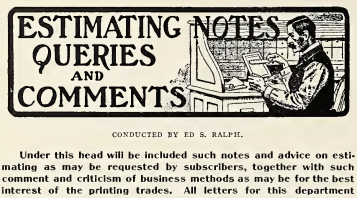
and its pronouns to stand as written, except in a case of evident confusion.

WORDS AND PHRASES USED IN WRITING PRESCRIPTIONS.—The following list of words and phrases used in the writing of prescriptions will be found useful for reference by proofreaders:

WORD OR PHRASE.	ABBREVIATION.	ENGLISH.
Absente febre	Abs. febr.	In the absence of fever.
Ad	Ad	To, or up to.
Adde, or addatur	Add.	Add to.
Addatur	Add.	Let (them) be added.
Addendus	Add.	To be added.
Ad gratam aciditatem	Ad grat. acid.	To an agreeable sourness.
Addiendus	Adhib.	To be administered
Ad libitum	Ad lib.	At pleasure.
Admove	Admov.	Apply.
Admoveatur	Admov.	Let (it) be applied.
Agitato vase	Agit. vas.	The vial being shaken.
Alternis horis	Alt. hor.	Every other hour.
Alvus	Alv.	The belly.
Alvus abstricta	Alv. abstrict.	The bowels being confined.
Ana	AA.	Of each.
Aqua bulliens	Aq. bull.	Boiling water.
Aqua communis	Aq. com.	Common water.
Aqua fervens	Aq. serv.	Hot water.
Aqua fluviatilis	Aq. fluv.	River water.
Aqua fontalis	Aq. font.	Spring water.
Aqua marina	Aq. marin.	Sea water.
Aqua nivalis	Aq. niv.	Snow water.
Aqua pluvialis	Aq. pluv.	Rain water.
Aqua pura	Aq. pur.	Pure water.
Aqua tepida	Aq. tepid.	Tepid water.
Balneum arenæ	B. A.	A sand bath.
Balneum vaporis	B. V.	Vapor bath.
Bene	Bene	Well.
Bibe	Bib.	Drink.
Bis	Bis	Twice.
Bis in diés	Bis ind.	Twice daily.
Bolus	Bol.	A large pill.
Bulbul, or Bulliant	Bull.	Let boil.
Butyrum	But.	Butter.
Calefactus	Calef.	Warm.
Cap	Cap.	Take.
Capiat	Cap.	Let him take.
Capsula	Caps.	A capsule.
Charta	Chart.	Paper.
Chartula	Chartul.	A small paper.
Cibus	Cib.	Food.
Cochlear, or Cochleare	Coch.	A spoonful.
Cochleare amplum	Coch. amp.	A dessertspoonful.
Cochleare magnum	Coch. mag.	A tablespoonful.
Cochleare parvum	Coch. parv.	A teaspoonful.
Coctio	Coct.	Boiling.
Cola	Col.	Strain.
Colatura	Colatur.	To the strained liquor.
Collutorium	Collut.	A mouth wash.
Collyrium	Collyr.	An eye wash.
Compositus	Comp.	Compounded.
Concisus	Concis.	Cut.
Congius	Cong.	A gallon.
Continuetur	Cont.	Let it be continued.
Contusus	Contus.	Bruised.
Coque	Coq.	Boil.
Cortex	Cort.	The bark.
Cras mane	C. M.	Tomorrow morning.
Cras nocte	C. N.	Tomorrow night.
Cum	C.	With.
Cyathus vinarius	Cyath. vinar.	A wineglass.
Da	D.	Give.
Detur	Det.	Let be given.
Detur talis dosis	D. T. D.	Give of such a dose.
Detur talis doses numero xii	D. T. D. No. XII.	Give twelve of such doses
Decanta	Dec.	Pour off.
Decem	Decem.	Ten.
Decimus	Decem.	The tenth.
Decoctum	Decoct.	A decoction.
Decubitus	Decub.	Lying down.
Diebus alternis	Dieb. al.	Every other day.
Dilutum	Dil.	Diluted.
Dimidius	Dim.	One-half.
Dividatur in partes æquales	D. in p. æq.	Divide into equal parts.
Donec alvus soluta fuerit	Donec alv. sol. fuer.	Until the bowels are opened.
Dosis	D.	A dose.
Ejusdem	Ejusd.	Of the same.
Emesis	Emesis	Vomiting.
Enema	Enem.	A clyster.
Et	Et.	And.
Exhibeatur	Exhib.	Let it be exhibited.
Extende	Ext.	Spread.
Fac	F.	Make.
Febre durante	Feb. dur.	The fever continuing.
Fiat	Ft.	Let be made.
Fervens	Serv.	Boiling.
Fracta dosi	Fract. dos.	In broken or divided doses.
Frustillatim	Frust.	In small pieces.
Filtra	Filtra	Filter.
Gelatina quavis	Gel. quavis	In any kind of jelly.
Gargarysma	Garg.	A gargle.
Gradatim	Grad.	By degrees; gradually.
Gutta	Gtt.	A drop.
Haustus	Haust.	A draught.
Hebdomada	Hebdom.	A week.
Herbarum recentium	Herb. recent.	Of fresh herbs.
Hora	H	An hour.
Hora somni	H. S.	At bedtime.
Idem	Id.	The same.
Infunde	Inf.	Infuse.
In dies	In d.	Daily.
In pulmento	In pulm.	In gruel.
Inter	Inter	Between.
Lac	Lac.	Milk.
Lagena	Lag.	A flask or bottle.
Lana	Laua	Flannel.
Lateri dolenti	Lat. dol.	To the pained side.
Linimentum	Linim.	A liniment.
Linteum	Lint.	Lint.
Liquor	Liq.	A solution.
Lotio	Lot.	A lotion.
Macera	Mac.	Macerate.
Magnus	Mag.	Large.
Mane	Mane	In the morning.
Mane primo	Man. prim.	Early in the morning.
Manus	Manus	The hand.
Manipulus	Manip.	A handful.
Mica panis	Mic. pan.	Crumbs of bread.
Minimum	M. or min.	A minim.
Misce	M.	Mix.
Mitte	Mit.	Send.
Mittatur sanguis	Mit. sang.	Let blood be drawn.
More solita	Mor. sol.	In the usual manner.
Non	Non	Not.
Non repetatur	Non repetat.	Do not repeat.
Noc	Noc	The night.
Numero	No.	Number.
Octarius	O., or oct.	A pint.
Octo	Octo.	Eight.
Omni hora	Omn. hor.	Every hour.
Omni quadrante horæ	Om. quar. hor.	Every quarter of an hour.
Ovum	Ov.	An egg.
Para	Par.	A part.
Partes æquales	P. æ.	In equal parts.
Partitis vicibus	Part. vic.	In divided doses.
Pastillum	Pastil.	A pastille.
Penicillum cameliuum	Penicil. cam.	A camel's-hair brush.
Peracta operatione emetici	Peract. op. emet.	The operation of the emetic being over.
Pilula	Pil.	A pill.
Pocillum	Pocul.	Cup.
Post singulas sedes liquidas	Post sing. sed. liq.	After every liquid evacuation.
Potus	Potus	A drink.
Præparata	Præp.	Prepared.
Primus	Primus	The first.
Pro	Pro	For.
Pro re nata	P. r. n.	As occasion may require.
Pulvis	Pulv.	A powder.
Pyxis	Pyxis	A pill box.
Quantum libet	Q. lib.	As much as you please.
Quantum sufficiat	Q. s.	A sufficient quantity.
Quantum volueris	Q. v.	As much as you wish.
Quaque	Qq.	Each, or every.
Quartus	Quart.	Fourth.
Quatuor	Quat.	Four.
Quinque	Quinq.	Five.
Quintus	Quint.	The fifth.
Quotidie	Quotid.	Daily.
Recipe	R.	Take.
Regio umbilici	Reg. umbil.	The umbilical region.
Repetatur	Repet.	Let it be repeated.
Saturatus	Sat.	Saturated.
Scatula	Scat.	A box.
Secundum artem	S. A.	According to art,
Secundus	Secund.	Second.
Semi	Ss.	One-half.
Septem	Sept.	Seven.
Serva	Serv.	Keep; preserve
Sesquihora	Sesquih.	An hour and a half
Sesuncia	Sesunc.	An ounce and a half.
Sex	Sex.	Six.
Si vires permittant	Si vir. perm.	If the strength will permit.
Signa	Sig.	Write, or mark.
Solve	Solv.	Dissolve.
Somnus	Somnus	Sleep.
Spiritus vini rectificatus	S. V. R.	Rectified spirits of wine.
Spiritus vini tenuoir	S. V. T.	Proof-spirit of wine.
Statim	Stat.	Immediately.
Sub finem coctionis	Sub fin. coct.	Toward the end of boiling.
Stet	St.	Let it stand.
Sumat	Sum.	Let him take.
Supra	Supra	Above.
Talis	Tal.	Such a one.
Tempori dextro	Temp. dext.	To the right temple.
Ter	Ter.	Thrice, or three times.
Ter in die	T. i. d.	Thrice daily.
Tres	Tres.	Three.
Tridium	Trid.	Three days.
Tritura	Trit.	Triturate.
Tussis	Tus.	A cough.
Ultimo præscriptus	Ult. presc.	The last ordered.
Una	Una	Together.
Ut dictum	Ut dict.	As directed.
Vel	Vel.	Or
Vires	Vir.	Strength.
Vitello ovi solutus	Vit. ov. sol.	Dissolve in the yolk of an egg.
Vitellus	Vitel.	Yolk.

A VALUABLE PASTE RECIPE.

The following formula for making a paste for any use is one that can be relied on: 3 parts sugar of lead, 3 parts alum, 5 parts gum arabic, 16 parts good wheat flour. Dissolve the gum arabic in two quarts warm water. When cold stir in the flour and add the sugar of lead and alum (which should have been previously dissolved in water). Cook until it shows signs of ebullition. Let cool and use.



CONDUCTED BY ED S. RALPH.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be addressed to Ed S. Ralph, Springfield, Ohio.

Correspondents will please observe the following rules:

No estimates will be sent by mail.

If possible, always send a copy of the job on which you wish an estimate given.

Give size, kind and weight of stock. Detailed information regarding binding, kind of composition, measure of type matter, size of type. How job is to be run, size of forms, kind of presses to be employed, cylinder or platen. If engravings are to be furnished by printer, tell what they are and what they cost. If engraved coverdesigns are to be employed, state what they cost. Give us all the information you can.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.—A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST-POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.—An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.—A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paperdealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains seventy-three specimens of cover-paper of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

HEILMAN & STOFER, Sycamore, Ohio.—In your request for an estimate on 5,000 bank checks, bound in books of twenty-five, you fail to give us information which will enable us to give an intelligent estimate. You omit the size and weight as well as the quality of the stock, and also fail to state whether the checks are to have stub, etc. We must have detailed information regarding stock, etc., or we will pay no attention to requests for estimates.

R. P. WILSON, Halstead, Kansas, asks for an estimate on 1,000 20-page books and cover, type and half-tones, and says that the work was run four pages at a time on a 10 by 15 Gordon. Book was wire table-stitched and had cover glued on. The price charged customer was about $22.50. Mr. Wilson fails to state the type measure of the pages in depth, but states the width. He also fails to state the grade of stock used on the inside of the book. We can not make intelligent estimates without the proper information. However, the price was not nearly adequate for the work involved, even though the stock be a poor grade of S. & S. C. book.

MACHINE VS. HAND COMPOSITION.—We have had several inquiries as to what difference should be made between hand and machine composition. There is a wide difference of opinion as regards this item and we would like to have it discussed by publishers who have had experience. Recently a Publishers' Association in the East kept a record of the cost between hand and machine work, and if our recollection is right, the consensus of opinion was that machine work cost the most—that is, counting repairs, etc. We can hardly bring ourselves to a realization that this is a fact. We hope that this will be freely discussed.

We have received the following letter from a Chicago subscriber. Knowing full well the difference of opinion regarding work of this kind, we ask our readers for a full and free discussion of this too important subject. We hope that there will be many publishers avail themselves of this opportunity to give practical experiences:

Editor Estimating Department:

DEAR SIR,—If not asking too much, will you kindly advise a subscriber through the medium of your department what an up-to-date printing establishment ought to obtain for presswork on ordinary work, black ink, in lots of 5,000, such as letter-heads, bill-heads, statements, etc.

Yours,

SUBSCRIBER.

VINCENT L. TRIPP, Cohocton, New York, asks for an estimate on a four-page note circular set in solid brevier, 1,000 copies, and also on 1,000 additional copies. Following is the estimate:

Composition and make-up	$4.50
One-half ream 17 by 22, 20-pound flat, at 10 cents	1.00
Presswork and make-ready	1.50
	$7.00
Twenty-five per cent	1.75
	$8.75
One thousand copies additional:	
Paper	$1.00
Presswork	1.50
	$2.50
Twenty-five per cent	.62
	$3.12

RALPH TALLMAN, Ogdensburg, New York, asks for an estimate on 2,000 insurance blanks, printed both sides, size 8½ x 14, cuts four to sheet 17 by 28, 20-pound stock, 14-cent bond. Following is the estimate:

Composition and make-up	$ 3.00
One ream 17 by 28, 20-pound bond, at 14 cents	2.80
Presswork and make-ready	3.20
	$ 9.00
Twenty-five per cent	2.25
	$11.25

R. E. F., MOUNTAIN LAKE PARK, Maryland, asks for an estimate on 3,000 brochures, size 5¼ by 7¼ after trim, 12 pages and cover. Stock for cover, green melton, antique finish. Stock for inside, enameled book. Following is the estimate:

Stock, including cover	$13.05
Composition, inside and one page cover	7.00
Make-up	1.00
Presswork, including make-ready, on cover	2.50
Presswork, inside, 18,000 impressions on job press	13.50
Make-ready	2.00
Binding	3.20
	$41.25
Twenty-five per cent	10.32
	$51.57

These figures are based on the way you did the work, but if the form had been run on a cylinder press (the way it should have been), making only 3,000 impressions against your 18,000, the job should have been billed to your customer at $39.75. Considering all things, we think the price you received for the work, $45, a very fair price. Now, if you had had cylinder-press competition, you would have been obliged to figure the presswork as though you were going to do it on a cylinder, or lost the contract. The work is well done and a credit to you both as regards composition and presswork.

WHAT PAPER COSTS.—There is a very wide difference in the way printers figure their stock for jobs. Some figure the stock at mill price, others figure it at mill price plus the freight and drayage, while still others figure the stock at mill price plus freight, drayage, handling, etc. Now, there is a certain

per cent of waste to every shipment of stock, no matter how small. With some the shrinkage is only slight, yet it should all be taken into account. When it is considered how many times paper stock is handled before it gets to the customer, we believe our readers will agree with us that paper stock *costs* considerably more than the price at the mill plus freight and drayage. It is not good business policy to buy two reams of 25 by 38 for 1,000 copies of a 6 by 9 book and expect to deliver the customer 1,000 finished books. It is an impossibility. There are the top and bottom sheets which are sure to be in such a condition that they are unfit for use. Then there are sheets for make-ready, O. K.'s, etc. Don't figure your stock at what it costs you laid down. Add a certain per cent for handling and waste. We would like to hear from our readers on this very important and vital phase of estimating. Don't be afraid to give some one else the benefit of your experience. It is a mighty good way to rectify some of the mistakes some people make in their estimates.

W. M. H., New Iberia, Louisiana, asks for an estimate on a 4-page laundry list, 5½ by 9 folded. Job cuts 12 out of 28 by 42, 60-pound news. Says the job was printed on a platen press and furnished the customer for 40 cents per thousand in 20,000 lots. Following is our estimate:

3 reams 28 by 42, 60-pound news	$ 8.10
Cutting, tying up and delivery	.75
Composition and make-up	2.50
Presswork	10.00
	$21.35
Twenty-five per cent	5.33
	$26.68

We would like to know how the firm that did this work pays its paper bills, printers, etc. Such prices as these are nothing short of dishonest. Some one has got to suffer financially for such bad management. If this job was not worth $1.33 1-3 per thousand in 20,000 lots it was not worth anything. We presume the job was furnished flat and not folded.

Hugh A. Lorentz, Buckhannon, West Virginia.—We regret that we are unable to furnish estimates by mail, owing to the demands upon our time. You ask for an estimate on 3,000 pamphlets and cover, 16 pages 6 by 9, half-tone work, cover printed on all pages, one color throughout. Following is our estimate:

3 reams 25 by 38, 80-pound enameled book	$18.00
Make-ready, inside	5.00
Presswork, inside	6.00
Composition, inside	12.00
Make-up, inside	1.00
Cover stock	6.00
Composition, cover	2.50
Presswork, cover, including make-up	4.50
Binding, etc	3.70
	$57.70
Twenty-five per cent	14.42
	$72.12

You may wonder why we add twenty-five per cent to our figures of cost in your case and forty per cent in other instances. We do this in order to equalize expenses. In cities of your size, the scale of wages is not usually so high as it is in larger cities. Other expenses are also less. So that in your city we believe twenty-five per cent will be fair and just. Our readers must not imagine that this item is profit, for such is not the case. When you count such things as rent, light, power, heat, taxes, wear and tear, insurance, supervision and interest on investment, there remains only a small margin of real profit.

Benjamin Bros., Nevada, Iowa, ask for an estimate on an 80-page city directory, size 6 by 9 after trim, set in 10-point, with marginal ads. at top, bottom and one side, one diagram page and three pages 6-point solid; also one full-page half-tone insert on heavy enameled book; stock for inside was an M. F. book; cover stock heavy Princess; cover glued on with strip imitation leather; bound table-stitch with three staples; 800 copies. They say that all the paper stock, including cover, cost them $20 laid down, and that they ran the job in eight-page work-and-turn forms. If this was the largest form their press would take, they should have run it eight and back in order to save money in the bindery. However, we give the estimate the way the work was done. It is not a case of what some one else could have done the work for, but what the job was worth to them.

Stock, including cover	$ 20.00
Composition, 80 pages and 4 pages cover	67.25
Presswork and make-ready on 12 forms, including cover	24.00
Make-up	6.50
Binding	5.20
	$122.95
Twenty-five per cent	30.73
	$153.68

PRINTERS AS AMATEUR PHOTOGRAPHERS.

Amateur photography numbers among its disciples a good many printers, and The Inland Printer is always pleased to note the successful efforts of its readers in this delightful avocation. One of the latest to receive recognition of his work in the photographic field is Maxwell A. Buck, a printer on the staff of the Baltimore *American*, who has won the first prize offered by the Baltimore *Times* to amateur photographers.

The *Times* on April 13 offered prizes of $15 for first, $10 for second and $5 for third best photographs by amateurs.

The *American* gave an interesting account of the contest in a recent issue. Mr. Buck's picture, which took the first prize



THE MACHINIST.

and is here shown, tells graphically the story of a machinist at his bench intent on measuring a piece of steel. The subject is the head machinist of the *American*, Mr. G. Kretzschmer, at work, a row of typesetting machines being back of him. The massing of the shades, with the central figure brought out in relief by the strong light, produces a very artistic picture. The winner of the second prize was Mr. Norman N. Seon's "A Study in Shadows." Third winner was Hewett A. Beasley's "Afternoon on the Chesapeake." Others were favorably mentioned by the judges. The judges were Messrs. McKee Barclay, Alden G. Pierson and Gifford de J. Mesny.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE LINOTYPE MANUAL.—By Charles Seeward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

"IF a spaceband flies out the window," get out of its road.

BOTH the Goodson and the Lanston have had valuable patents granted within the past two months.

LINOTYPE operators in Lowell, Massachusetts, receive $15 a week for day work and $18 for night.

THE New York *Times*' Paris Exposition editions are set upon the Linotype. It is said a crowd is always present in this exhibit.

THE Victor (Colo.) *Times* installed a Linotype of the latest style on a Saturday, and on the following Monday fire wholly destroyed the plant.

"A POOR workman complains of his tools." It is dollars to doughnuts if your composing machine is not working all right that the fault is your own.

THE pressroom was revolutionized by the rotary press in 1860, the composing-room by the Linotype in 1888, and the stereotype-room by the autoplate in 1900.

AFTER the St. Louis *Chronicle* fire, which destroyed their composing-room, their new Linotypes were ordered to be sent by express, which was accordingly done regardless of the enormous express charges.

THE St. John Typobar Company was incorporated at Trenton, New Jersey, April 30. The capital stock is $8,750,000, of which $1,250,000 is six per cent non-cumulative preferred stock. The company will manufacture typesetting and other printing machinery.

EDINBURGH, Scotland, has a Linotype class, which, according to last report, has now twenty-two members. It has proved very beneficial to the members in securing good positions and to the owners of this machine in being enabled to secure experienced operators at all times.

LEXINGTON, Kentucky, has an ordinance imposing a license on concerns engaged in newspaper publishing. The odd feature of the law is the fixing of a fee ten times as great for a daily printed on a power press as for a weekly printed by hand —$100 for the former, $10 for the latter.

THE average hourly output on the Linotype in France is 5,000 letters, and in Germany 5,500 letters, or 2,000 and 2,200 ems respectively. The equivalent to this in England, so far as the rate of production is concerned, is said to be about 4,000 ems. The Brussels Printers' Association permits an output of 16,000 ems per working day of eight hours.

WE are informed by Mr. Henry Thrush, general manager of the Empire Machine Corporation, that the first deliveries of the new Empire machine will be made during the present month. Those who saw the new machine in operation at the Printing Exposition in New York were convinced that automatically justified foundry type is now a reality.

WOMEN are steadily widening their field of achievement in newspaper offices. A Pittsfield (Mass.) daily has given a woman Linotype operator leave of absence in order to enable her to become a machinist. She has secured a place for instruction in the Linotype factory in Brooklyn, and when she graduates will be placed in charge of the machines in the Pittsfield office.

FROM the Palmyra (Mo.) *Spectator* we see that that office was visited by Miss Bond Lanins, teacher of literature in Centenary College, and her pupils, in search of material for a composition on "A Modern Printing-Office." The judges awarded the prize to Will Springer, and the *Spectator* publishes his paper in full, making about two columns. The names he gives to some of the articles in a printing-office are good, but sound amusing to an old-time print. His description of the Simplex Typesetter and its operation could not be easily improved on, except that a galley he calls a "tray." His impression of a cylinder press is unique. The fountain roller is an "ink pad," from which the form rollers are "saturated" with ink; the cylinder is a "large roller, about two and a half feet in diameter." Will's originality probably counted several points.

By the introduction of the Linotype into the London *Daily News* office, the proprietors, the *Colonial Catalogue* understands, "save upward of £5,000 a year. Nightly there are at work in that office twenty-five machines, and should occasion arise, it would be possible to put the whole of this great organ together in a little over six hours. There are several other newspaper offices in London where the Linotype has been the means of bringing about the enormous economy of production. The type of a paper employing the Linotype is always clear and clean, and where the operators thoroughly know their work, literals are not more numerous than in a paper composed by hand labor. The Linotype has come to stay. Having learned its true worth, we could no more do without it than we could dispense with the electric light, the telephone or the phonograph."

THE LANSTON KEYBOARD.—The old Lanston keyboards are being replaced with new ones of an improved pattern, compressed air entering largely into their operation. After a key has been struck the paper strip is perforated by the air pressure, and after a line has been finished, the machine is brought back to position by striking a key, instead of pulling a lever, as in the old one. There are in the Lanston 256 keys, including two rows of fifteen keys each for justification, the ones for quads and spaces and the one for returning machine to position. As the perforating of a paper strip prohibits the use of "sorts," every character used must be represented on the keyboard. The machine contains roman caps, small caps and lower-case, with fractions, reference marks, diphthongs, etc. Black and white keys distinguish the italic and roman, as in the old machine.

THE invention of Patrick McGrath, of Randolph, Massachusetts, is an improvement in typesetting machines, and includes features that are adapted to different classes of typesetting machines. This invention includes in its organization a stick or typeholder, having a channel or slot into which the type may be fed in some suitable manner to compose a line, and between the words of which spaces of suitable construction are introduced for the purpose of both spacing and justifying said line, and any convenient kind of stick may be employed for receiving the type and the justifying spaces. The stick or typeholder includes in its construction a movable or traveling member which is adapted to convey a composed and justified line from the place where type is set up into a position where the justified line may be removed and transferred to a galley or analogous device. The stick comprises four parts,

adapted to coöperate with each other, and one part is shiftable relatively to its companions, and is adapted to sustain in part the type and the interposed wedges, and to shift the same bodily and automatically at the proper time, so that the spaces may have predetermined portions cut off and the type and spaces be aligned. The inventor's claim is, in short, of a stick, a series of spaces each consisting of two disconnected wedges slidable upon each other in opposite directions, and transversely of the bodies of the type, means for introducing the spaces into the lines and for shifting the latter, driving means for the respective wedges, manually-controlled means for normally holding the driving means in the effective position thereof, means for transferring the line-type with the spaces therein, and means for aligning the spaces and type.

Mr. Des Jardins has spent a great deal of time and thought on the perfection of his automatic justifier. The computing device is unique in itself. It is capable of making all kinds of mathematical calculations. In the justifier it performs simple examples in division — dividing shortage by the number of spaces needed, and giving the quotient and remainder in such a way that the machine can easily determine the spacing required. The mechanism is expert also in addition, multiplication, subtraction and extracting the square root. This device also controls the other motions of the machine, determining when it shall start or stop and when it shall change from one size or combination of spaces to another. The mechanism that handles the type-line and gathers up and collects spaces forms a separate group of devices and can be readily detached. The short shaft, with its three cam wheels and gearing, controlling the various motions, forms a third group.

A Good Record.— Mr. P. C. Abbott, foreman of the *Newton Journal*, Newton, Massachusetts, sends the following: "Having been an interested reader of the department of machine composition since it started and especially of the speed of the various operators mentioned therein, I take pleasure in submitting the following account of the work done in this office by Mr. A. M. Grist. Our paper is a weekly, and last week Mr. Grist made a continuous run of exactly sixteen hours on solid 13-em brevier, no leads or heads, setting 89,430 ems of corrected matter, which we consider a rather remarkable run for brevier, the operator caring for his own machine. During the same week, on solid 13-em nonpareil, Mr. Grist set 102 lines in fifteen minutes, which is equal to 10,608 ems per hour. We consider this pretty good work for a machinist-operator working along at an average rate, no attempt being made for record speed, as no thought was given to what he was accomplishing until the work was completed and measured up."

The following interesting paper was read at a recent meeting of the New York Associated Dailies by W. B. Collins, of Gloversville, New York: "The success of the Linotype machine in small city offices depends to a large extent upon local conditions. The first and most important essential is the possession of a man with mechanical ingenuity, a liking for machinery, a feeling of interest in his employer's business, and a willingness and disposition to make the machines pay. This man in a small plant would not, of course, have enough work on the machines to keep him busy, unless he is an operator. In the case of the *Leader*, the foreman of the jobroom takes charge of the machines. This man was sent to Brooklyn when the machines were purchased in 1895. He worked in the instruction-room of the Mergenthaler Company less than three weeks — I think the actual working time was twelve days. When the first machine came he set it up, and had it in running order in thirty-six hours, without outside assistance. He has since that time had full charge of the machines, with good success, with the one exception that for the first two years or more, or until about a year ago, we had great trouble with the matrices. I have known a set of matrices to break down and show burrs within six weeks after they were purchased. The renewal of matrices was a constant drain on our finances and caused much worry and uneasiness. Finally we concluded that the difficulty lay in the fact that our metal was running too hot, and that the matrices were being ruined by the unnecessarily intense heat. A thermometer was secured, and instructions given to the operators not to allow the metal to get above a certain temperature. An improvement came at once, and as a result our matrix account has been reduced very materially. We are now running one set of matrices that have been in daily use eleven months, and have just thrown out another set that have been in use more than a year. Next to having a good machinist, good operators are also necessary. In our office we took two of our best men from the cases. The first few months they did not make much headway, but after a time they "struck their gait," and their average now is between 35,000 and 40,000 each daily. Besides setting all the local, telegraph and editorial, and also miscellaneous matter, we issue a sixteen-page trade paper monthly, and set all our pamphlet work on the machines, one of which has an adjustable mold, which permits us to set brevier and small pica at almost any measure. As a money-saver in job-printing, the Linotype is a winner, for by judicious adjustment and proper care of metal and matrices you can get as good a result as type will produce. Right here I am going to tell you a little secret. We have stopped cleaning matrices. Those that have been run eleven months have never been touched, excepting to run them in and out of the magazine when the size of type is to be changed. The spacebands are thoroughly cleaned every day — the matrices never, for the metal does not adhere to them, and there is no necessity of rubbing them constantly and making the thin walls thinner. This idea of not cleaning matrices we borrowed from a machinist in Albany, who showed us a set that had been in use for more than two years, and had never been cleaned, and never showed a burr. As to the cost of composition, I have gone over the figures carefully, with the result that I find our composition is costing us between 11 cents and 12 cents per thousand ems. Our operators work nine hours per day, and produce at the very least 35,000 ems each, or a total for the two machines of 420,000 per week. I want to say that if your composition is costing you 20 cents or more per thousand, and you can have your machine work done by competent men at a reasonable figure, the Linotype will surely save you money. Another point on which I have not touched should be mentioned. An office with a Linotype plant has a certain get-thereativeness about it that does not exist elsewhere. This was demonstrated in the *Leader* office many times during the Spanish war, when telegraphic matter was coming in thick and fast, and sometimes late, and a hungry public were clamoring for the news. It was also quite evident on the day the Alvord House burned in Gloversville, and six lives were lost. Almost before the walls of the structure had fallen the *Leader* had an extra, containing a full-page account of the fire, on the street, and 4,000 papers were sold as fast as the newsboys could hand them out. With hand composition and slow, old-fashioned presses, this extra edition, with its large amount of matter, would have been an impossibility. Brother Greenhow, in his printed program, said that I was to talk about the advantages and disadvantages of the Linotype. I have told you what I know of its advantages; in my experience, I know of no disadvantages."

George W. Steevens, the brilliant young English correspondent who died last winter in Ladysmith, seems to have been in many respects a remarkable man. The journalist whose death at 30 could call forth the admiring comment that his did in the best English magazines could surely not have been a commonplace man. He was certainly a writer of great force, but in two cases, at least, I think, the average man is likely to challenge his claim to good judgment. A young man of 26 who marries, as Mr. Steevens did, a woman almost old enough to be his grandmother, and with no possible worldly advantage in view, must always seem a little "odd" in the eyes of a cold, calculating world. The second case in which I consider Mr.

Steevens to have shown poor judgment is a trifling matter in comparison with that first mentioned. It has reference to a certain article written by him some three years since, and published in the London *News Review*, called "The Monotype." In the course of this article he took occasion to say some rather severe things of the Linotype machine. Of course, his object was to boom the Monotype, and it is quickly realized by the advocates of every new venture in the field of composing machines that it is with the Linotype they have to count at least. But even the most enthusiastic partisanship, engendered by the most generous honorarium, can hardly be held to justify such a statement as this, which I particularly remember, that "the Linotype made for bad writing." This bold assertion is based on the groundless theory that "the Linotype abolishes the cost of corrections by abolishing the corrections." Something like this was very frequently said in the early stages of the use of the Linotype by the compositors who "saw their finish," as the saying is, in the new invention, though of course this objection was rarely formulated with the epigrammatic terseness of Mr. Steevens. But it did not take a great while to convince even the most prejudiced that, with the proper care of proofreading and supervision which has always been requisite to the production of good work since the first invention of printing, the Linotype machine could turn out as "clean" work as the best done by hand. This objection is one not often heard nowadays, but it had some efficiency at first in standing in the way of progress, and that was all those who used it cared for. "Any stick is good enough to beat a dog," we all know, and a very dangerous dog indeed has the Linotype seemed in the eyes of various vested interests. But that is only a specimen of the narrow-minded and often unscrupulous opposition which always has been and probably always will be the portion of every invention destined to increase the conveniences or reduce the toil of the world at large. Not only those who see danger to their own private interests in the new departure, but also all that large class who love the old simply on account of its age, are at once up in arms. It is but natural, of course, that those who have seen their bread and butter jeopardized by it should look with unfriendly eyes upon the Linotype, though even to the compositor the injury resulting from its introduction into general use has been much less than had been feared. But that it should meet with prejudice and ill words from those to whom it comes bearing gifts of economy and convenience in many forms, is one of those things that can only be accounted for by that inborn conservatism of human nature which seems sometimes to deserve a much harsher name. Of course, there are other interests much more powerful and likely to meet with consideration in the business world than those of the compositor, "intelligent" or otherwise, and of course it was to be expected that these interests would be on the alert to take advantage of any prejudice which made for their own advantage. Since Church took out the first patent for a typesetting machine in England some eighty years ago, it would be weary work to try to enumerate all the different clever inventions which have been tried to solve the difficult problem of doing the delicate work of the compositor



Photo by Brock.

ON THE BANKS OF THE SWANNANOA, ASHEVILLE, N. C.

by machinery. Many of these typesetting machines were marvels of ingenuity, but it may be said that practically none of them amounted to much more than highly interesting and very ingenious scientific toys. But when the Linotype came the problem was solved. The most prejudiced compositor, who had been boasting for years that his trade was safe, for "they never could make a machine that would think," felt when he saw this machine that his day was done. He might bluster, he might find faults real and imaginary with the machine as first introduced, but he knew that the trick had been done, and if "they" had not made a machine that could think, they had come so precious near it that to him it made little practical difference. When the great Juggernaut of progress strikes the workingman in its course, there seems to be nothing for him to do but to accept his fate with the best philosophy he is able to call to his aid — in fact, "grin and bear it." But when the same blow strikes what are called "vested interests," we may be sure that those interests are not going to call on their philosophy for help in the emergency. Rather they will call up all their resources of capital and business affiliations and fight the enemy "tooth and nail."

PATENTS.

Joseph C. Fowler, of the Fowler Composing and Typesetting Company, of Chicago, in patent No. 650,943, shows a new machine for producing typebars for printing. He makes use of cameo type plates which resemble Linotype matrices, except that the letters on the face are raised. When a line of these is composed, he indents it into a strip of soft metal, and from the soft metal he casts a slug for printing. The machine looks as if it would operate all right, though the experience of others is that the introducing of one more operation before the final casting of the line tends to produce a coarser cast than can be had by the Linotype method.

Patent No. 651,496, by Samuel Smith, assignor to the Mergenthaler Linotype Company, shows an improvement in the mechanism at the bottom of the magazine to facilitate changing of the magazine without getting the escapement-actuating rods out of place.

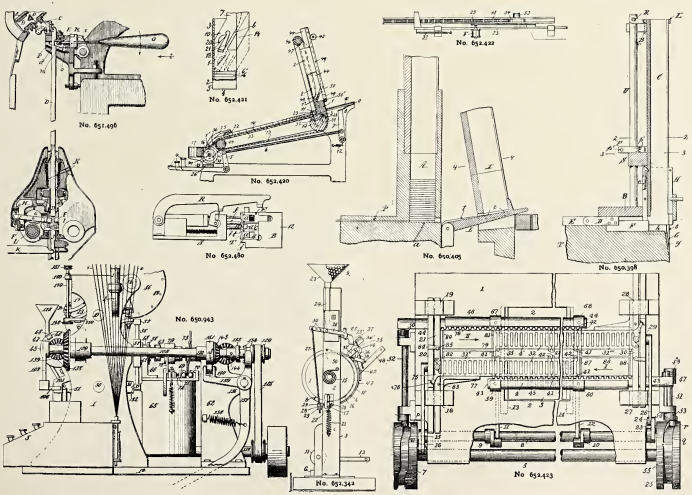
L. K. Johnson and A. A. Low have taken out two more patents for the Alden Type Machine Company. No. 650,393 describes a method of pushing the types out from the lower end of a channel. No. 650,405 shows a means of transferring the type from the channel A in the distributor to the latch *i* in another channel.

A new thing in typesetting machinery comes from Mollkirch, Germany, Hubert Burg being the patentee. In No. 652,420 he shows the lower part of the composing machine, in which the types are gathered in the channel at 1, pushed out by a key at 4, and carried along a band 13, down to the composing channel 17. In No. 652,421 he shows the means of gathering the types 6 in the channels. No. 652,422 discloses his method of preparing lines for justification by inserting a special "end-line" type at the conclusion of a line, which "end-line" type may automatically provide a hyphen, under certain conditions. The distributor is shown as No. 652,423, and is designed to accommodate types of several different sizes.

A novel type-justifying machine is that of C. W. Bowron, of Oshkosh, Wisconsin, patented as No. 652,342. He composes a line with false spaces, and every time a false space is struck a ball drops to a ball-assorting cylinder. When the line is pushed to the justifying point a scale discovers how much it lacks of being fully justified and decides on the thickness of justifying spaces required. The balls are then dropped in such a way as to release the proper number of spaces, which take their place in the completed line.

Charles D. Hughes has patented a new form of carrier for the distributing machine on which he is engaged. It is No. 652,480 and is designed to save type from breakage.

The Thorne Typesetting Machine Company has obtained a patent, No. 651,551, by E. F. Linke, of Hartford, on details of the distribution system as now applied to the Simplex machine.





BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.—By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

MODERN PRINTING.—Section I. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

JOB COMPOSITION; Examples, Contrast, Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.—By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather, 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.—By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.—By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

J. D. GORDON, New Orleans, Louisiana.—Booklet neat and creditable.

THE CALL PRESS, Hackensack, New Jersey.—Specimens neat and creditable.

W. G. KIRK, Kokomo, Indiana.—Letter-head attractive and good as to plan.

INLAND PUBLISHING COMPANY, Quincy, Ohio.—Specimens neat and well designed.

LEDGER, Longmont, Colorado.—Specimens excellent as to design and composition.

W. L. KING, Ames, Iowa.—Specimens artistic, well designed and attractive.

JONAS MCCARDELL, Hagerstown, Maryland.—June blotter neat and well displayed.

PAUL N. HAYDEN, Portage la Prairie, Manitoba.—Specimens neat and creditable.

VENTURA *Free Press*, Ventura, California.—Specimens artistic and very attractive.

DUTCHER & BREED, Brookings, South Dakota.—Booklet artistic and quite attractive.

R. HAMILTON, Harvard, Illinois.—Specimens neat, well displayed and very creditable.

A. DUNCAN MCGIBBON, Buckingham, Quebec.—Letter-head very neat and well designed.

P. E. ALBRITTON, Abilene, Texas.—Specimens creditably designed. Composition good.

W. D. THOMSSEN, Galveston, Texas.—Specimens creditable as to design and composition.

E. L. SUTTON, Fond du Lac, Wisconsin.—Specimens neat, but not out of the ordinary. You should strive to give your work more character and individuality. Simplicity is to be courted, but shun elaboration.

HUNTLEY S. TURNER PRESS, Ayer, Massachusetts.—Brochure very attractive and artistic.

E. SHAW, White River Junction, Vermont.—Specimens very neat, artistic and up to date.

ROY R. DALTON, La Crosse, Wisconsin.—Your specimens are all creditable as to composition.

CHARLES V. SIMONDS, Waterloo, Iowa.—Circulars up to date. Composition neat and forceful.

R. T. HICKMAN, Windber, Pennsylvania.—Bill-head neat, well balanced and forcefully displayed.

WILLIAM BREITENSTEIN, Louisville, Kentucky.—Specimens all artistic and excellent in all respects.

HUGH A. LORENTZ, Buckhannon, West Virginia.—Specimens artistic and up to date as to design.

S. G. ADAMS STAMP & SEAL COMPANY, St. Louis, Missouri. The Whitcomb card is well displayed and neat.

JOHN FINN, New York city.—Good display, correct whiting out and balance characterize your specimens.

N. W. ANTHONY, Chicago, Illinois.—Specimens all good as to design. Composition artistic and up to date.

HENRY ESLINGER, Rittersville, Pennsylvania.—Specimens up to date as to design, artistic and correctly treated.

BUTCHER & BIGGERS, Ennis, Texas.—Commercial specimens reflect much credit, both as to design and composition.

ERNEST L. BRIGGS, Plymouth, Massachusetts.—Specimens all up to date and artistic as to design and composition.

J. W. SIMPSON, Chicago, Illinois.—While the plan of your card is not bad, yet it can scarcely be termed up to date.

L. C. GITZENDONNER, New Hampton, Iowa.—Specimens good as to design. Display neat, attractive and artistic.

JULIUS HULFF, Norfolk, Nebraska.—Specimens very neat and good as to display. Whiting out and balance correct.

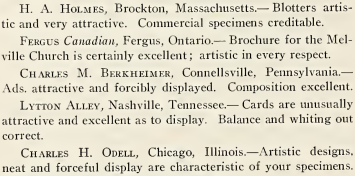
H. A. HOLMES, Brockton, Massachusetts.—Blotters artistic and very attractive. Commercial specimens creditable.

FERGUS *Canadian*, Fergus, Ontario.—Brochure for the Melville Church is certainly excellent; artistic in every respect.

CHARLES M. BERKHEIMER, Connellsville, Pennsylvania.—Ads. attractive and forcibly displayed. Composition excellent.

LYTTON ALLEY, Nashville, Tennessee.—Cards are unusually attractive and excellent as to display. Balance and whiting out correct.

CHARLES H. ODELL, Chicago, Illinois.—Artistic designs, neat and forceful display are characteristic of your specimens. We reproduce your blotter, specimen No. 1.



No. 1.

JAMES C. FULTON, Kansas City, Missouri.—Envelope corner very creditable and good as to design. Study hard and persevere.

V. M. BOYD, Washington, D. C.—Your circular is certainly a very neat piece of rule-work. The composition is also very good.

CHARLES W. RETZER, Rochester, Pennsylvania.—The underscoring rules employed on the Sutherland stationery specimens

are too heavy for the type underscored. One-point black-face rule would have been proper. Composition neat.

GEORGE KEARNS, Jacksonville, Illinois.— Neatness, good display and correct whiting out are characteristic of your specimens.

GEORGE W. FARLEY, Eureka, California.—Ads. well and forcefully displayed. Appearance of paper and general make-up good.

RUSSELL THOMPSON, Boulder, Colorado.—We reproduce your window card, specimen No. 2. Its effective and forceful display, correct whiting out and artistic merit are too apparent to need comment.



No. 2.



No. 5.

E. W. EDMONSTON, Washington, D. C.—We have no criticism to make on your booklet. Very neat and creditable; display excellent.

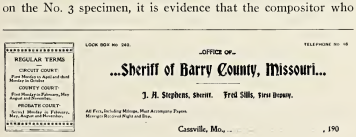
T. H. KITCHEN, Anthony, Kansas.— Letter-head good as to design. There is a trifle too much white space for the size type employed for display.

FRED MELTON, Cassville, Missouri.—Your specimens are praiseworthy for their neatness, good balance and whiting out; also harmonious type combinations. We reproduce the copy of the sheriff's letter-head, specimen No. 3, together with



No. 3.

the same job as reset by you, specimen No. 4. As these two specimens were set in the same office and there are evidences that the same type was on hand and could have been employed on the No. 3 specimen, it is evidence that the compositor who



No. 4.

set the No. 3 specimen was not as studious as Mr. Melton. The ornaments on the No. 3 are in bad form. The contrast is so marked that it scarcely needs comment.

A. A. RUNKLE, Dennison, Iowa.—Your poster is deserving of much praise. Its display is of the best, design first-class and up to date. Too large to reproduce or we would have done so.

H. V. CLINE, Cherokee, Iowa.—We reproduce your blotter, specimen No. 6. The blotter was in two printings — red and green. Mr. Cline made the cuts from original design by the



No. 6.

chalk-plate process. It is an example of what can be done by printers who study and apply themselves to their work.

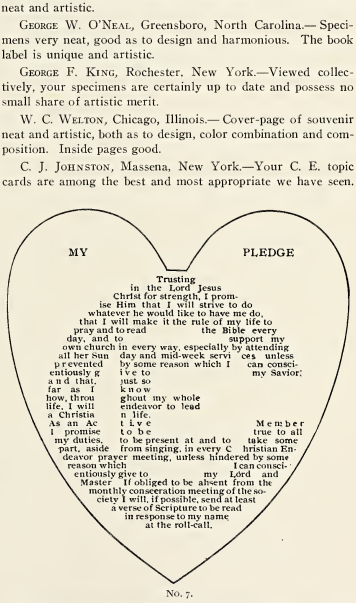
MATT KUMP, Xenia, Ohio.—Your program is certainly far superior to the one you send for contrast. Your job is very neat and artistic.

GEORGE W. O'NEAL, Greensboro, North Carolina.— Specimens very neat, good as to design and harmonious. The book label is unique and artistic.

GEORGE F. KING, Rochester, New York.—Viewed collectively, your specimens are certainly up to date and possess no small share of artistic merit.

W. C. WELTON, Chicago, Illinois.— Cover-page of souvenir neat and artistic, both as to design, color combination and composition. Inside pages good.

C. J. JOHNSTON, Massena, New York.—Your C. E. topic cards are among the best and most appropriate we have seen.



No. 7.

The pledge, set in the form of a monogram, is unique and original. We reproduce it, specimen No. 7. The printing (monogram) was embossed.

BITTINGER BROTHERS, Plymouth, Massachusetts.— Your souvenir booklet is certainly deserving of much praise for the tasty and artistic composition by Mr. Briggs. The cover-design is excellent and we reproduce it, specimen No. 5. It was printed on tea green antique cover stock in dark green

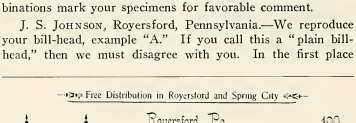
ink, underscoring rules and poppy blossoms in red. The effect was very harmonious and pleasing. Mr. Bittinger made the red cut for the poppy blossoms.

FRANK FELL, JR., Baltimore, Maryland.—Your insert is artistic in all respects. Not suitable for reproduction. Specimens must be in black ink on white paper.

R. E. HAYNER, Fairport, New York.—Your ad. composition is very good. Considering your age and experience, you have every reason to be proud of your work.

BRYAN PRINTING COMPANY, Columbia, South Carolina.—Artistic designs, correct display and harmonious color combinations mark your specimens for favorable comment.

J. S. JOHNSON, Royersford, Pennsylvania.—We reproduce your bill-head, example "A." If you call this a "plain bill-head," then we must disagree with you. In the first place



"A."

there are too many type faces employed in its construction and they are not harmonious. The border around panel is too heavy and too elaborate.

WILLIAM P. CANTWELL, Worcester, Massachusetts.—Taken as a whole, your specimens are neat as to display and well balanced. Cultivate more confidence in yourself.

E. G. BATES, Albert Lea, Minnesota.— Commercial specimens all very neat, artistic and well displayed. Cover-design for souvenir history is fine; your best specimen.

W. R. TERRY, Charlotte, North Carolina.—We reproduce your *Southern Workman* letter-head, example "B." While this heading is up to date as to design, we wish to call attention to the ornamentation. There should have been no orna-



"B."

ments employed. Engravers' Roman prohibits the use of ornaments. Your other specimens are excellent as to design and composition and are all accorded correct treatment.

JAMES H. BERRY, Ferndale, California.—The trouble with your envelope corner is that it is spread out too much. It is also ragged and poorly balanced. Avoid these ragged effects.

JAMES M. COLVILLE, Dallas, Texas.— Business card all right. Letter-head excellent as to design and composition, but the color scheme is badly divided. There is too much "red" on it.

OTTO WHITTINGHILL, Pennville, Indiana.—Ads. very good. Letter-head excellent and artistic. Envelope in colors not good. Stick to it, and you will come out all right, if you study.

FRED H. STEVENS, Hartland, New Brunswick.—You are right as to comment on the Harmon & Son letter-head, which we reproduce, example "C." The ornaments, however, should have been omitted altogether. The line "Wagons and Sleds" should have been centered with the firm name, and the two lines underneath should have been moved over to the left, as you suggest. The date line is not good as it is. A cap and small cap combination, together with spelling out "New

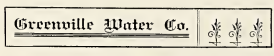


"C."

Brunswick," would make it all right. Whiting out and balance on your No. 1 specimen is all right. Other specimens very creditable.

LEONARD G. LEWIS, Rockford, Iowa.—The only criticism we have to make on your June cover is to substitute a plain black-face rule — 1-point — for the wave rule around the outside of design.

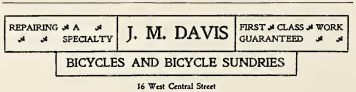
ROY ANDERSON, Greenville, Texas.— Placard very creditable and quite attractive. Other specimens good as to design and composition. We agree with the Greenville Water Company as to the ornaments at the right of the panel in their letter-head. We reproduce this specimen, example "D." The ornaments should have been omitted. We also show this specimen on account of the date line. Types of this pattern do not make



"D."

good date lines. An all-cap line seldom does make a really good date line. It would have been better had it been set cap and small cap combination. In conjunction with the text letter, employed for the corporate name, a smaller size of the same type — 12-point — would have been more in keeping and produced a more harmonious effect.

T. W. RUNNING, Chippewa Falls, Wisconsin.—Your commercial specimens are well designed and very neat. We reproduce your Davis note-head, example "E." While the heading is well designed, we object to the matter in the left-hand panel and the way the ornaments are placed in order to make two lines with which to balance the matter in the right-hand



"E."

panel. You could have changed the wording of this and we feel sure your customer would not have raised any objection. It could have been made to read, "We Make Repairing a Specialty." In this way you would have overcome a very serious obstacle and rendered your heading less liable to criticism,

Had the measure of the right and left hand panels been made one em narrower and the matter in them set in six instead of eight point, it would also have been an improvement, because it would have strengthened the firm name and the business engaged in.

GEORGE LUCAS, Shreveport, Louisiana.— For an apprentice, your composition speaks well for your ability and shows that you study your work.

A. E. ELY, Mount Pleasant, Michigan.— Specimens all up to date as to design. Composition excellent. You made decided improvements in all the reset jobs. Color scheme all right on the program.

E. L. CRAINE, Lockport, New York.—Your specimens are all very artistic. As regards the merits of the booklet, its value as an advertisement and trade-getter can hardly be questioned. Yours is very unique and praiseworthy. Your half-tone presswork is all right and above the average.

JOHN STRAYLEY, Brownwood, Texas.—Your specimens are good as to design and type display. We reproduce your note-head, example "F." We do this in order to point out a common error. We refer to the position of the manager's name. He is not manager of the "Shingles and Guttering"; he is manager of the company, and his name should have been more

CEMENT, FIRE BRICK AND CLAY.

PAINTS, OILS AND GLASS.

M. T. JONES LUMBER CO.

ROUGH AND DRESSED LUMBER

SHINGLES and GUTTERING.

J. S. PALMER, Manager.

BROWNWOOD, TEXAS, _____ 1900.

"F."

closely associated with the firm name. Letter-spacing the short words in the panel in order to make the lines of equal length would improve the appearance of the display. A 1-point rule around the matter underneath the firm name would also dress the heading up.

WILLIAM CHRISTIE, Condon, Oregon.—The only criticism we have to make on your commercial specimens is the too profuse and injudicious employment of ornaments. Your specimens are all right as to design. The Condon *Globe* card is very neat, good as to composition and quite artistic.

ERNEST V. DODD, Hespeler, Ontario.—Your No. 2 cover-page is the best and most up to date, but the No. 1 is neat and creditable. Window card excellent and attractive. Poster well displayed and creditable, even though done under difficulties. Taken as a whole, your other specimens are good and reflect much credit.

ROSCOE THOMPSON, Ransom, Michigan.—You certainly made a big improvement in the Clark & Gallup letter-head over the reprint copy, and if the reprint had been in a better state of preservation we would have reproduced both examples. We agree with you as to the McCutcheon heading; the line in caps is too long.

E. L. KAPPELMAN, Evanston, Illinois.—The appearance of your blotter would have been improved had you omitted the heavy strip of border through the center. Otherwise it is good. As to the placard, there is no accounting for the whims of college boys, and if the job pleased them, which it evidently did, you can feel gratified in that. Of course, we know you do not consider it artistic.

JESTER, Printer, Eaton, Indiana.— It is certainly an extraordinary thing to see an imprint on a funeral announcement. Of course, it was a delicate matter to handle when your French customer requested that you place your imprint on the job. But to people who were not familiar with the facts in the case, it certainly looks out of place and would do you no good. We would have explained the matter to the customer and omitted the imprint. The work is good.

H. S. ELLIS, Greenville, Texas.—Your May blotter is your best piece of work. You employ a trifle too large type for display on your commercial work. We have repeatedly called attention to the obsolete style of curved lines, but it seems printers will do it. They amount to nothing, are only time-takers and trouble-makers. Don't use them. Study dignified simplicity.

WILL L. GEPPERT, Gallipolis, Ohio.—Taken as a whole, your specimens reflect credit. There are two specimens on which we have criticisms to make, and for that purpose we reproduce them. Example "G," while well designed, is objectionable on

Gallipolis, Ohio, ...

M

In account with

DEARDORFF & POORE

BUTZ BLOCK

..Dry.Goods...Millinery...Cloaks...Carpets...

"G."

account of the ornamentation. The ornaments are so heavy that they seriously detract from the display. Had the ornaments been omitted, the firm name moved up sufficiently to admit the business engaged in, the panel at the right containing the street address omitted, and the address placed where the display line "Dry Goods, Millinery, Cloaks, Carpets," now is, the heading would be far better. The address line is much too prominent — more so than the business

Twenty-Fourth Anniversary of the Shakesperian Literary Society of Rio Grande College. Tuesday evening June 12, 1900.

Dana Bing, President.
Bessie Gibbons, Secretary.
Frank Stafford, Marshal.

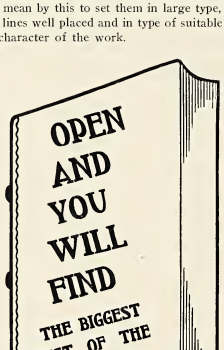
"H."

engaged in. You also make a practice of according too little prominence to your date lines. This is wrong. Give them more prominence. Example "H" is another illustration of the ornamentation killing the type-work. The type being associated so closely with a very heavy border wreath, the effect is anything but good. Too much prominence is accorded the

names of officers. Now, had these jobs been printed in colors, the effect would have been far different. The ornamentation in light tints would have overcome most of the defects.

P. Liberman, Roxbury, Massachusetts.—Your No. 2 cover-page is the best. Not enough prominence was accorded the display line, "Celebration of the Battle of Bannockburn," on your No. 1 specimen. In regard to the Dominion Atlantic ad., the effect is not good. The display is faulty and gives the ad. a very top-heavy appearance. The type employed is not harmonious. The Gordon ad. is also ordinary. The Memorial Day program contains many creditable ads., but the two referred to are not good.

D. H. Eaton, Woburn, Massachusetts.—The Bradeen note-heads are not bad. They are neat and well balanced. On work of this class, it is not desirable to waste time in elaboration. As regards the card specimens, your main fault is in trying to make too many display lines. The best plan on work of this kind is to pick out the main features and make them prominent. We do not mean by this to set them in large type, but to have the display lines well placed and in type of suitable size for the stock and character of the work.



ENVELOPE CORNER CARD.

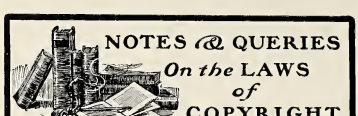
Designed and composed by Harry J. Reynolds, job-printing department *Post-Dispatch*, St. Louis, Mo.

UNITYPE EMPLOYES' PICNIC.

One hundred and twenty employes of the Unitype Company filled two open cars on their excursion to Snipsic Lake on Saturday, July 14. They left Depot square at noon. On their arrival at Snipsic they enjoyed a shore dinner and afterward scattered around the grounds and over the lake, some to fish, some to bathe and others to row. Later in the afternoon a ball game was played between married men and single men. All the expenses of the trip were paid by the company and the employes feel indebted to them for a most enjoyable outing.—*Half-Weekly Herald, Manchester, Connecticut.*

THEY ALL READ IT.

Enclosed find money order for $2, for which please renew my subscription to The Inland Printer, which expires with the current issue. The Inland Printer is read by all hands, from the business manager to the devil, and we do not want to miss an issue.—*The Tri-States Publishing Company, Port Jervis, New York.*



CONDUCTED BY RICHARD T. LANCEFIELD.

The following list of books is given for the convenience of readers. Address orders for books to The Inland Printer Company, Chicago.

Authors and Publishers.—By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

The Question of Copyright.—Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

Notes on Copyright, Domestic and International.—By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

The Law of Copyright.—By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

In response to numerous requests, The Inland Printer commences in this issue a column on Copyright, in which, incidentally, queries as to the operation of the Copyright Act will be answered and discussed.

Copyright is a right given by law for a certain number of years, upon certain conditions, to the originator or proprietor of a literary, artistic or musical composition or production. But difficulties have arisen in determining what books or other literary or artistic productions are entitled to copyright. In addition to these difficulties the question has been complicated because the copyright laws, like too many other laws, have been usually so loosely drawn up as to leave various loopholes for evading the law, of which unscrupulous persons have not been slow to take advantage.

It is an undoubted fact that many writers, artists and composers have suffered financial loss through a failure to properly secure copyright on their productions.

The author or proprietor of an original literary, artistic or musical composition or production is interested in copyright because the law grants protection to such author or proprietor. But the publisher is also vitally interested in copyright; and so also is the printer, and even the bookseller; for the reason that publisher, printer and bookseller may be implicated for publishing, printing or selling a book or other copyright article which may be held to be libelous, or obscene, or otherwise published or sold contrary to the provisions of the Copyright Act.

The United States of America and the United Kingdom of Great Britain and Ireland, with the British colonies, are the two great English-speaking nations of the world. The copyright laws of these two countries regarding books may be compared.

A citizen or resident of the United States may secure copyright on payment of 50 cents and the deposit of two copies of the book on which copyright is desired with the Librarian of Congress, Washington. But in these wonderful days in which we live the author of a book who would be satisfied with Domestic Copyright and who would overlook the acquiring of copyright in the British Empire would be very foolish indeed. United States copyright on a book which is likely to "take" with the great reading public ought to prove a good thing for the author; but his profits may be doubled if he takes the trouble to secure copyright throughout the British Empire. This is so easily done that few authors now neglect to secure such a valuable asset. To secure copyright in both countries it is necessary to have first (or simultaneous) publication in the United States and in Great Britain. This is readily secured. Under the United States law the

book must be printed in the United States, from type set within the United States. The British law does not specify this requirement, simply requiring "publication." Copyright may, therefore, be secured in Great Britain by United States copyright owners by printing their books in the United States, to comply with the United States Copyright Law, sending a supply to London, and publishing simultaneously in New York (or elsewhere in the United States) and London. There was a great outcry against this typesetting clause in the United States act; there was also a lot of gush written about the rights of authors. But it is a good clause nevertheless. No one wishes to touch the rights of authors, so long as they keep their matter in manuscript. But the moment they wish to print their book for circulation, that moment the public has a right to some say in the matter, and more especially that large and intelligent section of the public who are interested in the production of books. The price the author pays for securing copyright is so ridiculously small that it is no hardship to require the production of his books in the country which grants him copyright on such easy terms.

The United States, with its population of seventy-five millions, offers an immense field of possible wealth to the successful author, at a cost of 50 cents for the protection of his copyright for a first period of twenty-eight years, with renewal for fourteen years. Surely it was the very acme of absurdity to



LANDING A BIG ONE.

A familiar scene on the northern waters reached by the Chicago & North-Western Railway.

assert, as was done ten years ago, that the insisting on the manufacture of the book in the country would be an additional and onerous tax on the author. The legislators of the United States, indeed, showed the usual business acumen that has marked much of their legislation when they inserted this manufacturing clause in the Copyright Act.

It is almost certain that these remarks are directly opposed to the standards of the advocates of International Copyright pure and simple, and will be considered highly heterodox by those who prate so glibly about the God-given rights of authors. But it is equally certain that the great majority of readers of this journal will agree that the manufacturing clause in the United States act is no hardship but a just and fair provision.

And while the United States Copyright Act is fair to native and resident authors, it is equally fair to authors residing elsewhere. United States copyright is granted on the same terms as to citizens and residents of the United States (except that the fee is $1 instead of 50 cents) to citizens of the British Empire, Belgium, France, Germany, Italy, Portugal, Spain and Switzerland; the Government of each of these countries having agreed to grant copyright to citizens of the United States on substantially the same terms as to its own subjects.

There are many other phases of the copyright question to be discussed in future issues.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

Patent No. 650,639, by Joseph L. Firm, of Jersey City, covers a combination in web-printing machinery, being a double-width newspaper press, in which the page columns run the long way of the cylinders. The arrangement allows of the production at will of newspapers of either 10, 12, 14, 16, 18, 20, 22, 24 and 32 pages.

Herbert H. Jacobus, of Cedar Grove, N. J., is the author of three new patents. No. 652,111 describes a machine for printing and embossing a continuous web, being suited especially to the production of "pyralin" cloth. No. 652,112 shows a printing cylinder made up of segments, each a printing surface. No. 652,113 discloses an inking apparatus, hinged so that it can be thrown to one side as indicated by the dotted lines.

In patent No. 650,679 Henry Hartt, of Chicago, illustrates a delivery apparatus for a web press, in which the V-shaped former is provided with hemispherical corrugations on the edges.

W. Fullard and C. Hawkins have devised the powerful embossing-press shown as No. 651,418, in which the form or die D^1 receives a double inking.

In the multicolor printing-press of G. G. Goedike, patent No. 652,431, powdering devices are supplied between each printing cylinder for drying the ink of the previous printings, to enable superimposing of colors without confusion.

Another multicolor machine, patented as No. 651,971, is by G. Kempf, of Germany, and is designed for both lithographic or ordinary printing. The printing cylinders are six-sided, permitting the printing of six colors at one operation, gas-heating devices being used to dry the colors as printed.

William H. R. Toye, of Philadelphia, has patented as No. 652,303 and assigned to the Multi-Colour Printing Company, of London, a color-printing machine of which the leading feature is a flexible carrier.

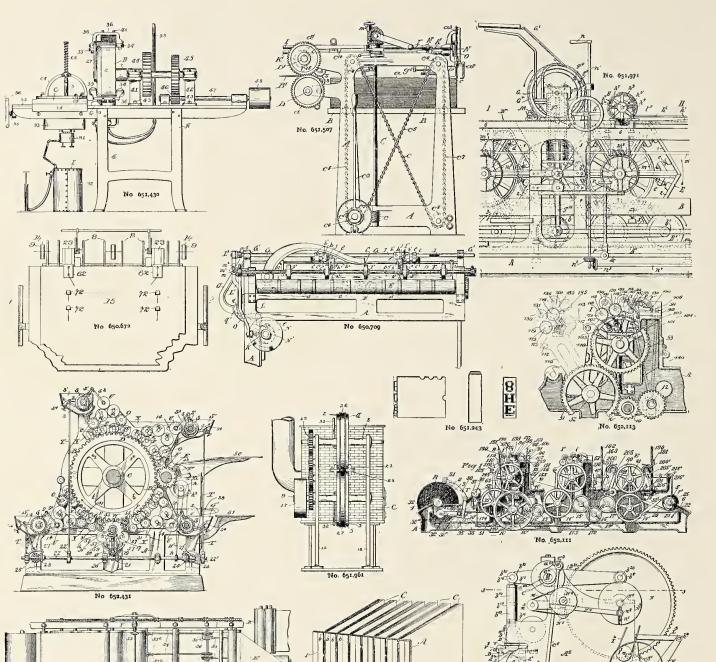
Talbot C. Dexter, of Pearl River, New York, has three patents to record this month. No. 650,709 shows a paper-registering instrument, adapted to a folding machine; No. 652,169 covers another detail of the same sort of machine; No. 650,672 describes improved means of arranging a paper-feeding machine so that the sheets will come squarely to the guides, or the operation of the machine be stopped.

R. F. Emmerich, of New York, is interested in paper-feeding machines, having secured a half interest in patent No. 651,567, by N. E. Funk. The machine illustrated resembles the Economic in its essential features.

An apparatus for printing directory lists, etc., is the subject of patent No. 651,397, by L. E. Studebaker, of Erie, Pennsylvania. He employs a series of type-rollers journaled on radiating arms.

A logotype is the subject of F. U. Downing's and C. A. L. Totten's patent, No. 651,243. He places three letters on the logotype, one above the other, as for printing in three lines, and proposes to use them to set up three lines at a time. Mr. Downing remarks that this will save both labor and proof-reading. It does not seem to us practical, though there may be special work to which it can be applied.

What appears to be an interesting improvement in mechanism for casting leads is described in patent No. 651,430, by C. C. Webster, of Minneapolis, Minnesota. The leads are produced in a continuous strip, which the inventor says is



flawless, requiring no subsequent shaving. Curiously enough, within a week of this being issued, C. P. Babcock, of the same city, secured patent No. 651,961 for a machine to make leads of the same character continuously.

A combination patent on an inking apparatus for printing-presses has been patented by Theodore Briegel, of Rock Island, Illinois. He uses clamping devices to check the rotation of the roller-shafts.

The patent on bookbacking, No. 651,351, is by F. Hager, of Portland, Oregon. He prepares a strip-sheet for backing and assembling book signatures, by the use of which the strips of cardboard B are kept in perfect alignment in an easy and automatic way.

An odd thing in the composing-stick line is presented by S. L. Long, of Magnolia, Minnesota, in patent No. 650,849. The stick is non-adjustable as to measure, but has a movable back-piece sliding in grooves.

A machine for removing the burrs or fins from type or type-bars is protected by patent No. 651,448, issued to J. H. Richards, of Elmira, New York. The galley of matter is placed on a stand, and a stiff rotatable brush passes over its face.

THE UNVARNISHED TRUTH.

I must say I am a great admirer of THE INLAND PRINTER, and that I read departments in it which could not possibly be of any use to me, simply because they are so well written and interesting. This is no fairy tale, but the unvarnished truth. May the shadow of THE INLAND PRINTER never grow less.—*Harry Ulmer Tibbens, The Courier, Connellsville, Pennsylvania.*

CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

THE forty-sixth annual convention of the International Typographical Union will be held in Milwaukee, Wisconsin, August 13 to 16, 1900. Arrangements for the entertainment of delegates and visitors are well under way, and everything points to a most successful gathering.

The following program has been arranged:

Sunday, August 12, 7:30 P.M.—Informal reception and smoker at Pabst Café. (Time of this event, 7:30 P.M., is to allow for arrival of Chicago afternoon boat.)

Monday, August 13, 2:30 P.M.—Trolley ride from headquarters to Allis' Works, Pabst Brewery and Whitefish Bay, where a fish supper will be served, returning to city at 10:30 P.M.

Tuesday, August 14, 2:30 P.M.—Grand excursion on lake for delegates, visitors, the ladies and local members.

Wednesday, August 15.—Tally-ho ride for visiting ladies, accompanied by a committee of ladies, to Lake Park, West Park, National Soldiers' Home, returning by way of National avenue and Sixteenth street viaduct.

Wednesday evening, 7:30.—Clambake and fish supper on Jones Island, given by the photo-engravers, stereotypers and electrotypers.

Thursday evening, August 16.—Theater party for visiting ladies, accompanied by the ladies' local committee.

Thursday evening, 9:30.—Grand banquet at the Kirby House for delegates and invited guests.

The headquarters are to be at the Kirby House, and the informal reception and smoker to be given on Sunday evening, August 12, will be held at the Pabst Café, which is but a block from the hotel.

While every effort is being made to give delegates, visitors and their ladies an unusually fine time, the committee has



J. W. BRAMWOOD.
Secretary-Treasurer.

JAMES M. LYNCH.
President.

THE NEWLY ELECTED OFFICERS OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

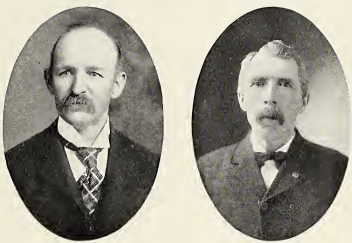
arranged the social features in such a way as not to interfere with the work of the convention. These conventions are of too much importance to devote all the time to festivity.

Among the speakers and topics for the banquet, at which ex-Gov. George W. Peck will preside, are the following: "The City of Milwaukee," Hon. David S. Rose, mayor; "The International Typographical Union," Samuel B. Donnelly; "Our Next President," James M. Lynch; "The Ladies," John G. Gregory; "The Press," A. G. Weissert; "Benefits of Trades-Unions," John W. Bramwood; "Photo-Engravers," James Ryan; "Stereotypers," J. G. Derflinger; "The International Printing Pressmen and Assistants' Union," James H. Bowman.

Following is the convention committee: Printers—Michael Walsh (chairman), George R. Foster, P. H. Babcock, J. S. Bletcher, William Schriener, W. E. Phillips, Joseph Carney, John Stippick. Stereotypers' representative on committee—F. G. Kremer; electrotypers'—Lewis G. Moeller; photo-engravers'—Frank White, Alfred G. Tyerman. Mr. Walsh is an unusually busy man at this time.

The officers of Milwaukee Union are: Frederick W. Stearns, president; Charles J. Shurr, vice-president; George R. Foster, secretary-treasurer; F. C. Schoenbaum, recording secretary; L. M. Regenfuss, sergeant-at-arms. Delegates—J. E. Kagi, W. L. E. Taylor.

The souvenir book and badge are said to be works of art, and delegates are expecting a treat in this direction. These



FREDERICK W. STEARNS.
President Milwaukee Typographical Union.

M. P. WALSH.
Chairman Convention Committee.

TWO MEMBERS OF THE LOCAL ORGANIZATION.

mementos of conventions are always preserved as pleasant reminders of the joys of these gatherings.

The Chicago ex-Delegates' Association has perfected its arrangements for the entertainment and reception of delegates, ex-delegates and visitors to the Milwaukee session of the International Typographical Union, which convenes Monday, August 13. The Clifton House, Monroe street and Wabash avenue, will be the headquarters, and delegates and visitors are directed to report there upon arrival in Chicago. Sunday morning at 10 o'clock the visitors, escorted by the ex-Delegates' Association, will embark on a large and commodious lake steamer for a daylight ride to Milwaukee. En route a banquet will be served, and an excellent musical program has been arranged for the entertainment of the guests. Upon arrival at Milwaukee, the committee of the local union will assume charge of the party and escort them to the headquarters at the Kirby House. One of the objects of the association is to create a better social and fraternal feeling among members, and this will be an unusually good opportunity to get acquainted, not only with members of the organization in Chicago, but with delegates and visitors passing through that city on the way to the convention. The following gentlemen form the board of directors, each one of whom is doing his best to make the entertainment a memorable one: J. B. Fullerton, president; James Griffon, vice-president; William Mill, treasurer; R. S. Phillips, secretary; A. C. Rice, Adrian M. Jones, William Kennedy.

SINE QUA NON.

Please find enclosed $1 for renewal of subscription to THE INLAND PRINTER for six months. I do not want to miss a number and spoil my file. We could not do without your excellent journal in our office. We would think as much of doing without type and other accessories of a print shop.—*W. H. McEwen, Editor and Publisher, Democrat, Albion, Indiana.*

THE average country publisher utterly fails to grasp the opportunities of illustrating his local news. With half-tone and line cuts so easily and cheaply obtainable there is no reason why pictures of prominent local men and happenings should be confined to the city press.

Caslon

6-Point Caslon Old Style

THE MOST IMPORTANT CHANGE IS OUR new improved lining system. One glance at specimen sheets issued during the past few years will show that the constant demands for something of this kind has led to ever recurrent attempts to solve this great problem; but these efforts have been sporadic and inconsistent and failure to take into account all the conditions has caused the results to be very unsatisfactory. All our type, including Romans and Italics, Gothics Titles, Antiques and all the other job faces, is cast on "Standard" Line; therefore all the faces of the same body line with one another. The advantages of this great system are so many that it would be impossible to enumerate all of them Among those which may be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter or figures and characters with different faces on the same job as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is now required for each

10-Point Caslon Old Style

IMPROVED SYSTEM OF lining. One glance at various specimen sheets issued during the past few years shows that the constant demand for something of this kind has led to ever recurrent attempts to solve this interesting problem; but these attempts have been sporadic and inconsistent and failure to take into account all the conditions has caused the results to be very unsatisfactory. All our type, including Romans, Gothics Italics, Antiques and all the other job faces, is cast "Standard" Line therefore faces on the same body will line with one another. The advantages of this system are so many that it would be impossible to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with Roman to use heavy job letter or figures

8-Point
Caslon Old Style

ONE OF THE MOST system. One glance few years will show tha this kind has led to eve problem; but these effor and failure to take into the results to be very unsatisfactory. All our type, including all Romans and Italics, Titles, Antiques, Gothics and all the other job faces, is cast on "Standard" Line; therefore all the faces on the same body line with one another. The advantages of this system are so many that it would be impossible to enumerate all of them. Among those which may be mentioned are: That it is now possible to line any Italic or Title with Roman; to use heavy job letters or figures and characters with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is now required for each body, etc. Not only are all the faces on each body on the same line, but faces of different bodies justify in line with each other by the use of 2-Point and 1-Point leads, the latter size being necessary only on the smaller bodies

The Original Face, made only by the

INLAND TYPE
FOUNDRY

217-219 PINE STREET

SAINT LOUIS

12-Point Caslon Old Style

THE NEW LINING SYSTEM IS of vast importance. One glance at specimen sheets issued during the past few years will show that the constant demand for something of this kind has led to recurrent attempts to solve this difficult problem; these efforts have been sporadic and inconsistent and failure to take into account all the conditions has caused the results to be very unsatisfactory. All our type, including Romans and Italics, Titles Antiques, Gothics and all other job faces is cast on "Standard" Line; therefore all

This Series will be completed from 6-Point to 72-Point in the Fall.

Old Style

The **Admiral Series** Is one of our new faces on STANDARD LINE, a strong face bordering on the Gothic, yet slightly ornamented. . . Keystone Type Foundry, Philadelphia, Pa.

STANDARD LINE TYPE

	CAPS	LOWER FONT
6-Point, 25A, 35a,	$1.35	$1.30 $2.65
8-Point, 20A, 30a,	1.40	1.35 2.75
10-Point, 18A, 26a,	1.70	1.45 3.15
12-Point, 16A, 24a,	1.70	1.70 3.40
14-Point, 12A, 18a,	1.95	1.75 3.70
18-Point, 10A, 15a,	2.25	2.00 4.25

Admiral

	CAPS	LOWER FONT
24-Point, 7A, 10a,	$2.30	$2.20 $4.50
30-Point, 6A, 9a,	3.10	2.70 5.80
36-Point, 5A, 8a,	3.75	3.45 7.20
48-Point, 4A, 5a,	4.85	3.40 8.25
60-Point, 3A, 4a,	6.00	4.00 10.00
72-Point, 3A, 4a,	8.45	5.50 13.95

PATENTED

HHHHHHHHHHhhhhhhhhhh

HAVE YOU received *the* handsome twelve-page Circular *of* this our BEN. FRANKLIN SERIES *of* TYPES, INITIALS *and* MARGINAL ORNAMENTS? If not, send for it *and* acquaint yourself with "BEN. FRANKLIN" *and* its environments *of* Initials *and* Ornaments.

Ben Franklin

SERIES

STANDARD LINE

	CAPS	LOWER FONT
8-Point, 20A, 36a,	$1.40	$1.15 $2.25
10-Point, 18A, 31a,	1.50	1.20 2.50
12-Point, 15A, 22a,	1.45	1.35 2.80
14-Point, 12A, 18a,	1.60	1.40 3.00
18-Point, 9A, 13a,	1.60	1.60 3.20

	CAPS	LOWER FONT
24-Point, 5A, 9a,	1.70	1.80 3.50
30-Point, 5A, 8a,	2.30	2.00 4.30
36-Point, 4A, 6a,	2.90	2.60 5.50
48-Point, 3A, 4a,	5.00	3.50 8.50
60 and 72-Point in preparation		

36-POINT 48-POINT 60-POINT 84-POINT

Standard Line

BEN. FRANKLIN INITIALS

PATENT PENDING

HHHHHHHHHhhhhhhhhh

36-Point, 4 A, $3.50; 15 cts. each
48-Point, 3 A, 4.00; 20 cts. each
60-Point, 2 A, 5.00; 25 cts. each
84-Point, 1 A, 5.75; 35 cts. each

Encore

. . . This series, unlike either **"Ben. Franklin"** or **"Admiral"** is a finished face with ceriphs. Like them however, in its smaller sizes, it may be used to advantage as a body letter, and in all sizes for fine job work.

STANDARD LINE

Keystone Type Foundry, Philadelphia

	CAPS	LOWER FONT
6-Point, 25A, 40a,	$1.00	$1.00 $2.00
8-Point, 25A, 38a,	1.15	1.10 2.25
10-Point, 24A, 44a,	1.35	1.15 2.50
12-Point, 20A, 80a,	1.40	1.40 2.80
14-Point, 16A, 24a,	1.50	1.50 3.00
18-Point, 10A, 16a,	1.60	1.60 3.20
24-Point, 8A, 12a,	1.85	1.65 3.50
30-Point, 6A, 8a,	2.40	1.90 4.30
36-Point, 5A, 7a,	2.75	2.30 5.00
42-Point, 4A, 6a,	3.15	2.85 6.00
48-Point, 4A, 5a,	4.20	3.05 7.25
60-Point, 3A, 4a,	5.75	3.75 9.50
72-Point, 3A, 4a,	7.50	4.75 12.25

PATENT PENDING

HHHHHHHHHHHHHHhhhhhhhhhhhh

6-POINT PASTEL BORDER, 45 CTS. PER FOOT AND 117 RULE, 5 CTS. PER FOOT

Keystone Type Foundry, 734-42 Sansom St., Philadelphia



THE CLAM BAKE, EUCLID BEACH.



THE CLAM BAKE DINNER, EUCLID BEACH.



GROUP AT PAVILION, EUCLID BEACH.

CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

CLEVELAND, OHIO, JULY 16 TO 18, 1900.

(Photos and plates by the General Engraving Company, Cleveland.)

ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF PHOTO-ENGRAVERS.

WHILE not as largely attended as some of the previous gatherings, the fourth annual convention of the National Association of Photo-Engravers, held at Cleveland, Ohio, July 16 to 18, 1900, can be considered in every way a successful meeting. Everybody had a fine time, and the Cleveland committee did themselves proud in taking care of guests. The headquarters were at the Hollenden Hotel, where a reception to the visitors was held on the morning of Monday, July 16. At the meeting in the afternoon the usual preliminary work was gone through with, the minutes of previous meeting read, the credentials of delegates passed upon, and new members elected. The report of the executive committee, of which C. H. Brandon was chairman, was presented, as well as the reports of the secretary, C. C. Cargill, and treasurer, B. W. Wilson, Jr. At the evening session, the president, George H. Benedict, delivered his address, and a paper, "What Are We Here For?" prepared by L. B. Folsom, the first vice-president, was read by Mr. Mason, of Cleveland, in the absence of Mr. Folsom. C. J. Wolfram read a report on the "Brewster Plan," and the auditing committee made its report. The following officers were elected: George H. Benedict, president; C. C. Cargill, secretary; B. W. Wilson, Jr., treasurer. The



GEORGE H. BENEDICT.
President National Association of Photo-Engravers.

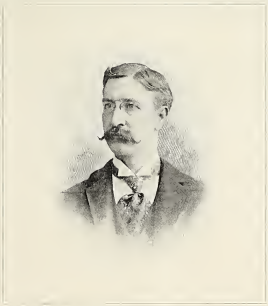
association evidently had confidence in its old officers, as it decided to keep them in control for another year.

At the meeting on Tuesday, a paper was read by Lon Sanders on the "Present Tendencies and the Outlook for the Future of Photo-Engraving." The selection of location for the next convention was left with the executive committee. It is probable that the photo-engravers will meet with the Typothetæ and the electrotypers next year instead of having the convention in another city. The report of the price committee, made through L. H. McKinstry, was received and discussed, and the consideration for the adoption of a standard scale, the report of the committee on credit system and the report of labor conditions were taken up, and a policy outlined which will be made public later.

The social features of the convention were looked after in the most admirable way by the local committee. Everything was done to make the stay of the delegates and visitors in Cleveland an experience that none of those who attended the convention can fail to look back upon without feelings of delight. The trip to Euclid Beach Park, where an old-fashioned clam-bake was served, was a feature of the wind-up, and from appearances every one seemed to have a good time.

The accompanying illustrations show a group at the pavilion at Euclid Park, the clam-bake, and the guests at the tables enjoying the spread which had been provided for them.

The program of the convention was a tasty piece of engraving and printing, and will be preserved by the delegates as a



B. W. WILSON, JR.
Treasurer National Association of Photo-Engravers.

reminder of the occasion. Additional information concerning the doings of the convention will be published in future issues of THE INLAND PRINTER. Time and space will not permit of an extended report in this issue.

C. C. Cargill, the secretary of the association, is the editor and publisher of the *National Journal of the Engravers and Electrotypers*, a monthly publication issued in the interests of the organization at Grand Rapids, Michigan. The souvenir number gave portraits of a number of prominent members of the association, among them being H. G. Bogart, the third vice-president; C. H. Brandon, the chairman of the executive committee; L. H. McKinstry, chairman of price committee, and L. F. Eaton, as well as the three officers shown on this page. The familiar face of H. R. Wills, so well known to the trade, also appeared prominently among the rest.



C. C. CARGILL.
Secretary National Association of Photo-Engravers.

POSTAL INFORMATION

for Printers and the Public

CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

PORTO RICO — DOMESTIC RATES OF POSTAGE.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., September 23, 1899.

Order No. 611.— It is hereby ordered that all mail matter originating in the United States, addressed for delivery in the Island of Porto Rico, together with all such matter originating in Porto Rico for transmission to points within the Island or to the United States, shall be subject to the classification, conditions and rates of postage applying to matter passing in the domestic mails of the United States; and United States postage stamps shall be valid for postage in either direction in addition to those now used in Porto Rico.

All orders conflicting herewith are revoked.

CHARLES EMORY SMITH,
Postmaster-General.

POSTAGE RATES BETWEEN UNITED STATES AND ISLAND POSSESSIONS.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., November 23, 1899.

Order No. 729.— It is hereby ordered:

1. That all mail matter passing between the United States and Porto Rico, Guam and the Philippine Archipelago, or between these island possessions of the United States, shall be subject to the United States domestic classification, conditions and rates of postage.

2. That all mail matter, except as provided in the next section, passing between the United States and Cuba or Hawaii, or between Cuba and Hawaii, or between Cuba and Hawaii and Porto Rico, shall be subject to the Postal Union classification, conditions and rates of postage, provided that the regulations for "parcels-post" exchanges between the United States and Hawaii shall continue as heretofore.

3. That the United States domestic classification, conditions and rates of postage shall apply to all mail matter sent by or addressed to persons in the United States Service (military, naval or civil) in Cuba or Hawaii; provided,

(a) That such mail matter sent by persons in the United States Service in Cuba or Hawaii, to be entitled to said rates of postage, must be endorsed so as to show the branch of the service to which the sender belongs — as "Soldier's Letter (or mail)," "Sailor's Letter (or mail)," and when sent by a civil employe, "Postal Service Letter (or mail)," "Customs Service Letter (or mail)," etc.

(b) That such mail matter addressed to persons in the United States Service in Cuba or Hawaii, to be entitled to said rates of postage, must bear, in addition to the name of the addressee, the complete designation of the organization, company or regiment, vessel or other branch of the service to which the addressee, at the place of address, belongs; and the postage thereon must be fully prepaid.

4. That all mail matter, whatever its class, addressed to persons in the United States Service, serving in the United States or in Porto Rico, Cuba, Hawaii, Guam or the Philippine Archipelago, or en route to or from any of those islands, whose change of address is caused by official orders, shall be transmitted as rapidly as possible until it reaches the addressee; that the actual location of the addressee, for the time being, shall be considered as the original destination of the piece of mail matter; that such transmission shall not be considered as "forwarding" in the sense in which the word is used in the Postal Service, and that no additional postage will be required therefor.

5. That LETTERS from soldiers, sailors and marines in the United States Service in Porto Rico, Cuba, Hawaii, Guam and the Philippine Islands, addressed to places within the United States, when endorsed "Soldier's Letter," "Sailor's Letter," or "Marine's Letter," may be dispatched to destination without prepayment of postage, and only the single rate of postage shall be collected on delivery.

6. That LETTERS emanating from the American National Red Cross Society, addressed to persons connected with the hospital service of that society in Cuba, when bearing on the face of the envelope the printed words, "Red Cross Hospital Service" (not excluding other printing which the society may desire to have appear) shall be transmitted in the mails at the United States Domestic rates of postage; and that LETTERS from the Red Cross Hospital Service in Cuba, bearing the words above indicated, and addressed to the Red Cross Society in the United States or to the officers thereof, shall be entitled to transmission in the mails at the United States domestic rate of postage.



AN EARLY MORNING CATCH.

An easy task at one of the many northern lakes located along the line of the Chicago & North-Western Railway.

7. That any article entitled to transmission free of postage in the domestic mails of the United States, either in a "Penalty" envelope or under a duly authorized "frank," shall be entitled likewise to transmission in the mails, free of postage,

between places in Porto Rico, Cuba, Hawaii, Guam and the Philippine Islands; from the United States to those islands and from those islands to the United States.

8. That the registration fee shall be 8 cents, in all cases, in addition to the lawful postage, domestic or postal union rates.



IN CAMP.

Relating experiences of a day spent in the unequaled hunting and fishing district of northern Wisconsin and Michigan, reached most conveniently by the Chicago & North-Western Railway.

9. All previous orders on this subject, except Order No. 718, of November 10, 1899, are revoked, and all existing schedules conflicting herewith shall be modified accordingly.

CHARLES EMORY SMITH,
Postmaster-General.

MODE OF SENDING PACKAGES TO SOLDIERS, SAILORS AND CIVIL EMPLOYES IN ISLAND POSSESSIONS.

POSTOFFICE DEPARTMENT,
WASHINGTON, D. C., November 10, 1899.

Order No. 718.—In pursuance of the President's order of November 4, 1899, unsealed packages and parcels of mailable matter containing only articles designed as gifts or souvenirs and with no commercial purpose and not for sale, sent by persons in the United States Service (military, naval or civil) in Porto Rico, Guam, the Philippine Islands, Hawaii or Cuba, to members of their families in the United States; and unsealed packages of mailable matter of the same personal character, sent from the United States to officers, soldiers, sailors and others in the public service in said islands, shall be transmitted through the mails and delivered subject only to domestic postal rates and regulations, provided that no such package shall exceed four pounds in weight, and each shall be endorsed on the outside in a conspicuous place, with the word "Gift," or "Souvenir," or the equivalent thereof; and that when sent from said islands to the United States each such package shall be so marked as to show the branch of the service to which the sender belongs, and be countersigned by a commissioned officer or a postmaster; and that when sent from the United States to said islands, each such package shall show the branch of the service to which the addressee belongs.

This order shall go into effect immediately, and rescinds all previous orders so far as they conflict with it.

Postmasters are directed to advise senders of such packages of the provisions of this order, and otherwise see that full instructions are given for its proper execution.

CHARLES EMORY SMITH,
Postmaster-General.

MAIL FOR HAWAII.—Hereafter mails for Hawaii will be dispatched as domestic mail in all respects.

ALASKA MAILS.—Arrangements have been completed for the dispatch via Skagway, Alaska, of all classes of unregistered mail matter addressed for delivery in the Yukon District of Canada during the present summer season and up to the close of navigation on the Yukon river next winter.

NEW ZEALAND PARCELS POST.—A parcels post treaty has been made between the United States and New Zealand. Parcels exchanged between these countries must not weigh more than eleven pounds, nor measure more than three feet six inches in length, and six feet in length and girth combined. Postage must be prepaid in full in the United States for New Zealand at 12 cents for each pound or fraction, and in New Zealand for the United States at 6 pence for each pound or fraction. A delivery charge not exceeding 5 cents in the United States and 2½ pence in New Zealand may be collected of the addressee of each parcel.

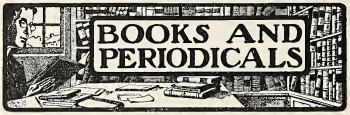
WRITING ON IMITATION TYPEWRITER CIRCULARS.—B. J. J., Milwaukee, Wisconsin: The ruling concerning your letter in imitation of the typewriting was made by the Third Assistant Postmaster-General in 1898. Since that time the regulations have been so modified that your circular letter in imitation of the typewriter, filled in with pen and ink or typewriter as follows: "July 11, INLAND PRINTER, Chicago, Illinois, Gentlemen:" and your signature either in typewriting, handwriting or hand stamp, when mailed in not less than twenty identical copies, addressed to several different persons and tendered for mailing at the postoffice window, would be permissible. If mailed in a number less than twenty or in the street boxes, they would be subject to the letter rates of postage.

COIN CARD SUBSCRIPTION BLANKS.—Coin cards are permissible to be used as subscription blanks; but they must have no other information upon them than the name of the publication, place of publication, subscription price and date. If any other information is placed upon the coin card subscription blank it will subject the publication in which it is inclosed to the higher rate of postage.



COVER-DESIGN.

Modeled in clay by Stuart Littlejohn, Chicago.



In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of the publisher, places on sale, and prices should be inclosed in all publications sent for review.

"PLAIN PRINTING TYPES."

Mr. Theodore Low De Vinne, of New York, the "Dean of American printers," is rounding out a long life of great usefulness and industry by the preparation of a series of treatises on the practice of typography. "Plain Printing Types," the first to appear, and for which he has been gathering notes since 1860, is just issued by the Century Company, of New York, at $2 net. It is a compact little volume of 403 12mo pages, of which twenty-two pages are given up to the index. The tools, processes and systems of typemaking are fully described and illustrated with specimens of each, and the volume contains numerous exhibits of the more important styles of roman, italic, black and display letter, including recent quaint styles designed for book-printing, with tables of prices of types here and abroad. It is primarily designed for the use of printing and publishing offices, but sooner or later it must find its way to the book shelves of every collector who values good printing and has the ambition to know how it is produced. There are several other books on the subject, but none so comprehensive and thorough as Mr. De Vinne's "Plain Printing Types." Each of the fifteen chapters "has been revised recently by experts in different branches of printing." That the reader may the better understand what this means, I am tempted to name a few of the chapter-headings: The Process of Typemaking, The Names of the Leading Sizes of Types, The Point System, A Font of Type, Faces or Styles of Type, Italic Types, The Classes and Prices of Printing-types, and Recent Quaint Styles of Plain Type. The exhibits are well sprinkled throughout the book, "and made readable and rememberable by their fitness or by apposite information." The illustration of the Golden Type of William Morris is by a full page which "was specially prepared by him for this book" in 1894. The illustration of "French old-style italic on body 11, leaded," must be quoted here as an example of Mr. De Vinne's research and felicity of quotation — from a French decree of 1649. "We command that, for the future, printers and publishers shall take one lad only as apprentice. He must be of good life and manners, Catholic, of French birth, qualified to serve the public, well read in Latin, and able to read Greek, of which he shall have a certificate from the rector of the University, under penalty of 300 livres and the cancelling of the license of the offending master printer." And yet our union printers think present-day employers arbitrary! But the early master printer was himself obliged to submit to many arbitrary rules on the part of his King, as Plantin knew to his sorrow — and his loss. France gave us the "father of letter-founders," Claude Garamond, a pupil of Geoffrey Tory. "Typefounding was made a distinct art in France before it was in any other country," Mr. De Vinne tells us. But for the initials, head-bands and tailpieces (with two exceptions) in his book, the designs were made by Professor Tegner, of Copenhagen. And in America there are not a dozen men who can make acceptable drawings for a symmetrical font of roman and italic types.

Considering his multifarious duties, one wonders how Mr. De Vinne can keep in such close touch with what is going on throughout the civilized printing world. One doubts if he has "slipped a cog" anywhere in the wide circle of moving spirits in the "art preservative." His list of "acknowledgments for valuable information" embraces the names of Englishmen, Germans, Portuguese and Frenchmen, besides several that are well known in the United States.

Such a wealth of technical detail as must be brought into a book of this character is very likely to prove dry and monotonous reading, but Mr. De Vinne's "Plain Printing Types" is not a mere reference book, valuable as it is as a book of reference. It is a treatise wrought with great skill and good taste and liberally spiced with snatches of biography and apt illustration. But one lays the book down half convinced that even to the mind of the author and notwithstanding his liking for the new Renner and the Old Roman (a new series designed by T. W. Smith for Caslon & Co., London), of which specimens are given, the ideal book type has yet to be designed.

THE *Catholic News, New York*, has changed its form from the old blanket-sheet style to the prevailing and more modern weekly magazine size. The length of columns is 15½ inches, four columns to a page, the whole comprising twenty pages.

A CHANGE has been made in the size of *Brains*, it now being a thirty-two page pamphlet, 6 by 9 inches in size. It contains more reading matter and more reproductions of examples of good advertising than in the old form, and its readers will certainly appreciate the improvement that has been inaugurated in this valuable weekly.

THE author of "Father Goose," Mr. L. Frank Baum, has followed up his success with a remarkable juvenile entitled "A New Wonderland," which is shortly to be issued by R. H. Russell, of New York. The reader is introduced to a marvelous and hitherto undiscovered country, peopled with the quaintest and merriest characters ever conceived to delight childish hearts. Frank Ver Beck has made many colored pictures for the new book, which bids fair to attain a popularity seldom accorded a juvenile publication.



Photo by Miss Anna Penrose, Shellsburg, Iowa.
THE SOLOIST.

HERBERT SPENCER'S DEFINITION OF EVOLUTION.

It is a disintegration of matter and a concomitant dissipation of motion, during which the matter passes from an indefinite incoherent heterogeneity to a definite coherent homogeneity, and during which the retained motion undergoes a parallel transformation.



BY F. F. HELMER.

This department is intended for the discussion of how the printer may profitably put his business before the public, and all criticism of printed matter is therefore solely on the point of its advertising value. It is the effort of the editor to determine what it is in every given example that makes it good or bad, and nothing so helps to a right judgment of this as a knowledge of the advertiser's purpose and the advertisement's results. Furthermore, every man's experience is worthy of consideration. If we may all together take up, earnestly and without prejudice, the study of printers' advertising, the wide experience of The Inland Printer readers and the analysis and comparison of their many efforts will lead us to a scientific basis for planning future work. Samples should be sent to Mr. Helmer at 455 Locust street, Lockport, New York.

In the making of monthly calendars there is perhaps nothing quite so interesting as the kind that has some little article fastened on and a "story" written around it. For example, there is the fishhook, the knot (not) of string, the "stitch in time" and others of past illustration.

The Capitol Printing Company, of Montgomery, Alabama, has done some clever work in this line, but perhaps the most remarkable experience is that of Fred W. Haigh, of Toledo, Ohio, who has made these up each month continuously for over four years. Mr. Haigh speaks very strongly of their value, saying that his business has grown to be three or four times the size it was four years ago. "Something did it," and as he did not solicit, he lays it to the calendars.

In the following suggestions I have tried to keep away from subjects already used. Possibly there may be repetitions, but again these may have been treated in a new way. If you like any of these and use them, let us see the results in a specimen calendar and a word or two about their advertising value to you.

For arrangement, see Fig. 1. Object—A clover leaf. Accompanying text: If you go to a green printer with your



FIG. 1.

work you will not necessarily find yourself in clover. You may be out—but not to pasture. It is when you leave the leaves of your booklet or catalogue to Case & Sticker that you can run off and forget about the matter without having things go wrong. [Press and dry clovers between blotters before gluing to card.]

Object—A knot of short pieces of knitting wool. Text: Yarns are cheap. They are various and highly colored, and lots of people use them in business to "fetch" people. We do not try to pull with yarns; we prefer to draw business by a good strong line of printing.

"Something of a Name."—Save up envelopes received and cut out of them pieces showing recognizable portions of your name, gumming these to the calendars. Text: Something of a name. That is what we have in the printing business. It is a reputation made by exceptional quality and considerate dealing.

"Net Profit."—A small square of mosquito netting. A Net Profit is what you get over and above. When this sort of net is over and above, you can rest easy. The net profit you will have from the purchase of printing from us will also make you rest



FROM INLAND PRINTER BROCHURE.

easy. We are not expensive; we have facilities that enable us to keep out unnecessary labor and expense, while we keep inside some of the best heads there are in the business.

(For a newspaper.) The First Paper Printed in America [birch bark] was probably that upon which the Indians inscribed their sign language. It was not a paper of large circulation, like the *Morning News*, but like the *News* it was really "the only thing."

Fasten a toothpick to a card.—You may have a [pick] of many styles and many devices at our office, as well as many faces of type and many qualities of paper. They are not such as may be picked up anywhere, but are really the pick of the market.

A pen and a piece of wire.—[Pen] or [wire] us when in need of printing. We will give you prompt service, as well as good work, and it will not cost a penny more than it should.

A piece of printed calico.—Not a Printer's Print. We do not give our printed matter such a dress as this. We study typographical style and can suit you in the latest type fashions.

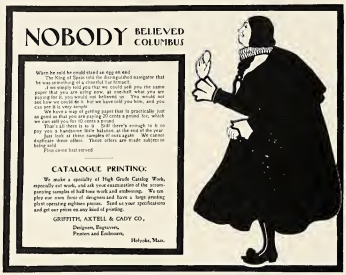
Use old 1-cent and 2-cent stamps.—Not Easily Stuck Again. Men of such stamp as General Washington or Doctor Franklin can not be stuck many times; if you try to work them more than once it is no go. Some printers try to stick their customers on poor paper, poor ink, careless handling and short count. They seldom stick them but once, for business men who employ printers are men after the stamp of Franklin, Sherman and the rest.

A piece of candy, say a flat, round peppermint.—An Appeal to Taste is what our printing is. It is also a mint for any man who tries it.

A bit of carpet.—Have you a booklet or a catalogue on the [carpet]? If so, let us offer you suggestions as to how you can make the best showing for your money. We know a good deal about the values of papers, inks and illustrations; we have had experience putting these together, and therefore we can tell you

what is the sure but economical way of gaining the effects you are after.

A bur.—A Hundred Catchy Little Points—any one of which is quite enough—insure the sticking of the bur. A hundred catchy little points about our printed matter insures its



sticking from some side to the mind of the passer-by. When you want something catchy just come our way.

Make initial W of wire and fasten.—We are Bent on getting your trade one way or another. If you will not bring it to our office we will come to yours after it; if you will not give it to us today, we will be after it again tomorrow. Of course, you can use this wire to fasten down the latch and keep us out—but you wouldn't be so mean.

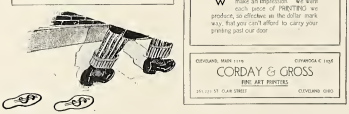
Gather wintergreen, roots and all, and fasten to card.—A Complete Plant. That is what we have at 123 Market street. [Enumerate facilities.]

Shoemakers' wooden pegs.—We [peg] away, not solely for a living but to get a [peg or two] higher than anybody else in the printing business.

A clove.—We Don't Try to Conceal the taking quality of our work. It can't be concealed. People are bound to speak of it and we are glad to have them. We do, however, try to put a little spice into what we say, not just to be smart, but for good taste.

So much for catchers.

Corday & Gross have an excellent blotter with forcible illustration and argument.



It is seldom that dainty, intricate, showing-off jobs give back the dollars put into them. They are not appreciated except by other printers.

Scholl Brothers, Williamsport, Pennsylvania, used some time ago a little folder with a very elaborate cover display in half a dozen printings. Inside, their argument opened with reference to "The Key to Prosperity," and the form of a flat key was printed and embossed in place of the word. This was done, they explain, by cementing the key to a block for printing, then reversing the same on the block to make a male die for embossing. As advertising, the use of the key stands way ahead of the more costly outside display, and it is a pity it was given a secondary place.

It does not pay for us all to use the same bait. Mr. Andy Anderson, of Streator, Illinois, tried his luck with a half-tone portrait of himself in the middle of a neatly printed 7 by 9 card. Mr. Anderson's looks are in his favor. He says he had rapid returns.

The Phoenix Press, Jackson, Ohio, prints a direct argumentative advertisement on a 5 by 7 card, with red initial and green bands either side the text, the card being enclosed in an envelope labeled, "A Plain Proposition." It is out of the ordinary in not attempting to be extraordinary.

Exchanging Samples.—A. L. Stonecypher, 1019 Howard street, Omaha, Nebraska, and A. I. Root, 1609 Howard street, Omaha, Nebraska, desire to exchange samples of booklets, folders, advertising ideas, etc., with other printers, or would buy these samples. Printers interested should write to them. Mr. Root especially wishes advertising for the bindery business.

The thin red Japanese paper which resembles that on the tops of firecracker packages, makes a striking cover as printed in gold by the Albany Engraving Company for a booklet of specimens. Within is one page of vellum, four pages of coated paper and one of antique deckle edge, each kind showing a different style of work. It is not a harmonious arrangement, but the excellence of the specimens has weight as advertising matter.

Griffith, Axtell & Cady Company, of Holyoke, do a good deal of advertising in the line of office stationery, many samples being sent out enclosed in large covers with peculiar folds. In every case they have a striking illustrative design which drives the argument at once into one's head. You can't help seeing. One folder design, impossible to reproduce because of its colors, opens a "story" with "A Few Agreeable Figures," illustrated by two little round Dutch girls. This is printed on



the middle of a cardboard strip about three inches wide and fourteen long. The ends of the strip are folded back and when samples are put in, the whole matter is held together by wire clips at the point where the ends overlap. It is very secure. These packages go through the mail without envelopes, being directed right on the face or back, and they certainly receive notice on their arrival.

J. A. Rugaber, Chicago, submits a blotter upon which he presents the following matter made up, in part, "from an article in the paper about 'nice people'":

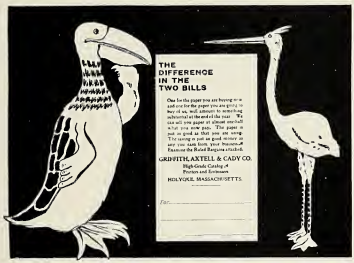
NICE PEOPLE: Nice people are seldom brilliant—they are contented to be commonplace. But hundreds of girls are married every year because they are nice—not strikingly beautiful or accomplished, but simply nice—and this, in the vernacular of society, means a great deal—it means safety, freedom from all extremes and extravagances. Men have got on in the world just because they were nice—"nice, sensible fel-

lows"—now, the reason we "get on so nicely" is because we do NICE PRINTING, and if you have any doubt about it, send us a trial order, and we will prove it to you by doing you a nice job, and by having nice stationery you will get "nice people" to deal with you. It is now a nice opportunity for you to try. J. A. RUGABER, 1876 Milwaukee avenue, near California avenue. Telephone West 1369.

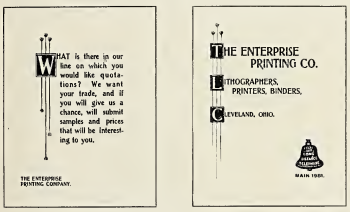
There is something modest and yet quite strong in this, but it has a bad start. Suppose we say:

Nice people are not always brilliant, but they are "nice to have around." Hundreds of girls, etc.

Mr. Rugaber quite spoiled the effect of his matter, however, by using a stock cut of a dude whose appearance does not suggest that niceness kept him from "extremes and extravagances."



THE little four-leaf folder of the Enterprise Printing Company, of Cleveland, has the virtues of brevity and striking contrast. In it the rule and florets were red; all else a strong blue-black upon dainty pink cover-paper. The outside leaf of the folder bore only this: THE QUESTION, 1900. This was mailed in an unprinted white envelope.



TYPOTHETAE NOTES.

THE annual meeting of the Typothetæ of Buffalo was held on June 18. George E. Matthews was elected president, Charles A. Wenborne vice-president, and Frank W. Heath secretary-treasurer. The Buffalo Typothetæ has very convenient quarters in the Caxton building, and visitors are always welcome.

CHICAGO Typothetæ has selected the following delegates and alternates to attend the annual convention of the United Typothetæ of America, to be held in Kansas City, Missouri, September 24-27, 1900: Delegates—Fred Barnard, George E. Cole, W. B. Conkey, T. E. Donnelley, W. P. Dunn, W. F. Hall, W. P. Henneberry, Thomas Knapp, Andrew McNally, C. O. Owen, Amos Pettibone, Julius Regenstein, J. L. Regan, Henry O. Shepard. Alternates—A. R. Barnes, George H. Benedict, L. J. Corbitt, M. A. Fountain, W. H. French, Franz Gindele, B. B. Herbert, William Johnston, John Marder, P. F. Pettibone, George A. Poole, Toby Rubovits, C. M. Staiger, W. F. Whitman.

THE entertainment committee of the Kansas City Typothetæ has decided to make the Baltimore Hotel the headquarters for the convention of the United Typothetæ, September 24-27. This hotel is a new fireproof structure, handsomely furnished throughout. The rates are from $3 to $5 per day. Franklin Hudson, president of the United Typothetæ, has advised delegates through the local secretaries that the entertainment committee will take pleasure in engaging quarters for any of the delegates, and those desiring rooms should communicate with him at once.

THE advisability of having permanent headquarters and a salaried secretary for the United Typothetæ of America is becoming more thoroughly appreciated every day. Numbers of influential members of the organization have spoken in favor of it, and some of the local typothetæ have already taken action with reference to it. At a meeting of the Kansas City Typothetæ held July 21 the following resolutions were unanimously passed:

Resolved, That the Kansas City Typothetæ is favorable to the employment by the United Typothetæ of America of a permanent, paid official, and hereby instructs its delegates to the convention of 1900 to act in accordance with this resolution.

Resolved, That the Kansas City Typothetæ hereby endorses the raising of an "Emergency Fund" by the United Typothetæ of America, and instructs its delegates to the convention of 1900 to use every honorable effort to accomplish the same.

The matter of paid official will no doubt receive due consideration at the forthcoming convention and the "emergency fund" question will also have the attention of delegates.



COVER-DESIGN.
Modeled in clay by Stuart Littlejohn, Chicago.

THE *Detroit Journal* suffered a $50,000 loss by fire July 1. Although its plant was almost totally wrecked, the paper never missed an issue, accepting the friendly tender of the *Free Press* to use its equipment.



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

THE Queen City Printing Ink Company, Cincinnati, has just issued a card in black, red, blue, yellow, and a drab tint. The design is engraved. The plates register well and the general effect is pleasing.

THE Reed Engraving Company, Grand Rapids, Michigan, has sent out an advertising card, the principal feature of which is the lettering, "Sharp Cuts," and an animated picture of a horseman under full gallop with drawn saber.

J. W. LOUIS, the *Advocate*, Pinckneyville, Illinois.—The samples of commercial work submitted by you are fair, but there is a tendency to the too free use of ornament in composition. The tendency at the present time is toward plain type, effectively displayed. Your presswork is good.

THE Weber Gas & Gasoline Engine Company, Kansas City, Missouri, has just mailed its trade copies of its catalogue No. 16. It is printed on yellow enameled stock, with black cover in silver and gold, and contains complete information concerning the product of this well-known firm.

THE insert of the Duplex Printing Press Company, Battle Creek, Michigan, which appears in this issue, is the work of William C. Gage & Sons, of that city. The advertisement was designed and arranged by Charles H. Wheelock. The insert speaks for itself and needs no words of comment from us.

H. A. BRIGHAM, High Point, North Carolina.—The specimens sent by you are somewhat behind the times in style, but probably this is due to the limited material at your command. Examine closely the specimens of job work shown from time to time in THE INLAND PRINTER and read the comments thereon, and you will gain information that will be of benefit to you.

THE letter-head of the Lake Charles Printing Company, Ltd., of Lake Charles, Louisiana, is a very neat piece of work, in both composition and presswork. As a rule we do not like to see letter-heads in colors and tints, but this one is so neat as to disarm criticism. It is printed in two tinted panels with lettering in red and black, and is an attractive sample of letter-press printing.

THE INLAND PRINTER acknowledges with thanks the receipt of a plaque advertising the Pan-American Exposition at Buffalo, 1901. The emblematic figures representing the two continents of the Western Hemisphere clasping hands are used with good effect. The plaque is arranged for hanging on the wall, and will undoubtedly furnish an advantageous method of publicity for the fair.

ANN ARBOR, Michigan, is in the forefront in matters printatorial, as evidenced by the samples submitted by the Inland Press, of that town. The letter-heads, booklets, programs and blotters are excellent examples of design, composition and presswork. E. H. Pierce, the author of these really good specimens of typography, is entitled to much credit for the conception and execution of work so much above the average.

B. N. BROUNER, Washington, D. C., submits three samples of printing for criticism. The letter-head of L. Lippman is an excellent piece of neat composition and fine presswork, and could not be improved upon. The bill-head is weak and straggly, and is not worth the time expended upon it. The Bresnahan note-head could be much improved by making a prominent line of the words "Wholesale and Retail Candy Manufacturer." As it is, it lacks strength.

A BLOTTER from L. W. Grant, 228 South Front street, Mankato, Minnesota, is somewhat gaudy in red and green, with a little black for relief. The word "Printing" could have been made more effective if set in a bolder type and printed in one color only. The business card of the Northern Land & Emigration Company is not a bad looking card, but if you ever get another order from that concern do not print the word "Emigration" with two m's.

LORD & THOMAS, the advertising agents, have sent out a map of the United States with a table giving the population of each State, the number of publications, the combined circulation per issue, the percentage of circulation per issue to population, the value of plants, number of employes, average hours of labor per week, average wages per week, columns of reading published annually, and the average cost per inch yearly of advertising. The map is a facsimile of one exhibited by this advertising firm at the Paris Exposition, and is an exceedingly interesting and valuable document.

THE Electro-Tint Engraving Company, Philadelphia, has just issued its three-color album, presenting an exclusive collection of stock subjects in colors. The cuts in this album are adapted for advertising purposes and will prove extremely useful for calendars, blotters, inserts, supplements, etc. The results are all obtained by three printings and any good printer can do the work. They would be pleased to send a copy of the album on receipt of ten 2-cent stamps.

FROM Texarkana, Arkansas, we have received from Moore Brothers a very neatly designed and printed business card in red and black. An envelope corner card in the same colors is an excellent piece of composition and presswork. Two blotters are attractive samples of printing in colors, the composition and presswork being O. K. A lion rampant, printed in red, appears to be the trade-mark of the Moore Brothers, and is a striking feature on all the samples submitted.

"BOOKLET OF BOOKLETS" is the unique title P. C. Darrow, typographer, of 342 Dearborn street, Chicago, gives to his specimen book of types, borders, etc., which is a goodly pamphlet of some forty leaves of heavy enameled stock, 7 by 10 inches in size, in which he also shows specimens of artistic work in colors. A cover, printed in colors, and tied with silk cord, encloses the specimen sheets, which make an excellent reference book for prospective customers to examine and choose from.

SEVERAL samples of commercial stationery from the Knight-Errant Company, Buckhannon, West Virginia, are up to date in style of composition and of good quality in presswork. The front cover-page of the Conservatory of Music program, however, could have been improved by omitting the streaks of lightning and substituting a musical emblem, such as a lyre, or Pan's pipes, or something else that would suggest harmony and contentment. The presswork on this job is not so good as on the commercial stationery.

THE Unitype Company, New York and Chicago, celebrated the "glorious Fourth" by sending its friends a miniature tin horn, with a circular mentioning incidentally that they had good reason to blow the horn for the reason that the Simplex One-man Typesetter was now in use in twenty-eight States, and that, in spite of the fact that the company had twice enlarged its factory, orders are pouring in faster than it can build machines. The advertising idea was all right, and the Unitype Company is now better known than it was prior to the Fourth.

THE Hodgson Press, Brisbane, Queensland, Australia, submits a package of general commercial work which is of high quality in composition and presswork. Though somewhat inclined to the ornamental style so prevalent a decade since, the work shows originality and forcefulness of treatment that is in line with present-day methods of typography. Color-schemes are harmonious and the presswork artistic. A specimen sheet of art ornaments, showing recent designs, is evidence that this concern desires to keep in the front ranks of printerdom.

AN interesting book of sixty-four pages enclosed in handsomely printed lithograph cover has been issued by the Lehigh Valley Railroad, entitled "Summer Tours and Fares to Mountain, Lake and Ocean Resorts." It is filled with information of value to the tourist and is illustrated with half-tone views of the beautiful summer resorts along the line of this picturesque road. It is issued by Charles S. Lee, general passenger agent of the road, from the New York office, 26 Cortlandt street. The book is printed by Poole Brothers, Chicago, and is a good specimen of high-class composition and presswork.

THE Hotel Van Nuys, Los Angeles, California, indulges in the luxury of a printing-office of its own, under the care of Fred G. Odell. Its specialty is apparently getting out high-class menus, judging from the two samples submitted. One is printed in green ink, with a pink ribbon inserted, on which is printed the musical program. The other is an Easter menu, printed in Engravers' Roman, enclosed in parchment cover, to the front page of which is attached a chicken emerging from a shell, printed in colors on celluloid, cut out to shape, and fastened with a yellow ribbon streamer. The work is well designed and excellently well printed, and reflects much credit on Mr. Odell for the tasty manner in which the menus are gotten up.

"PLEASURE REST" is the appropriate title of a booklet issued by the "Diamond Jo" Steamship Company, of St. Louis, Missouri, descriptive of the panoramic trip on the Mississippi from St. Louis, Missouri, to St. Paul, Minneapolis. The book was gotten up by Henry Stark, Jr., of St. Louis, and printed by Buxton & Skinner, of that city. The work is printed in olive ink on heavy enameled stock, with half-tones in black, showing the principal points of interest en route. The story of the trip is very entertaining and would almost tempt one to abandon the suffocating office for the pure air and quiet enjoyment of an eight-hundred-mile ride in comfort on the "Father of Waters." The booklet is of a character that will insure its preservation by the recipients thereof.

THE White-Evans-Penfold Company, of Buffalo, New York, has forwarded a package containing a great variety of letterpress, copperplate and steel-die printing of a very artistic kind. All the work is high-class — we might almost say ideal — in conception and execution. There is no doubt that the above-named company employs the best artists in all departments to handle the orders entrusted to it, otherwise such gratifying results could not be accomplished. Letter-heads, business cards, pro-

grams, booklets, announcements — everything in commercial and social lines that might be desired are included in the package under review, and each shows the same painstaking care in execution. It is a pleasure to handle and look upon such excellent specimens of the printers' art.

A BOOKLET of sixteen pages and cover, with the simple title in gold "Gabler, New York," on front page of cover, with a neat scroll design surrounding an elegantly printed half-tone portrait of a young lady, is a catalogue of the various styles of pianos made by Gabler. But it is not with the pianos that we have to do — it is the printing of the booklet. The sixteen pages enclosed in the cover are beautiful specimens of the printer's art. The letterpress is in brown ink, the half-tone illustrations in black — a symphony harmonious in its conception and execution. The artistic panels showing the fireman and engineer at their posts. The folder makes one of the most attractive of the season. "The Alton Limited," said to be the handsomest train in the world, is fully pictured, and a number of features of the route are also shown on the inside pages.

AWAY off in San Francisco is an engraving establishment that is able to turn out high-class printing-plates of every description. We refer to the Yosemite Engraving Company, whose office is located at 24 Montgomery street, San Francisco. A pamphlet just issued by this company, showing samples of its work in half-tone of various degrees of fineness, and zinc photo reproductions, is a veritable work of art. It is entitled "Yosemite Plates," and plates are shown therein printed in various colors, setting off to the best advantage the printing qualities of the plates



COVER-DESIGN FOR PAMPHLET.

One of the attractive advertising brochures recently issued by the Chicago & North-Western Railway.

half-tone cuts have been so artistically treated that the figures look actually lifelike. The work is from the press of Robert L. Stillson, Center and Pearl streets, New York, and we venture the opinion that neither composition nor presswork could be excelled in any other printing-office in the United States.

A good many folders for railway companies are now being made in the form of a book, and are really a combination of pamphlet and folder. The leaves are wire-stitched and then the document is folded once into the size and shape of a regular folder. This makes a convenient book for the traveler's pocket or valise, and the center opening of four pages gives space for a map usually large enough to show the entire system in a legible way. The Chicago & Alton Railway, "America's Most Popular Railway," has issued a folder of this description, the cover of which is of yellow stock with inks of olive and brown as the color combination, with treated. Some engraved letter-heads are also beautiful specimens of color-printing and embossing. Western printers ought not to be at a loss for illustrative mediums while this concern stands ready to furnish them such admirable printing-plates.

ONE of the established institutions of English printeries is the "Wayzegoose," or annual outing, sometimes called the "Beanfeast." On these occasions the comps and pressmen try to "do themselves proud" in the production of an elaborate program of the events of the day — and they generally succeed in doing it. These remarks are called forth by a perusal of "Our Beano," the program of the outing of the employes of W. Mate & Son, Bournemouth, England, on June 23, to Southampton, a ride of about five hours in stage coaches — with occasional stops on the way. The program is an elegant piece of composition and presswork in colors and gold. A special publication of a twelve-page booklet —*The*

Wayzegoose Chronicle — very neatly gotten up and filled with quips and flings at the foibles of certain members of the party will no doubt prove a reminder of the pleasant hours spent together on that happy occasion.

We are indebted to Bemrose & Sons, Ltd., Derby, England, for a portfolio of art prints such as the firm is distributing from its stand at the Paris Exposition. It contains a number of prints 9½ by 11½ inches in size, representative of the various processes in use at the present time — granotype, photo-chromotype, simile-gravure, chromo-lithogravure, etc. The firm of Bemrose & Sons does work by all these methods of engraving and printing and the results are very pleasing and attractive. On the front cover of the portfolio is the portrait of an attractive young lady in the Dutch style of painting, which is a very striking piece of work. Such artistic color-printing should be seized upon by advertisers and utilized to its fullest extent. The souvenir will doubtless be highly prized by those fortunate enough to obtain a copy.

We reproduce herewith, in miniature, a drawing made by F. James Garner, of Chicago, intended for a cover for The Inland Printer, but not used. Mr. Garner made the drawing without the knowledge of The Inland Printer management and submitted it after another cover had been selected for that issue. While the proportion of the drawing is not correct for the size of the magazine, the design has sufficient merit to warrant its being shown in this way. Mr. Garner is but seventeen years of age and has begun to show unusual talent for drawing. He graduated



from the Agassiz public school two years ago, since which time he has been an understudy, or, as the fraternity better understands it, a "dub" to some of Chicago's well-known artists. From samples of his work which have been shown The Inland Printer, it is safe to predict he will be heard from before long.

Blotters.—The blotter form of advertising is so widespread and so many samples of this kind of work reach our table every month that it would be impossible in the space at our disposal to even mention each by name only. This month, however, they seem to be above the average, so we mention some of the more striking and attractive ones. James B. Brown, 214 Notre Dame avenue, Winnipeg, Manitoba, sends out a neat, well-displayed blotter, printed in two colors and embellished with a half-tone portrait of himself, which is very well printed. D. B. Landis, Pluck Art Printery, Lancaster, Pennsylvania, issued for July 4 a combination blotter of three pieces — red, white and blue — the blue being the largest, the white next, and the red the smallest, superimposed so that the three colors were at once discernible, with appropriate printing on each sheet. Mohr & Carter, Bellefontaine, Ohio, send several blotters, each one a good specimen of typography and presswork in two or more colors. John T. Palmer, 406 Race street, Philadelphia, is noted for the excellent quality of the blotters issued by him, and the variety of forms in which he endeavors to draw trade; and his July blotter is no exception to the rule, being embellished with a string of firecrackers so apparently real as to need only a match to touch them off, the wording also being suited to the occasion. J. D. Munroe, 28 Bedford street, Fall River, Massachusetts, also showed his patriotism by issuing on his blotter "A Declaration," signed in facsimile by himself and his employes, that among the "unalienable rights" of the business public is the right to use good printing, and that they stand prepared to uphold them in their rights and privileges in that direction. Corday & Gross, 271-273 St. Clair street, Cleveland, Ohio, print an attractive blotter in four colors and gold, the prominent wording on which is "What's Value?" calling attention to the merits of good printing — composition, presswork and color arrangement being all of the very best quality. The Keystone Press, 214 Chillicothe street, Portsmouth, Ohio, claims "It's Not So Warm" as to keep this firm from doing all kinds of good printing for all kinds of people; its blotter being well displayed and illustrated with the figure of an attractive lady warding off the rays of a July sun while a thermometer is registering away up in the hundreds. W. H. Wright, Jr., Electric Printer, 70 Ellicott street, Buffalo, New York, was one of the pioneers in the blotter advertising scheme, and still finds it profitable to issue them regularly; the July blotter has this as the central feature: "Shall we hatch an idea for you?" The composition and presswork are both excellent. A neatly designed and well printed blotter, illustrated with a half-tone view of one of the stages that carry the paper, is sent out by the *Republican*, of Fresno, California, as its July contribution to the popular form of advertising, and is an excellent piece of composition and presswork. Such attractive typography should bring a constant stream of trade in the direction of the *Republican* office.



The Faithorn Printing Company is now located at 59 Plymouth court, Chicago, in a building devoted entirely to its own business.

Gane Brothers & Co., St. Louis, dealers in bookbinders' supplies, have removed from 406 North Third street to 312 and 314 Locust street.

The Crescent Printing Company, Des Moines, Iowa, was established in June by Ford Howell, and is controlled and operated by G. E. Barrows.

John A. Barnes, of the Barnes-Crosby Company, Chicago, is back from his trip to Mexico, where he went on account of his health, feeling as well as ever.

J. B. Arbour (formerly of Mills & Arbour) and Frank J. Brenan (formerly Frank J. Brenan & Co.) have opened a new printing-office at Marietta, Ohio, with an up-to-date equipment of material and presses.

Samuel R. Mason, photo-engraver, Cleveland, has removed from the Century building to new quarters in the Caxton building, and sends to the trade an exceedingly tasteful announcement of the change.

Fred B. Utley, advertising manager of the *Daily Reporter*, Galt, Ontario, has won a prize of a cabin passage to Paris for the best two-hundred-word composition setting forth the points of superiority of Dunlop tires. Several hundred contributions were received in the competition.

The firm name of Joseph Wetter & Co., makers of the well-known Wetter numbering machines, has been changed to Wetter Numbering Machine Company. The office and factory remain at the old stand, 515 to 521 Kent avenue, Brooklyn, New York. W. A. Porter, of the American Type Founders Company, Philadelphia, is now associated with the Wetter firm.

George R. Smith, formerly with the Chicago branch of the American Type Founders Company, has joined forces with D. H. Champlin and established the new firm of Champlin & Smith. The company is located at 324 Dearborn street, Chicago, and deals in printing, binding and paper-box making machinery and supplies. The firm will continue to handle the automatic paper-feeding machinery and other specialties formerly looked after by Mr. Champlin individually. Mr. Champlin's long period of service with the Cottrell Press Company enabled him to gain an experience and an acquaintance all through the West such as falls to few. Mr. Smith is probably known to every printing-office in Chicago, having been con-

nected with Marder, Luse & Co., and, after the consolidation, with the same branch of the American Type Founders Company for over twenty years.

On page 555 of the July number, an item appeared referring to the use of matrices for decorative purposes, as a substitute for tapestry. L. S. Bigelow, general manager of the Keystone Type Foundry, of Philadelphia, writes that he first saw matrices in use on the walls of the Syracuse *Herald*, in the manager's office, where the matrices of several leading numbers of that paper were used as historic decorations. The idea seemed so novel and attractive to him that he concluded to assemble on the walls of the show-room of the Keystone Type Foundry, as a wall covering, the first-page matrices of the Philadelphia daily papers.

A statement recently published in several papers to the effect that John A. Barnes, of the Barnes-Crosby Company, Chicago, had severed his connection with that corporation, and that Miss Crosby was about to do so, and that other changes were to take place in the company, was made without any authority. John A. Barnes, president of the company, states that there have been no changes nor will there be so far as he knows, except a consolidation with the business of A. Zeese & Co. and the Ætna Engraving Company, in connection with which E. W. Houser, president of the former, and E. C. Miller, president of the latter, became members of that corporation.

The factory of the Dexter Folder Company, Pearl River, New York, was the scene of a memorable event on Tuesday afternoon, July 3, the occasion being the presentation of a beautiful flag, "The Stars and Stripes," to the company by its employes, says a local paper. At 5:30 o'clock loud blasts from the factory whistle denoted something important was to happen. Strains of music were then heard. This proved to be the Pearl River Band, which, followed by the Dexter Company employes, marched from the northern end of the factory to the center of the building, when the flag was unfurled amid great enthusiasm. The presentation on behalf of the employes was made by Superintendent of Tools George Holdt, and was accepted for the company by Talbot C. Dexter. The Pearl



"THE COLORADO SPECIAL."
One night to Denver via the Chicago & North-Western Railway.

River Band rendered brilliantly several patriotic airs, and with a snap-shot of the group the exercises ended, but the flag continued to wave in token of the good feeling existing between the Dexter Folder Company and its employes. It is understood that this event had the hearty coöperation of every man in the shop, which is of special significance, and is appreciated to the fullest extent by the Dexter Company.

A GEM.

The *Daily Times* has had a very poor print for the last few days. The cause is the annual overhauling of the big press and putting in new ink. It will be all right in a day or two.—*Times*, April, 20.

The above is respectfully referred to The Inland Printer as a "gem of purest ray serene" in newspaperdom.—*Exchange.*



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

COOL REFRESHING BREEZES

Can be obtained at a slight cost, at Waupaca, Fifield, Butternut or some equally famous resort, easily reached via Wisconsin Central Railway. A nice long rest will brace you up. Illustrated pamphlet which tells you where to go is yours upon application. James C. Pond, general passenger agent, Milwaukee, Wisconsin.

DO YOU PRINT

Typewriter circulars? Do you insert addresses on the typewriter? Do you get the ink and the ribbon to match in color?

We guess not! Unless you use the new special "Circular" Record ink and typewriter ribbons made to absolutely match in shade. No copying or "blurring" necessary. Satisfactory results guaranteed. Send for samples and test these claims. Write today to The Typewriter Type Company, Boston, Massachusetts.

MOROCCOLINE.

The attention of readers is called to this remarkable production, which, it is claimed by its sole manufacturers, the Boston Artificial Leather Company, 12 East Eighteenth street, New York, is being very largely used for covering jewelry and other fancy boxes and for bookbinding. This company removed its entire business, manufacturing and office, from Boston to New York city, nine months ago, owing to its increased business and the necessity of being nearer the center of trade. Since its removal it has made very important changes in many of its departments, notably its embossing department, and the goods it is now putting on the market are simply elegant in appearance and the embossing will hold where formerly it pulled out in the process of bookbinding. For samples apply to above address.

A NEW TYPE SPECIMEN BOOK.

The A. D. Farmer & Son Type Founding Company, New York and Chicago, has placed in the hands of its customers a new book of specimens. It is a work of 596 pages, and is said to contain a larger list of brass rules, modern and old style body faces than is made by any other one foundry in the country. The new features of the book consist of the comparison of body-type faces, and also the nicks with which the various body letters are cast, and an "information" page. Separate indexes are supplied for the type, borders, rules, etc., and for the machinery, furniture and materials. This makes it possible to find anything required in the shortest possible time. S. M. Weatherly, the secretary and treasurer of the company, writes that he thinks the collection of printing material, machinery and supplies listed in this book is more nearly what printers are actually interested in than is usually found in specimen books. It is compiled in a practical way, and all superfluous material for which there would be little demand has been left out. Among the new body and job type which would especially interest the printing craft may be mentioned the Old Style No. 40 body series, the Abbey Text Italic, the Engravers' Title and the Chase borders and ornaments. The book is

printed in black and red on a good quality of paper, neatly bound in cloth, with red edges, and makes a compact and convenient book for reference.

CATCHY ADVERTISING.

The management of the New York, Ontario & Western Railway, one of the most noted scenic routes in New York State, issues considerable printed matter advertising its line. There is plenty of good material for photographic reproduc-



tions all along the road, and Mr. J. A. Anderson, the energetic general passenger and ticket agent, takes advantage of this in many ways. Among the leaflets issued by the road advertising Sunday outings at Sylvan Beach on Oneida Lake and at Madison Lake, New York State, is one adorned with the illustration which we reproduce herewith. The photographer has caught the couple unawares and has succeeded in securing a picture which is utilized to good advantage on a circular of this kind.

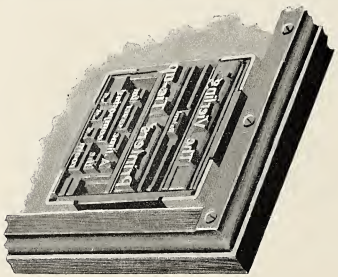
NEW RAILROAD TO SAN FRANCISCO.

Announcement is made of the opening for passenger business of the newly completed extension of the Santa Fe Route to San Francisco, opening for freight business having been made several weeks ago. The fact marks an event of no little national importance, as a new transcontinental line thus enters the field of business between the great California port and the East, so long monopolized by the one railroad, to which heretofore San Francisco and the other cities of central California have been restricted. A distinct benefit to trade and travel may confidently be expected to result in the form of better freight and passenger transportation, which commonly follows railway competition for public patronage. By this step, also, the Santa Fe road has materially added to its sources of revenue. It is the only railroad with track and trains under one ownership and management all the way from Chicago to San Francisco, as heretofore it has enjoyed that distinction between Chicago and Los Angeles and San Diego. The advantages resulting from such undivided responsibility are apparent, as it means uniformity of policy and prompt through service, which in a system of the high standing of the Santa Fe signify much to the traveler and the shipper.

The route is rich in attractions for the tourist. All the way from eastern Colorado to the California boundary it runs practically over a continuous mountain top, averaging as high above sea level as is the summit of Mount Washington in New Hampshire. Mountain passes, extinct volcanos, petrified forests, prehistoric ruins, Indian Pueblos, the Yosemite and the Grand Cañon of the Colorado river in Arizona are some of the features, certainly a striking list for those who are ignorant of the extraordinary interest of travel through the southwestern portion of our country. Also an independent route is thus established through San Francisco to Hawaii, the Philippines and the Orient, on the freight traffic with which the Santa Fe has already secured a strong hold, and now proposes to reach out vigorously for the passenger travel.

THE VIERLING PATENT PRINTERS' TIE-UP.

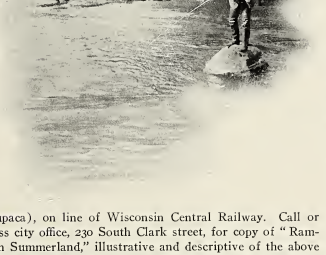
In the advertising columns of this issue will be found an announcement which should be of great interest to the progressive members of the printing trade. Much time and money have been expended in vain attempts to construct a tie-up which would be practical, as well as theoretical, and which could be put on the market at a price that would make it an investment, not a luxury. This Joseph Vierling & Co., of Pittsburg, Pennsylvania, have succeeded in doing, and their Vierling Patent Printers' Tie-up, an illustration of which is given with this article, is justifying in practical use all the claims made for it by the manufacturers. Its main advantage, the point on which they place the strongest emphasis, is its economy of time in the tying up and handling of type pages. It takes no longer to apply than the old-fashioned string, and when applied it need not be disturbed until the type is ready for distribution, entirely eliminating the danger of pied letters and lines resulting from carelessness in removing the string. This feature alone — the fact that the tie-up is not removed for lock-up — makes it an important economy in the imposition of book and magazine forms. Another prominent advantage is, it is so constructed that it holds mitered corners and small borders rigidly in place, and makes a perfect register an accomplished fact. It is made pica thick and exact picas in length. Steel bars and brass corners guarantee strength and long service. For job and commercial work it is put up in convenient,



serviceable fonts containing thirty-two squares, one square each from twelve to twenty ems pica inclusive, and one square each in even sizes from twenty-two to sixty-six ems pica inclusive. Book fonts and special sizes are furnished at regular font rates. Before placing it on the market the manufacturers submitted it to representative printers in different parts of the country for a thorough test, and these have without exception commended it highly, and it is now in practical use in a number of offices. The American Type Founders Company has secured the agency, and the tie-up is now for sale at all its branch and supply houses throughout the country.

FOR A DAY'S OUTING OR YOUR ANNUAL VACATION

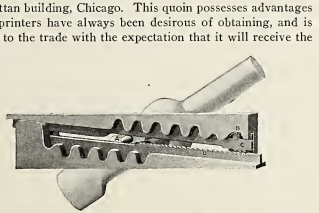
Go to Gray's Lake, Lake Villa, Crooked Lake, Fox Lake, Antioch, Camp Lake, Silver Lake, Burlington (Brown's Lake), Lake Beulah, Mukwonago, Waukesha or Chain of Lakes



(Waupaca), on line of Wisconsin Central Railway. Call or address city office, 230 South Clark street, for copy of "Rambles in Summerland," illustrative and descriptive of the above and many other resorts located on the Wisconsin Central Lines.

THE NEW KRAUSE QUOIN.

The accompanying illustration represents the new Krause quoin, manufactured by the R. J. Krause Quoin Company, 513 Manhattan building, Chicago. This quoin possesses advantages which printers have always been desirous of obtaining, and is offered to the trade with the expectation that it will receive the



encouragement which it deserves. It locks the form and locks itself, and can never slip. In this feature of locking itself the quoin possesses something not found in other quoins, yet at the same time it has all the advantages of other quoins now on the market. When color-work is being done, or any printing that requires exact register, printers and pressmen know that it is absolutely necessary that the quoins remain perfectly rigid throughout the entire run. With the Krause quoin there is no danger of the forms working loose. There is nothing to break or get out of order, and the simplicity of the quoin is one of its strongest features. It saves time, saves the bed of the press, saves the stones and saves the furniture. The quoin is being placed on sale at all the typefounders' and supply houses, and from the large demand that has already been made on the manufacturers, there is no question about its being a success.

A VALUABLE FOLDER.

The Grand Trunk Railway System has issued for the excursion season of 1900 a book folder entitled "Pleasant Ways for Summer Days," which will be found an exceedingly valuable and interesting guide to the summer resorts on that line and those on other roads reached by means of it. The cover is of attractive design in red, black and yellow, the well-known trade-mark of the road appearing in the center of the page. An accurate map in colors, showing the railroad and steamship connections of the Richelieu and Ontario Navigation Company; a map on a larger scale showing the entire water route from Niagara Falls to the ocean; and still another map showing the rapids on a large scale, is an especially valuable feature of the folder. Tourists can obtain these from any of the local ticket agents by addressing George T. Bell, general passenger and ticket agent, Montreal, Canada, or George W. Vaux, assistant general passenger and ticket agent, Chicago.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department, or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number.** No advertisement of less than two lines accepted.

Copy for this column must be in our hands not later than the 20th of the month preceding publication.

BOOKS.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wisconsin.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER — We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knaufft, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 240 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by Henry E. Seeman. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same resect in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 116 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 192 pages; over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2.00, postpaid. INLAND PRINTER COMPANY.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BUSINESS MAN with capital to increase business, or will make combination with good parties; have complete half-tone plant. G 886, INLAND PRINTER.

FIVE THOUSAND DOLLARS CASH, balance time; up-to-date printing, ruling and binding plant; did $1,600 for March; two cylinders, four jobbers; call and inspect. ADVANCE PRESS, North Adams, Mass.

FOR SALE — Electrotype plant with established trade; excellent opportunity for finisher or molder; for particulars write G 617, INLAND PRINTER.

FOR SALE — Established job printing business and plant in city of 30,000; must leave September 1; other business demands attention; reasonable terms; write quick. G 837, INLAND PRINTER.

FOR SALE — Modern book and job office and bindery; will sell or take partner and enlarge; $6,000 to $15,000 required; references exchanged. GEO. UNDERHILL, 538 Lumber Exchange, Minneapolis, Minn.

FOR SALE — One of the best equipped and best paying country newspapers and job printing offices in Michigan; fine job printing business; splendid opportunity. G 828, INLAND PRINTER.

JOB OFFICE for sale, State of Iowa; 7 by 11 Pearl and 10 by 15 Golding; established business; all late faces; sell at less than invoice; price, $835; terms, $400 down, balance $8 month. Box 64, Fairfield, Iowa.

JOB OFFICE — Only exclusive in Minnesota city of 10,000; $700; good patronage; rare opportunity; sell this month; investigate. G 882, INLAND PRINTER.

NEWSPAPER AND JOB OFFICE in Vermont; approximate receipts for last year; subscriptions (paid in advance), $2,000; advertising, $2,000; job printing, $2,000; valuable side line, $1,000; valuable side issue, $1,000; pay roll less than $1,600. G 797, INLAND PRINTER.

PHOTO-ENGRAVING PLANT, up to date, established eight years, doing excellent steady business in live Western city, is for sale owing to ill-health of owner; a splendid opportunity for a practical operator with small capital. G 866, INLAND PRINTER.

PHYSICIANS' PRINTING pays in the medium and large size cities; if you want to know about it address with stamp G 733, INLAND PRINTER.

WANTED — Party with $2,000 to $2,500, experienced man preferred, to invest in established printing business in Pittsburg, and to officiate as secretary and treasurer. Address U. G. JONES, 124 Second avenue, Pittsburg, Pa.

WHO WANTS a complete engraving and electrotyping establishment with exceptional opportunities for money making? G 843, INLAND PRINTER.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

EMPIRE TYPESETTING MACHINE and distributer, with complete outfit and about 1,500 pounds of 10-point Old Style type. For samples and prices address ISAAC H. BLANCHARD COMPANY, 268 Canal street, New York city.

FOR SALE — Zeiss anastigmat lens with prism, series 4, size 12 by 15, good condition. G 864, INLAND PRINTER.

HOE CYLINDER, 27 by 33; Gordon, 10 by 15; Donnell stitcher, Stonemetz folder, Sanborn lever cutter, imposing stones, pressing press, SPRAGUE, 630 Filbert street, Philadelphia.

NEW FRENCH OLD STYLE TYPE for sale at a bargain, or will exchange for 10 by 15 Gordon press or equally good press same size; type is nonpareil and brevier; proof on request. THE LITTLE CHRONICLE, 65 Randolph street, Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

GENERAL DESIGNERS and good lettering artists wanted by large Philadelphia engraving house; specimens, age, experience and salary required to EUGENE HURTH, 3258 Walnut street, Philadelphia, Pa.

JOB COMPOSITOR —A strictly first-class up-to-date jobber, possessing originality; none other need apply; state where last employed and how long; submit specimens of work with application. G 855, New York Office INLAND PRINTER.

LEARN ENGRAVING through our mail course; all processes taught practically; select one suited to needs. AMERICAN CORRESPONDENCE SCHOOL, Scranton, Pa.

PRINTERS should learn to write advertisements and earn from $100 a month to $100 a week; we teach this business thoroughly by mail; good prospects; big demand; information free. PAGE-DAVIS CORRESPONDENCE SCHOOL OF ADVERTISING, 12 Medinah Temple, Chicago.

RELIABLE JOB PRINTER wanted in one of the largest cities in Michigan; neat, tasty and original compositor; state wages. G 872, INLAND PRINTER.

WANTED — Binder to act as foreman in new plant; must be good all-around man. G 879, INLAND PRINTER.

WANTED — First-class half-tone and zinc etcher; only first-class man need apply. THE MAIL AND BREEZE, Topeka, Kan.

WANTED — Machinist for two-Linotype plant; Southwestern city, 18,000; good chance for ambitious young man. G 887, INLAND PRINTER.

YOUNG MAN — Learn illustrating; taught by correspondence FREE, tuition payable sixty days after position is secured paying at least $13 a week. CORRESPONDENCE INSITUTE OF AMERICA, Scranton, Pa.

SITUATIONS WANTED.

A PERMANENT SITUATION wanted by hustling and energetic young printer as foreman of daily and weekly paper, or assistant on city daily; speedy make-up and good manager; strictly temperate; best of reference; ten years' experience. G 620, INLAND PRINTER.

A1 CYLINDER PRESSMAN, foreman large pressroom, desires change; best references for ability and character; union; married. G 626, INLAND PRINTER.

ALL AROUND book, job and ad. printer, many years' experience, wants situation, East preferred; up to date in modern art printing, job and ad. composition; sober and reliable; can estimate and make-up, understands cylinder and job presswork, trained in editorial work, can manage office or fill any desired position. G 859, INLAND PRINTER.

APPRENTICE desires situation as two-thirder in up-to-date job office in Chicago; three years' experience in a newspaper and job office; best of references. G 868, INLAND PRINTER.

BOOKBINDER, highly efficient, energetic and active, thoroughly experienced in every kind of work, wants position as blank-book forwarder; references given. G 892, INLAND PRINTER.

COMPETENT NEWSPAPER MAN and printer desires permanent situation; twelve years' experience as job printer and editor; have operated Linotype; married; thoroughly trustworthy; excellent references as to character and ability. G 867, INLAND PRINTER.

CREDIT MAN, collector and accountant, thoroughly familiar with all branches of office work of large printing business, seven years with present firm, desires to make a change; 30 years, married, good address. G 894, INLAND PRINTER.

EDITORS OF NEWSPAPERS — Humorous conceptionist, also job and ad. compositor, seeks situation in the South or West. M. "JOE-NAH" CRONIN, 165 Westminster avenue, Atlantic City, N. J.

FOREMAN — Can read proof, make estimates, etc., married, desires to make change. G 869, INLAND PRINTER.

GOOD LINOTYPE MACHINIST, 3,000 operator, job printer, wants machinist operator situation. G 874, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER wants to change position; expert and reliable on fine work; practical and experienced in all branches of photo-engraving and competent to manage plant. G 765, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, with experience in all other departments, competent to take charge of plant. G 605, INLAND PRINTER.

JOB AND AD. COMPOSITOR whose work bears excellent criticism in this journal, wants permanent place with excellent printer; write soon. G 880, INLAND PRINTER.

JOB FOREMAN —A practical, up-to-date printer desires engagement with a medium-size office where first-class work and conscientious service are appreciated; A1 references; large city preferred. G 896, INLAND PRINTER.

LINOTYPE — First-class machinist, can set 5,000, wants steady day work; very reasonable. FULLERTON, 1215 Belmont avenue, Philadelphia.

LINOTYPE MACHINIST-OPERATOR — Guarantee no squirts and matrices to wear; factory and five years' experience; can make changes and adjustments. DON FLORY, 1504 Monterey street, Allegheny, Pa.

LINOTYPE MACHINIST-OPERATOR having sold his business now desires a steady situation in an office of from one to five machines; union man; East preferred. G 717, INLAND PRINTER.

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., ST. LOUIS.

SITUATIONS WANTED.

MACHINIST — First-class operator, at liberty; large kit tools, with cabinet; steady; references; last place two years; engage at once. LINO, 514 West Thomas street, Rome, N. Y.

MASTER PRINTERS — Do practical ideas count with you? Eighteen years' experience, eleven as job-book foreman. Box 25, Hamden, Connecticut.

MR. EMPLOYER — Ten years' service as manager-foreman of good offices has given me a valuable experience which I am willing to use to your best interests; let me tell you more about myself. G 739, INLAND PRINTER.

NEWSPAPER ARTIST, with practical experience; pen-and-ink; cartoons, silver prints and assignments; samples sent on request. G 883, INLAND PRINTER.

POSITION by accurate estimator on general run of printing; nineteen years' experience all along the line; am a close buyer and strictly up-to-date on the finer points of estimating; would also accept position as superintendent or manager of a good office; can come well recommended. Address W. B. WILMANS, 358 Main street, Dallas, Texas.

POSITION in large pressroom where I can become familiar with ways of doing presswork in city. G 876, INLAND PRINTER.

PRACTICAL HALF-TONE OPERATOR, twelve years' experience, desires change; first-class at etching; best references. G 851, INLAND PRINTER.

PRACTICAL MAN, with training in all branches; competent to take up all classes of work with customers and make suggestions; thorough business experience; for ten years superintendent of large plant; rapid, accurate estimator and close buyer; wishes to correspond with first-class house that is willing to exchange good salary for its equivalent in faithful service. G 754, INLAND PRINTER.

PRESS ERECTOR — A practical machinist-pressman wants position September 1; seven years on the road for last house; understands and handles all kinds of printers' machinery; thorough, sober and reliable. G 881, INLAND PRINTER.

PRESSMAN — Web, at present in charge of newspaper pressroom, desires change; long experience; competent; union. G 885, INLAND PRINTER.

PRINTER-FOREMAN — Up-to-date in methods and ability, desiring to make change, wishes position as compositor on high-grade work, or to take charge; can operate Linotype; 33, married; references given and required. G 865, INLAND PRINTER.

SITUATION WANTED by first-class zinc photographer; can give A1 references. Apply to WM. NESSLER, 22 Kane st., Buffalo, N. Y.

STEREOTYPER — First-class, wants to make a change. G 878, INLAND PRINTER.

SUPERINTENDENT or foreman, nineteen years' experience, six years with present house, desires change of scene; good manager, accurate estimator; A1 city references as to ability and character. G 730, INLAND PRINTER.

WANTED — A position as pressman in a first-class office, South; eight years' experience, best of references; wish to change. G 895, INLAND PRINTER.

WANTED — Position as foreman in bindery, large plant; twenty years' experience. G 858, INLAND PRINTER.

WANTED — Position; A1 half-tone finisher. G 861 INLAND PRINTER.

WANTED — Position as superintendent or inside manager of first-class printing establishment; experienced and thorough estimator, well up in detail, and understand how to get maximum amount of work from force; specialty, railroad and catalogue work. G 856, INLAND PRINTER.

WANTED — Position anywhere, either literary or typographical, by young newspaper man; consider any proposition. G884, INLAND PRINTER.

WILL FURNISH editorial service for a few newspapers; exclusive work done; references given. G 862, INLAND PRINTER.

WANTED TO PURCHASE.

WANTED — Quarter-medium power press for embossing, John Thomson make preferred. Send particulars to O. H. PECK, Minneapolis, Minnesota.

WANTED — Secondhand gas engine, one or two horse-power; spot cash. J. M. EAST, 206 Ohio street, Allegheny, Pa.

MISCELLANEOUS.

ABOUT THAT NEW TYPEWRITER TYPE which prints direct from face and perfectly imitates genuine typewriter work — see insert January and May issues. Particulars of THE TYPEWRITER TYPE CO., Boston, Mass.

ABOVE ALL THINGS, a circular letter having address inserted on typewriter must match perfectly in color. We guarantee this long-sought result in our new "Circular" ink and ribbons. No copying needed. Samples sent on request by THE TYPEWRITER TYPE CO., Boston, Massachusetts.

A CHANCE TO LEARN THE LINOTYPE in union class; a better course than heretofore offered; write for circular. Address WASHINGTON LINOTYPE CLASS, 636 G street, N. W., Washington, D. C.

A MATRIX is made, molded and dried within ten minutes by the New Cold Simplex Stereotyping Process. Outfits $15 up. Also easy cut-making process. Book on Stereotyping, $1. Circulars for stamp. HENRY KAHRS, 240 East Thirty-third street, New York.

ANYBODY CAN MAKE CUTS with our simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Price of process, $1. All material costs, at any drug store, about 75 cents. Circulars for stamp. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK PLATES RECOATED, one-third cent per square inch; no infringement of patent. BYRON POPE & CO., Cleveland, Ohio.

I WISH to exchange advertising matter with printers and binders issuing same. A. I. ROOT, 474 South Twelfth street, Omaha, Neb.

JOHNSON PROCESS of padding stationery, and J. P. Padding Glue, excel everything; Eclipse Padding Glue comes next; price, 15 cents a pound. BURRAGE MFG. CO., New York.

RUBBER STAMPS — Six cents a line, postpaid, to printers. Circular, sample free. H. P. MAYNARD, Box 387, Cincinnati, Ohio.

STOCK CUTS for advertising any business. If you are interested send for catalogues. BARNES-CROSBY COMPANY, Fifth avenue and Washington street, Chicago.

"IT CAN'T BE BEAT!"

That's what a prominent New York printer says of R. R. B. Padding Glue. Numerous others say equally nice things about it, but I haven't the room to give them all. A trial will convince you that they are good judges. Made by ROBT. R. BURRAGE, 35 FRANKFORT STREET, NEW YORK.



ILLUSTRATIONS. Our Cut Catalogue (four parts) of Half-Tone and Line Cuts for advertising and illustrating purposes *in the world*. Hundreds of subjects—all alive and up-to-date. All four parts, postage paid, 20c. (refunded). SPATULA PUB. CO., 174 India Street, Boston, Mass.

SHAFTING, PULLEYS, GEARING, CLUTCHES, ROPE SHEAVES, LINK-BELT ELEVATORS AND CONVEYORS, ETC. CATALOGUE UPON APPLICATION. LINK-BELT MACHINERY CO., Engineers, Founders, Machinists, CHICAGO, U. S. A.



CAMPAIGN CUTS

Presidential Nominees, Half-tone and Line Etchings, all sizes and prices. Also special illustrations of every description. Send for specimen sheet. BARNES-CROSBY CO., TIMES BUILDING, WASHINGTON ST. AND FIFTH AVE., CHICAGO.



NOT IN THE TRUST.

BRASS TYPE

MISSOURI BRASS TYPE FOUNDRY CO.

Howard and 22d Sts.....St. Louis, Mo.

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

Summer Rollers

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.

THE UNIVERSAL PRESS

THE LATEST IMPROVED AND BEST OF PLATEN PRESSES. HANDLED BY ALL DEALERS.

MERRITT GALLY
INVENTOR AND SOLE PROPRIETOR
130 FULTON ST., NEW YORK

SOLD AS A SPECIALTY BY ALL BRANCHES OF THE AMERICAN TYPE FOUNDERS CO.

THERE ARE NOW IN USE OVER

234,000 LENSES

Manufactured by the Bausch & Lomb Optical Co.

This enormous number represents only Bausch and Lomb-Zeiss Anastigmat, Rapid Universal, Alvan G. Clark, Rapid Rectilinear, Portrait and Wide-Angle Lenses, and does not include the millions of simpler Photographic Lenses produced. The

POPULAR VERDICT

as expressed by actual purchase and use, is that our Lenses are practically

WITHOUT A RIVAL

Our products are obtainable from

ALL DEALERS

CATALOGUE FREE.

Bausch & Lomb Optical Co.

ROCHESTER, N. Y.

NEW YORK CITY: Broadway and 25th Street. CHICAGO: State and Washington Sts.

Dixon's Electrotyping Graphite

Used and recommended by the leading Electrotypers of the world.

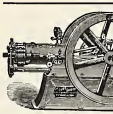
Different kinds prepared for different work.

For moulding and polishing.

JOSEPH DIXON CRUCIBLE CO., JERSEY CITY, N. J.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO.



THE **Olds Gasoline Engine**

is a simple, well-made and very economical power. It has no complications. One to 50 H.-P., stationary. Small sizes, self-contained, 4½, 8 and 15 H.-P., mounted engines. Two to 30 H.-P. Marine.

SEND FOR COMPLETE CATALOGUE.

OLDS MOTOR WORKS,

FACTORIES, Lansing and Detroit. 1310 Jefferson Ave., DETROIT, MICH.



JAPANESE PAPERS

Copying Papers
Copying Books ALL SIZES

LIONEL MOSES, 66 to 68 Duane Street NEW YORK

YOU CAN SHARPEN OR WHET YOUR PAPER CUTTER KNIFE instantly without taking it out of the machine with



HOERNER'S LITTLE WONDER SHARPENER.

Tried and found a success in large and small establishments. Saves time, trouble and money. Avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a lifetime. Price, $3.00. Cash with order, only $2.85. By mail, 30 cents extra. Descriptive circular and testimonials on application. For sale by Type Founders and Dealers, or by the inventor.

J. S. HOERNER, HIGHLAND, ILL.

273, 275, 277 MONROE STREET

HEADQUARTERS FOR ALL KINDS OF PAPER USED BY PRINTERS AND PUBLISHERS

CHICAGO PAPER CO.

A COPY OF OUR PRINTERS' READY CALCULATOR MAILED FREE ON APPLICATION

CHICAGO, ILLINOIS, U. S. A.

Why not try

LEATHERETTE and FELTINE?

If you have tried them before, why not come again and discover the improvements we have made?

PEGAMOID LEATHERETTE...

A new article, can be cleansed with water if soiled in process.

Price and Samples on application.

A. W. POPE & CO., Manufacturers and Agents, 45 High Street, BOSTON, MASS.

THE LATEST AND BEST WORK ON **Photo-Engraving**

By H. JENKINS.

Contains practical instructions for producing photo-engraved plates in relief line and half-tone, with a chapter on three-color half-tone work, and appendix with numerous recipes.

Three-color half-tone frontispiece, with progressive sheets of each color. Fully illustrated in line and half-tone. A concise and practical work. 184 pages; cloth bound. Price, $2.00 net, postpaid.

THE INLAND PRINTER CO.,

116 Nassau St., NEW YORK. 212-214 Monroe St., CHICAGO.

STEEL DIE EMBOSSING MACHINES

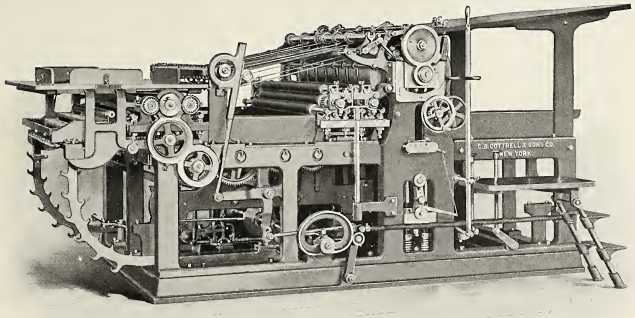
Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., , 12 Lock Street, BUFFALO, N. Y.



Modern Battles.

One of your printing presses is nearly twenty years old. Think for a moment what this means.

It means that you are fighting the modern battle of today with the weapons of twenty years ago. It means that with the old muzzle-loading musket of your ancestors you are trying to hold out against a machine gun.

Would you care to run old horse-cars today in competition with electric or cable cars? Would you be willing with old-fashioned kerosene oil to compete against electric lights? Is the messenger of twenty years ago as quick as the telephone today? Is the accommodation train of twenty years ago as speedy as the limited express of today?

If you can see the wretched loss in such competition, don't you see the loss you are suffering in running a twenty-year-old printing press? You *will* see it in one moment if you will let us send you particulars of the latest Cottrell apparatus of today. Drop us a postal.

C. B. Cottrell & Sons Co.

41 Park Row, New York.
279 Dearborn Street, Chicago.



BEST SERVICE

BUY Printing Inks where you are sure of getting the best service. Manufacturers should be judged by the service given. Orders or correspondence addressed to the Queen City Printing Ink Co., Cincinnati, *insures* the best service.

Best service to the Queen City Printing Ink Co. means:

QUALITY—*First,*
PROMPTNESS—*Second,*
PRICE—*Third,* and
COURTEOUS TREATMENT—*Always.*

You will find it a pleasure to deal with the Queen City Printing Ink Co., who cater to the requirements of the trade. Some one said "Practice makes Perfect." Queen City Printing Ink Co. has had forty years' practice. Established 1860.

Remember the Name:

The Queen City Printing Ink Co.

CINCINNATI, OHIO,

Makers of High-Grade Inks.

CHICAGO, 347 Dearborn Street.

1901 CALENDARS 1901 CALENDARS 1901 CALENDARS 1901 CALENDARS

CALENDARS

Last Call for 1900

If you expect to take any Calendar orders this fall you should have my samples. The line is cosmopolitan; has half-tones, lithographs, photo-mounted and colortypes, varying in size from 5 x 7 to the 15 x 22 hangers. Everything you need for every class of buyers. Calendars for little money, average Calendars, Calendars for more money, high-grade, the best possible to make.

Letter after letter on file from concerns having these samples, the composite opinion being "The best we have ever seen."

Can you afford not to have them?

These samples cost you a little something, but not half what they cost me, and then I rebate that little when you send in your orders. You can have them shipped you, as well as orders, from either 1205 Roscoe Street, Chicago, Ill., or South Framingham, Mass.

H. H. WILLCOX, Manufacturer

1901 CALENDARS 1901 CALENDARS 1901 CALENDARS 1901 CALENDARS

1901 CALENDAR PADS 1901 CALENDAR PADS 1901 CALENDAR PADS

CALENDAR PADS

No matter where you buy your Calendar backs, if you want to get your pads at the lowest possible prices, have the largest assortment to pick from, and get them nearest home,

You want a WILLCOX Pad

You can get them from

WETZEL BROS. PRINTING CO., 328 Broadway, Milwaukee, Wis.
BENNETT-THOMAS MFG. CO., 305 Dearborn St., Chicago, Ill.
BENNETT, ROSENBERGER & STEAD, 22 N. 5th St., Philadelphia, Pa.
THE CALENDAR PUBLISHING CO., 312 Broadway, N. Y. City.
CARTER, RICE & CO., Boston and Denver.
H. H. WILLCOX, S. Framingham, Mass., and 1205 Roscoe St., Chicago, Ill.

A Catalogue for the asking

1901 CALENDAR PADS 1901 CALENDAR PADS 1901 CALENDAR PADS

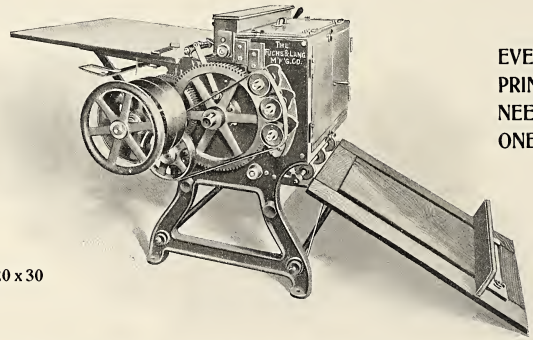
The Fuchs & Lang Mfg. Co.

29 Warren Street, New York

328 Dearborn Street, Chicago. 135 South Fifth Street, Philadelphia.

MANUFACTURERS OF THE

PONY BRONZING MACHINE



EVERY PRINTER NEEDS ONE

Size, 20 x 30

NO WORM or BRONZING PADS.

Will give Better Bronze Distribution by far Simpler Method.

ALSO MANUFACTURERS OF

PRINTING LITHOGRAPHIC COLORTYPE **Inks** BRONZE POWDERS

ALL LITHOGRAPHIC SUPPLIES
ALL PHOTO-ENGRAVERS' SUPPLIES

AND

..MACHINERY..

SOLE AGENTS FOR The ALUMINUM PROCESSES

ALUMINUM PLATES, LITHO STONES

Factories BROOKLYN and NEW YORK

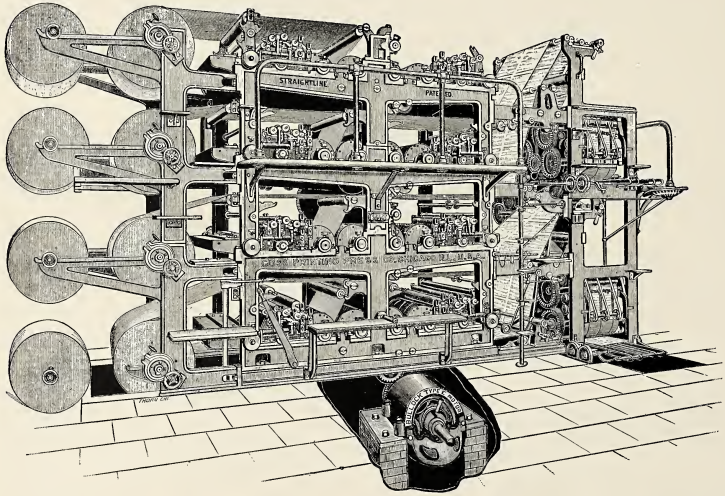
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Engraving in all Branches—Write to
—Blomgren Bros. & Co.
115 Monroe St. Chicago.

THIS IS A CUT OF THE.....

Goss Patented 4-Deck Straightline Newspaper Press

which will be exhibited at the coming Paris Exposition in the United States Building of Liberal Arts and Chemical Industries, at Paris, France, from April 14 to November 5, 1900.



It will be in daily operation between 10 a. m. and 5 p. m., turning out papers at the rate of 50,000 per hour. ⌀ ⌀ ⌀ It is the most practical, modern and up-to-date Press manufactured. ⌀ ⌀ ⌀ When taking in the Exposition, don't fail to see this wonderful machine in operation.

WILL BE RUN BY DIRECT-CONNECTED MOTOR.

PATENTED AND MANUFACTURED BY

THE GOSS PRINTING PRESS CO.

16th Street and Ashland Avenue, CHICAGO, ILL., U. S. A.

OFFICE OF

THE UNITED STATES ALUMINIUM PRINTING PLATE CO.

87 NASSAU STREET

NEW YORK, July 2, 1900.

To the Lithographic Trade:

The lithographic trade is hereby informed that The United States Aluminium Printing Plate Company, which was organized in 1894, to own and control the letters patent issued to John Mullaly and Lothrop L. Bullock, No. 459,239, dated September 8, 1891, for the use of aluminium plates in connection with lithography, has now acquired by purchase all rights of Otto Carl Strecker, of Josef Scholz, of the Strecker-Scholz Company, of the Ellery Howard Company and of the Aluminum Plate and Press Company in and to the following letters patent of the United States and Canada, viz:

United States Letters Patent, Numbers,

459,239, dated September 8, 1891;
483,498, dated September 27, 1892;
516,238, dated March 13, 1894;
522,719, dated July 10, 1894;
567,926, dated September 15, 1896;
590,966, dated October 5, 1897;
597,366, dated January 11, 1898;

And Canadian Letters Patent, Numbers,

40,346, dated September 14, 1892;
43,871, dated August 9, 1893;

which patents control the use of aluminium for surface printing and control all processes formerly known under the name of Mullaly, or United States process, and the processes formerly known under the name of Strecker-Scholz or German process. The undersigned company is prepared to issue licenses for the use of said letters patent and inventions on reasonable terms.

Licenses heretofore issued jointly by the Aluminum Plate and Press Company and the Strecker-Scholz Company have been taken over by this company.

The Fuchs & Lang Manufacturing Company, of 29 Warren Street, New York, and 328 Dearborn Street, Chicago, Illinois, are the sole selling agents of the undersigned, and all orders for aluminium plates given by duly authorized licensees will be promptly executed by said selling agents.

The use of aluminium for surface printing without a license or in any way infringing upon any of the letters patent aforesaid will be promptly prosecuted by the undersigned.

Inquiries may be addressed either to the undersigned or their selling agents.

Respectfully,

THE UNITED STATES ALUMINIUM PRINTING PLATE CO.
JOHN MULLALY, President.

"Prosperous Dignity"

THE INLAND PRINTER FOR JULY SAYS:

"A printing-office with a typesetting machine has an air of prosperous dignity about it that does not exist without it."

"Thrue for yez!" Many users of the

Simplex One-Man Type Setters

have mentioned the fact that the possession of the machine has given their papers a prestige in the community worth hundreds of dollars in increased business and added subscriptions.

When to this prestige is added the large amount of money it saves on composition, the facilities it gives for issuing better papers, fresher news and more of it — the reduction of out-go and increase of income make the Simplex proposition very attractive.

The machine is so simple that your own people can handle it all right after the instruction we give them.

The price of it is low, and the terms are so easy that it will practically pay for itself out of its savings.

Publishers in 29 States are finding the Simplex a good thing every day, and no publisher who is setting 75,000 ems or more per week can afford to be without it.

Send for new booklet

"Not What We Say"

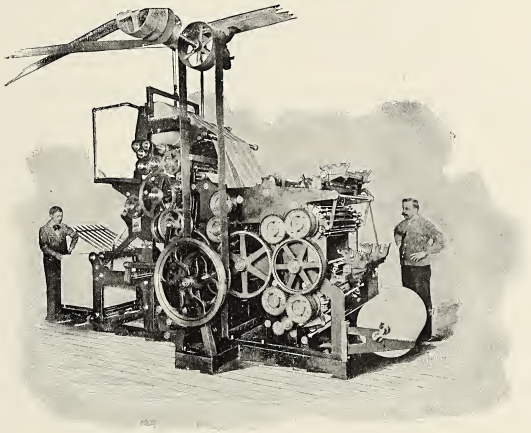
and read what publishers are saying about the Simplex.

THE UNITYPE COMPANY

200 Monroe St., Chicago, Ill. **150 Nassau St., New York City**

KIDDER PRESS COMPANY

Perfecting and Multi-Color Rotaries



CUT OF PRESS PRINTING TWO COLORS ON ONE SIDE AND ONE ON THE OTHER.

Built in any size and to print from one to four colors. Has off-set roll, and the highest grade of printing is guaranteed.

DAVID C. COOK PUBLISHING CO., ELGIN, ILL., HAVE FOUR KIDDER ROTARIES, AND SPEAK OF THEM AS FOLLOWS:

"The first machine put in by us was in 1894. It has been in constant operation for more than five years, much of the time running night and day, and is today, as far as we are able to discover, in as good and perfect condition as it was the day it was received from the makers, not showing the slightest wear or imperfection. During these five years it has never been disabled or out of service for a single hour. The other three machines of Kidder make are giving even better satisfaction, for the reason that they embody the latest improvements in press building. If better Rotary Printing Presses than the Kidder are made anywhere by anybody, the fact has not yet been discovered by us. We selected the Kidder machine after a very lengthy and painstaking examination into the merits of all the machines on the market, and our experience, covering several years, proves them to be entirely trustworthy."

We can sell you the best Rotary Press built, for the least money.

GIBBS-BROWER CO., 150 Nassau St., NEW YORK

SOLE AGENTS.

A Revolution in Presswork

Testimonial No. 2.

Enterprising printers know how difficult it is to print half-tones on a Web Newspaper Perfecting Press. The RHODES BLANKET is doing it successfully. Printers using Two-Revolution Presses will readily see the possibilities offered on these machines. Less make-ready, no cut overlays, result in an increased profit to the printer. The RHODES BLANKET does it.

THE LEADING REPUBLICAN NEWSPAPER OF NEW ENGLAND.

Boston Journal.

ESTABLISHED 1833

ISSUED DAILY, SUNDAY AND WEEKLY.

P. O. BOX 2115

BOSTON, MASS., January 31, 1900.

The Rhodes Blanket Co

Gentlemen:

Allow me to say that your blankets are giving the utmost satisfaction in every respect.

The Journal was the first paper to adopt these blankets and its success in printing half-tone photographs on Hoe Quod and Sextuple presses, run at full speed, using ordinary ink and newspaper, is so great that we have received words of praise from all the newspaper publications. The half-tone plates are not used in the original but stereotyped in the form.

The magazine issued with the Sunday Journal and on which is used fine screen half-tones is also printed on presses with your blankets.

I can fully recommend the Rhodes blankets to newspapers desiring first-class results on half-tone work.

Very truly yours,

Peter Splithoff
Superintendent of Pressroom.

W. D. L. Mingate
Business Manager.

No Royalty. No Cutting Down of Cylinder.
The RHODES BLANKET is applied like an ordinary hard packing.

For Price List and Particulars, address

RHODES BLANKET CO.

290 Broadway, New York City

No. 2 White Enameled

Fully equal in quality and color to the usual paper on the market sold as No. 1

COMPARE THEM AND SEE!



The largest plant in the World for coating paper.

Size of Building, 280 by 500 Feet. Capacity, 2,000 Reams Daily.

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

....INCLUDING....

ENAMELED BOOK,	LITHOGRAPH PAPER,
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CARDBOARD,	SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States.

WE FILL ORDERS ONLY THROUGH JOBBERS.

THE TICKET.

For Inkmakers, The Sigmund Ullman Co.

When the printer votes whose inks to use during the coming four years, he will vote for the Ullman Inks.

THE PLATFORM.

16 TO 1.

Sixteen ounces to one pound of ink, and every pound as good as gold.

PROTECTION.

We protect every one of our customers by supplying him with high-grade inks at low prices, enabling him to compete.

EXPANSION.

Our business is expanding all the time, and the more it expands the better we will be able to maintain our low prices. It requires a large business to do it on the small margin of profit we have determined to do our business on.

IMPERIALISM.

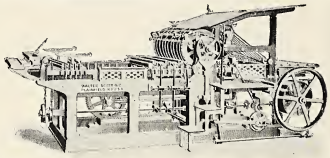
We try to get every printer on the face of the Globe to be governed by quality and price in the purchase of his inks. After he finds out what good inks are like, and what they can be bought at, he can govern himself accordingly.

COMBINATIONS AND TRUSTS.

The best combination for the printer is highest class inks and lowest prices. When he buys his inks in that way, he will learn to buy everything he requires in the same way. He will trust us, and we will trust him.

SIGMUND ULLMAN CO., Inkmakers,
NEW YORK, N. Y.

SCOTT LITHOGRAPHIC PRESSES ARE IN USE ALL OVER THE WORLD

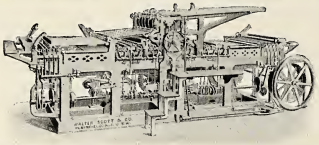


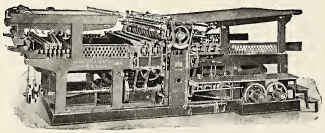
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For Fine Commercial and General Work.

SCOTT TWO-COLOR LITHOGRAPHIC PRESS

For Fine Color Work.
Runs as fast as single presses, giving twice the product.





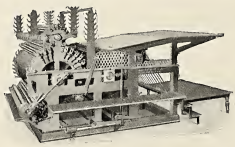
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Fifty per cent more product.
Printed-side-up Delivery. No Fly.
No Smutting of Sheets.

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Is the Peer of any Rotary Press on the Market.

Easy to Operate and Easy Running.



We manufacture all kinds of Printing Machinery. Our new style Fast-Running Stop-Cylinder Lithographic Press is meeting with the approval of the trade.

Send to nearest office for Catalogue of Rotary and Lithographic Presses.

NEW YORK OFFICE, Times Building.
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Attractive
Designs
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"HOW TO MAKE MONEY IN THE PRINTING BUSINESS."

BY PAUL NATHAN, OF THE LOTUS PRESS.

"FOR years the cry has gone up from the followers of Gutenberg that there is no money in the printing business; that competition takes all the margin out of the work, and that the cost for renewal of plants has eaten up the profits."

With this before him as a text, Paul Nathan assumed the task of preparing a book, the title of which is "How to Make Money in the Printing Business." That he has succeeded in producing a very useful and valuable book for the printers of America is attested by the extremely complimentary reviews in the trade papers; notably the review in the July issue of THE INLAND PRINTER, on page 551, and page 278 of the July *American Printer*, besides the numerous endorsements from those who have already bought the book and read it.

For their coöperation and assistance in writing special chapters for the book, Mr. Nathan is indebted to the following gentlemen:

Mr. Theodore L. De Vinne, whose success in and knowledge of everything pertaining to the printing business are realized and appreciated by the printing craft throughout the world.

Mr. C. S. Morehouse, ex-president of the United Typothetæ of America, one of the few printers of the United States whose success has enabled him to retire from business.

Mr. Carl Schraubstadter, secretary and manager of the Inland Type Foundry, of St. Louis, whose business enables him to observe some of the stumbling-blocks to printers' success.

Mr. Charles H. Cochrane, secretary of the New York Typothetæ, whose personal contact with printers and printers' problems has made him an authority in the craft.

Mr. J. Clyde Oswald, editor and publisher of the *American Printer*.

Mr. Henry L. Bullen, manager Wesel Manufacturing Company, New York.

Mr. Sigmund Ullman, the successful ink manufacturer.

Mr. Nathan Billstein, manager, the Friedenwald Company, Baltimore, Maryland.

Mr. J. Cliff Dando, treasurer, Dando Printing & Publishing Company, Philadelphia, Pennsylvania.

Mr. F. L. Montague, "Miehle," New York city.

Mr. H. A. Wise Wood, "Century," New York city.

These gentlemen have contributed valuable chapters to the book.

Mr. Nathan modestly states in the preface of his book: "I have gathered together some of the impressions of the leading minds in the trade as to the requisites to the profitable management of the printery; with such competent advice I feel that it is not presumptuous to undertake to lay down the business rules on which a printing-office must be managed in order to make money for its proprietors."

Mr. Herbert L. Baker, general manager of the Unitype Company, says of the book: "One is at once struck with its modest unassertiveness, its lack of the know-it-all air, and its serious attempt to throw light on a troublesome problem — not attempting too much, but giving practical suggestions and ideas which will make the book of decided financial value to every printer who gives it serious and attentive study. I congratulate you most heartily on joining those of the world's benefactors who make 'two blades of grass to grow,' etc. You have done the trade a practical service, which it is to be hoped they will appreciate."

In the same strain Mr. F. L. Montague writes: "You have been broad enough to open the doors from every point of view possible and have not confined the same to your own personal experience, which I think is most commendable in these days of 'know-it-all.'"

The book contains 380 pages and is made up of the following chapters: I, The Printer as a Business Man; II, Starting an Office; III, What Class of Customers to Seek; IV, How to Develop Business; V, Writing Advertising Matter, etc.; VI, Taking Orders; VII, Advertising; VIII, How to Talk to Customers; IX, The Cost of Producing Printing; X, Estimating; XI, Acquiring Money; XII, Price Cutting; XIII, Competitors; XIV, Profit, and How It Should Be Figured; XV, Buying; XVI, Doing Good Printing; XVII, The Composing-Room; XVIII, The Pressroom; XIX, The Business Office; XX, Bookkeeping; XXI, Management of Employes; XXII, The Employe's Opportunity; XXIII, Danger in Side Ventures; XXIV, Systematic Saving; XXV, Partnerships; XXVI, Leakages; XXVII, Keeping Up With the Times; XXVIII, Suggestions From Others (Theodore L. De Vinne, Carl Schraubstadter, William J. Berkowitz, J. Clyde Oswald, C. S. Morehouse, Charles H. Cochrane, Henry L. Bullen, Nathan Billstein, John W. Campsie, Sigmund Ullman); XXIX, The Relation of Paper-Feeding Machines to Profit in the Pressroom; XXX, Timely Hints (J. Cliff Dando, F. L. Montague, Henry A. Wise Wood).

One of the most flattering endorsements is the number of duplicate orders from printers who, after buying the book, get extra copies for their superintendents and foremen.

W. F. Hall writes: "I enclose a check for two more copies of the book (for my superintendent and foreman)."

Nathan Billstein: "Send me two more copies of the book, for which find enclosed a check for $6."

Herbert L. Baker: "You have my order for two copies. Please deliver books and invoice to me and I will remit at once."

George E. Cole: "Send along the four copies with a bill, and I will remit."

Dando Printing & Publishing Company: "I have read enough to want another copy for some of the executive people in our factory."

Golding & Co.: "Send us four more copies of 'How to Make Money in the Printing Business,' making a total of twelve."

Mr. M. J. Pendergast, New York, writes: "After having read your book, 'How to Make Money in the Printing Business,' I am pleased to say that it is simply 'great.' Every printer should have a copy. The information to be had by reading it is worth one hundred times the cost of the book."

Theodore L. De Vinne, New York: "It is timely. I hope it will be read and studied by every printer in the country. I will do all I can to extend its circulation."

Joseph J. Little, New York: "Even the title makes one feel renewed interest in life, and upon unfolding the wrapper I could not refrain from exclaiming, 'Oh, Paul, why did you not write it before!' I hope your book may have a successful sale, and help many another to improve his ways."

J. Stearns Cushing, Norwood: "It seems to me you have covered the case very thoroughly, and from all I have had an opportunity to read of your writings on this subject I am able to say that I most heartily agree with your conclusions. The work which you are doing I am sure will be of value to us all. Please put me down for two copies, one for my own use and one for my superintendent."

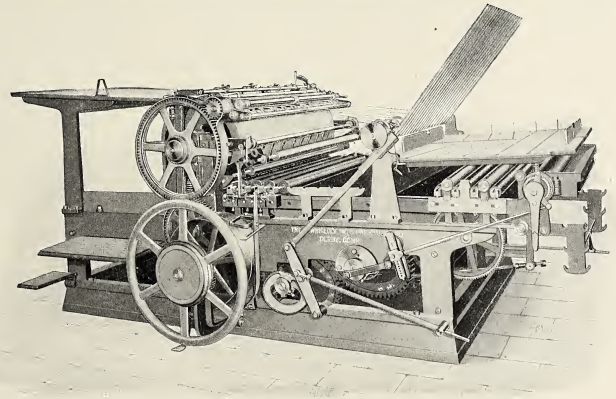
John W. Campsie, Milwaukee: "It is a book that ought to be in the hand of every employing printer. It is well edited and will certainly prove profitable reading to all wide-awake printers who are endeavoring to make a legitimate profit."

N. L. Burdick, Milwaukee: "Admirable in every way. The book should be in the hands of every employing printer. I predict for it a great success, and want you to book me for a copy."

W. B. Conkey, Hammond: "'How to Make Money in the Printing Business' is certainly on the right lines and can be read with profit by older printers as well as the younger generation."

The book will be sent postage paid on receipt of the price, $3. The Lotus Press, publishers, 140 West Twenty-third street, New York city.

The Whitlock Press



EVERY MECHANICAL DEVICE other two-revolution presses possess, for the rapid and economical production of printing of the highest class, is embodied in

THE WHITLOCK PRESS

It has patented improvements in fountain, guides and type-bed possessed by it alone and making it the best of all two-revolution presses.

The Whitlock Printing Press Mfg. Co.

WORKS—DERBY, CONN.

SALES OFFICES

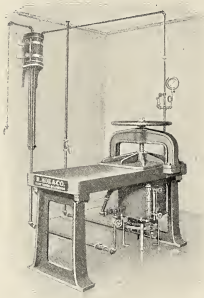
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AMONG THE OFFICES USING THESE GENERATORS ARE THE FOLLOWING:

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Toronto Telegram (2)
Montreal Herald
" Star
" Patrie
Halifax Chronicle
Trenton Times
Elizabeth Leader
New York Commercial
" Wall Street Journal
" Jewish Abend-Post
" The People
Atlanta Journal
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WITH RIVETED STEEL BOILER, FOR SUPPLYING STEAM TO STEREOTYPE MATRIX-DRYING TABLES, USING GAS OR GASOLINE FOR FUEL. DESIGNED WITH A VIEW TO DURABILITY, CONVENIENCE AND ECONOMY OF TIME AND EXPENSE.

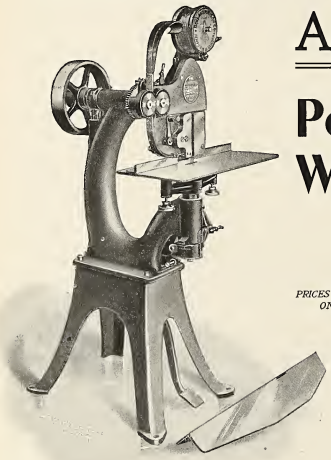


As there is nothing so good as steam heat for drying matrices, this apparatus is very valuable where steam from a boiler is not available or is otherwise objectionable. It produces superheated dry steam at the minimum of expense for fuel and in the quickest possible time. It entirely obviates the condensation of steam brought from a distance to the drying-table; much greater heat is obtained than from a boiler at a distance, and the time required to dry a matrix greatly diminished. The space required is no more than ordinarily taken up by the table. *It can be applied to steam tables already in use.*

Prices and any further particulars desired will be cheerfully furnished on application.

R. HOE & CO. 504-520 GRAND STREET
NEW YORK

ALSO 192 DEVONSHIRE ST., BOSTON, MASS.
258 DEARBORN ST., CHICAGO, ILL.
MANSFIELD STREET, BOROUGH ROAD, LONDON, ENG.



Another of our Marvels!

Perfection No. 6 Wire Stitcher

THE MOST WONDERFUL WIRE STITCHING MACHINE OF THE AGE

PRICES AND PARTICULARS ON APPLICATION.

NOW READY FOR SHIPMENT.

The J. L. Morrison Co.

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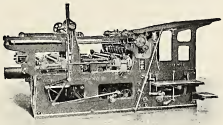




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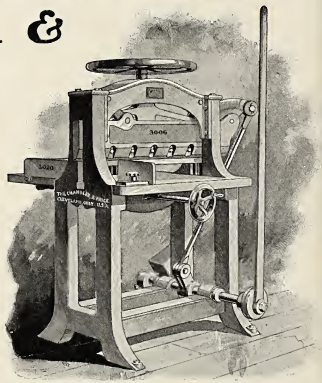
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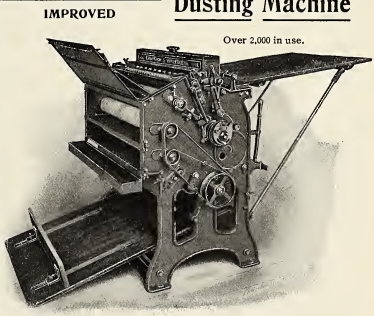
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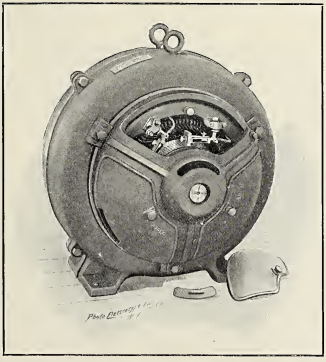
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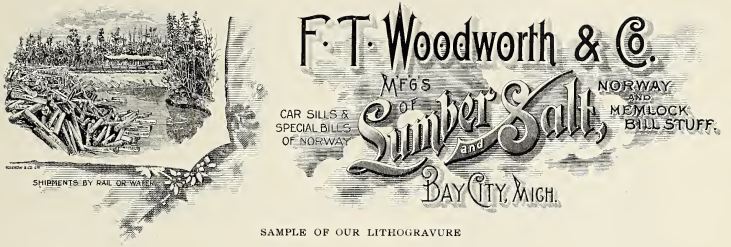
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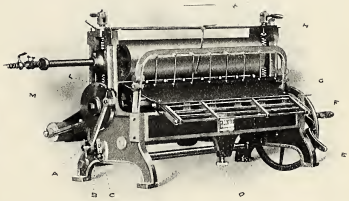
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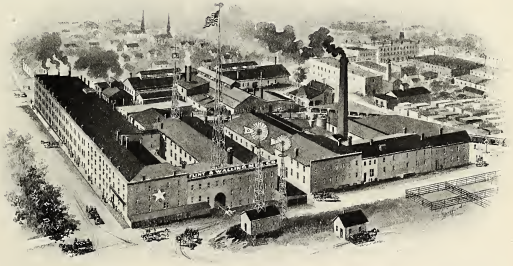
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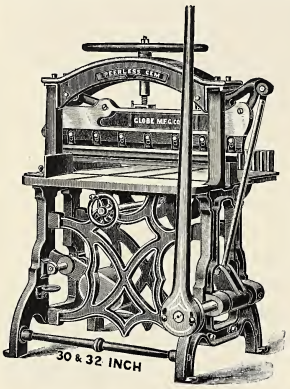
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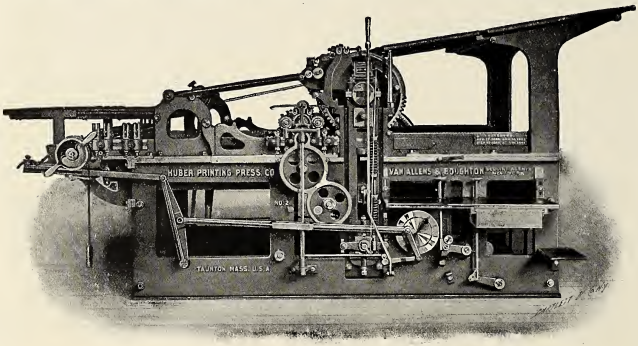
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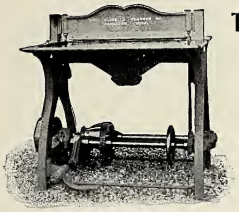
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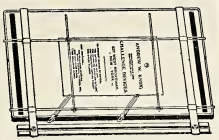
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WRITING PAPERS—FOLDED.

MacDonnell, John T. F., Holyoke, Mass.

THE INLAND PRINTER—AUGUST, 1900.

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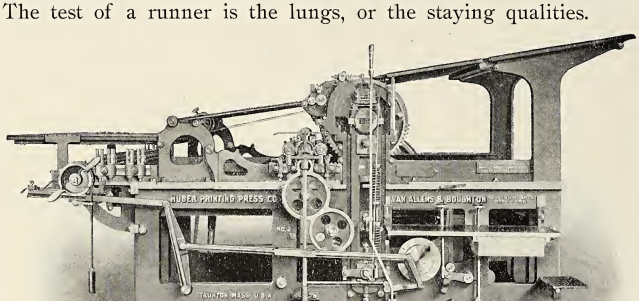
HIGHEST GRADE
Half-Tones
Lowest prices



ELECTRIC CITY ENGRAVING CO.
BUFFALO, N.Y.
507-509-513-515 WASHINGTON ST.

The HUBER
Is the Leader!

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The Huber Press, as built today, is noted among its users for its race-winning qualities. It is so well constructed, built of such fine material, that it will last a lifetime without repairs. Every attention has been given to the details which save labor and produce results. We claim for the Huber Press of today:

THAT it gives the best register.
THAT it gives the best distribution.
THAT it gives the strongest impression.
THAT it will last longer, is simpler, and will give more satisfaction than any other printing-press built.

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19 to 23 Rose Street, 59 Ann Street, NEW YORK

Agents Pacific Coast... HADWEN SWAIN MFG. CO.
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Agents, Toronto, Ontario... MILLER & RICHARD.

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Western Office... 277 Dearborn St., CHICAGO
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H. W. THORNTON, ꝑ ꝑ ꝑ ꝑ ꝑ ꝑ Manager



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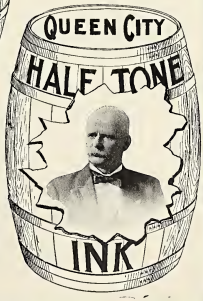
The Queen City Printing Ink Co.

CINCINNATI

CHICAGO BOSTON

Established 1860





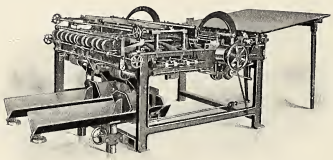
Quality—*First.*
Promptness—*Second.*
Price———*Third.*
Courteous Treatment—*Always.*

With this as THEIR MOTTO,
The Queen City Printing Ink Co. is

Sure to Win!

DOUBLE-SIXTEEN BOOK FOLDER

MECHANICAL AUTOMATIC POINTS



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CHICAGO—CHAMPLIN & SMITH, 324 Dearborn Street.
LONDON—M. P. MCCOY, Phoenix Works, Phoenix Place, Mt. Pleasant, W. C.

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ERIE, PA.

ALWAYS IN STOCK
At All Our Branches

Chandler & Price Presses

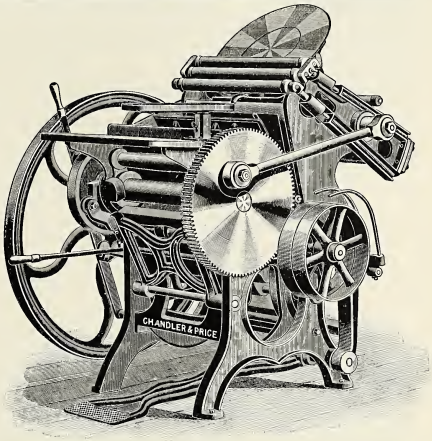
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American Type Founders Company

SET IN POST OLD STYLE ITALIC SERIES

CHANDLER & PRICE JOBBERS

More than 13,000 Sold



The Demand keeps pace with the Supply

Shipments, June and July (Summer months), 1887, . . . 45 Gordons
" " " " " **1900, . . . 326 Gordons**

Shipments for the year ending July, 1887, ... 308 Gordons
" " " " **1900, ... 1,661 Gordons**

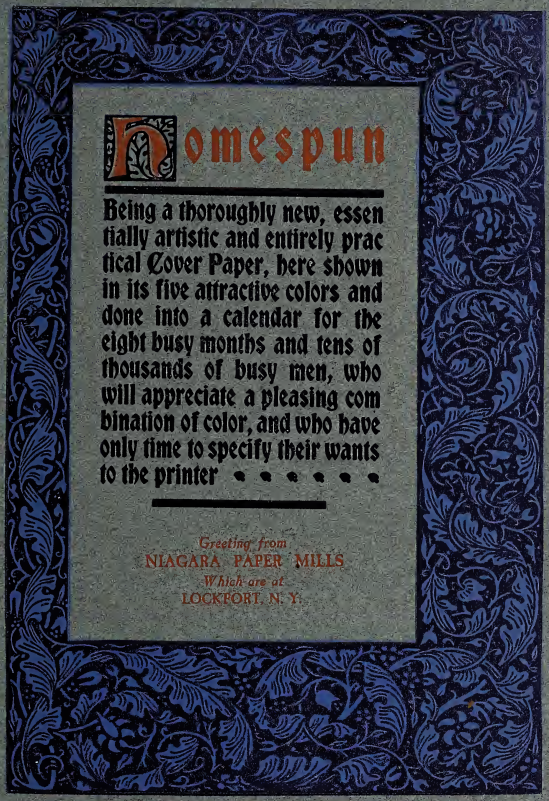
The results of Honest Material and Good Workmanship in conception and construction

The Chandler & Price Company

Builders of High-Grade Printing Machinery

CLEVELAND, OHIO, U. S. A.


CHICAGO
NEW YORK
Perfect Printing Plates
from a
Perfect Engraving Plant
Distinctive, Effective, Designs for all Purposes
Binner
Engraving Company
Binner Building
21-25 Plymouth Court
Chicago
Oscar E. Binner Resident Manager New York Office



The above is a fac-simile of the first page of our Cover Calendar. If you haven't one write to us.

NIAGARA PAPER MILLS.

LOCKPORT, N. Y., U. S. A.

NP MILLS

We recommend the Special Cover Inks of the P. E. Olds Company.



BRILLIANT COVER RED, . $3.00 LIST
BRONZE BLUE FOR COVERS, 2.00 "
LIGHT " " 1.50 "

WE RECOMMEND THE COVER PAPERS OF THE NIAGARA PAPER MILLS.

Crow Black



Half-Tone Black



This is what a leading printer says:

"I have obtained GOOD results from some inks, BETTER results from others, but for the BEST results I must use 'Standard' CROW BLACK and HALF-TONE BLACK INKS."

What more can WE say except that these inks are made solely by

THE STANDARD PRINTING INK CO.

CINCINNATI, OHIO.

Chicago Branch, 71 Plymouth Place.



Tri-Color Inks,
Gold Ink,
Weatherproof Colored Inks,
Sunproof Poster Inks,
Copying Inks,

Our Specialties

Crow Black,
Half-Tone Black,
Diamond Black,
Comet Black,
Banner Black.



The following table accurately exhibits the expense of a cover 7 x 8½ inches cut from various leathers and Keratol, and shows at a glance the

KERATOL
REGISTERED TRADE-MARK

Great Saving effected by using Keratol

In addition to the differences here shown, there is a **large saving in the labor of cutting stock**—a boy can cut Keratol as well as a man.

Comparative Costs:

Cover 7 x 8½	Cost per cover:
Black grained Skiver (98 ft. to doz.) at $7.80 per doz.	5½ cents
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (120 ft. to doz.) at $9.60 per doz.	5¼ "
BLACK KERATOL at 40c. per yard	2 "
Black grained Skiver (135 ft. to doz.) at $10.75 per doz.	4⅞ "
BLACK KERATOL at 40c. per yard	2 "
Black undressed Skiver at 5c. per ft.	4 "
BLACK KERATOL at 40c. per yard	2 "
Colored undressed or glazed Skiver (135 ft. to doz.) at $7.50 per doz.	3⅛ "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, first quality, at 9c. per foot	5 "
COLORED KERATOL at 45c. per yard	2¼ "
Water-grained Buffing, fair quality, at 8c. per ft.	5¼ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, first quality, at 7½c. per foot	4½ "
COLORED KERATOL at 45c. per yard	2¼ "
Embossed grained Buffing, fair quality, at 7c. per ft.	4⅝ "
COLORED KERATOL at 45c. per yard	2¼ "

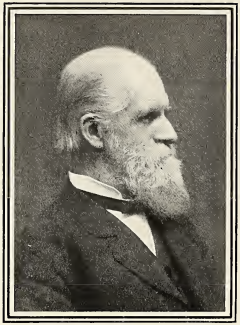
Keratol is cheaper than leather at four cents per foot. Any one can verify the above figures with a pattern and a few dozen leathers. If a larger cover than 7 x 8½ is cut, the difference in favor of Keratol will be far greater, according to principles well known in the trade. A small-sized cover was purposely selected. This table is based on cutting a quantity of 7 x 8½ inch covers, and was issued some time ago when the leathers mentioned were cheaper. Throughout the world KERATOL is known as the best substitute for leather, and you want the BEST.

The Keratol Co.

P. R. BRADLEY, Manager

South and Van Buren Streets
NEWARK, N. J.

6–2



The LINES

Around this engraving were made on our **Lining-Beveling Machine.** This is a tool no photo-engraver can afford to be without. No plant can be considered first-class and up-to-date that does not include one. Experience shows that the neatest and most finished lines can be made on this machine at a merely nominal cost.

John Royle & Sons
Paterson, N. J.

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SOLD BY ALL STATIONERS AND BOOKSELLERS

Our Papers are supplied in Fine Wedding Stationery, Visiting Cards and other Specialties by GEO. B. HURD & CO., New York, whose boxes bear the word "Crane's" containing our goods.

THESE goods are the best for all dealers. Their merits are known the world over, and they yield a profit to the dealer. Once tried, the purchaser becomes a regular customer. They are suited to the tastes of the most select trade. Presented in the following styles and qualities:

SUPERFINE QUALITY—In Light Blue Boxes, containing ¼ ream of Note Paper each, and in separate boxes ½ thousand Envelopes corresponding.

EXTRA SUPERFINE QUALITY—In Lavender Colored Boxes, containing ¼ ream of Extra Fine Paper each; in like boxes are Envelopes to match.

All this Stationery can be relied on as represented.

MANUFACTURED BY
Z. & W. M. CRANE
DALTON, MASS.

The INLAND PRINTER is a Specimen of Our Work

The HENRY O. SHEPARD COMPANY

Long-Distance Telephone, Main 555

General Printers and Binders

OUR facilities are complete for the prompt production of Book, Pamphlet, Catalogue, and general Printing and Binding. We do only the better grades of work, and solicit the business of firms or individuals desiring "something above the ordinary" at simply a consistent price for the character of work we turn out. Correspondence is invited. Our salesmen will wait upon you by appointment.

THE HENRY O. SHEPARD COMPANY

New York Office
Room 701, 116 Nassau Street.

212-214 Monroe Street, CHICAGO

BUFFALO ENVELOPES

ODD SIZES
MADE QUICKLY AT LOWEST PRICES

ARE GOOD ENVELOPES—NONE BETTER. OUR PRICES AND SAMPLES ALWAYS INTEREST THOSE WHO HAVE BEEN BUYING ELSEWHERE. TELL US WHAT YOU WANT.

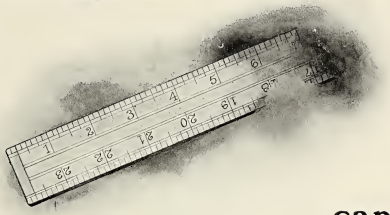
REGULAR
COMMERCIAL AND OFFICIAL SIZES IN STOCK

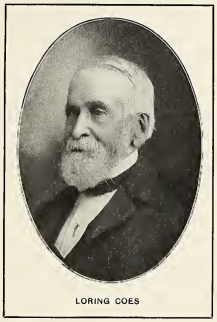
BUFFALO ENVELOPE CO.

NOT IN THE TRUST. BUFFALO, N. Y.

Knives

made by antiquated systems or this...

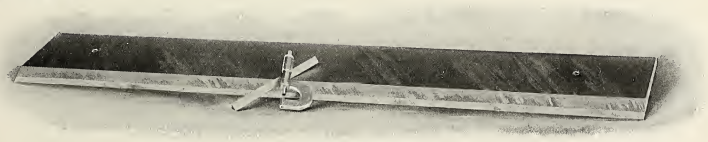




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can not be accurate.

Ours...



"MICRO-GROUND"

Are Accurate as well as **Perfect-Cutting Tools.**

Hear Our Reasons?

LORING COES & CO. Inc.

Mention this and see what you get.

Worcester, Mass., U.S.A.

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IN THE

NATIONAL BANK OF WATERVILLE.

Waterville, N.Y. *190*

PLEASE LIST EACH CHECK SEPARATELY.

	Dollars	Cents
Bills.		
Gold.		
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SEE THAT ALL CHECKS AND DRAFTS ARE ENDORSED.

The above deposit slip is printed from a

CEROTYPE

You can print deposit slips on a small press — four, six or eight on — cheaper than they can be lithographed. Your local banks would rather buy from you if you can supply them. Made in any length. Our plates can be used on any cylinder or job press. Sketches free. Send for samples. ∴ ∴ ∴ ∴ ∴

FRANK McLEES & BROS.
216 WILLIAM STREET, NEW YORK.

A. D. FARMER & SON TYPE FOUNDING COMPANY

MAKERS OF PRINTING TYPE, BRASS RULES, LEADS, SLUGS METAL FURNITURE AND BRASS TYPE



NEW DRESSES FOR NEWSPAPERS AND MAGAZINES : : : : : : : : : : COMPLETE OUTFITS FOR BOOK AND JOB OFFICES OF ANY SIZE : MACHINERY AND WOOD FURNITURE IN STOCK FOR IMMEDIATE SHIPMENT : : : : : : : : : : : : : : : :

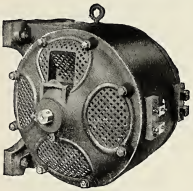
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CHICAGO...163-165 Fifth Ave.

Send for New 1900 Specimen Book

Westinghouse Polyphase Induction Motors

The Ideal Motive Power for Operating Printing Machinery.

No moving contacts. No revolving wires. No delicate mechanism. No danger from fire. Minimum cost of attendance and maintenance. High efficiency under wide range of load. Economy of floor space.



Westinghouse Motor for wall suspension.

The name
Westinghouse
is a guarantee.

Some of the Largest Printing Establishments are equipped with
Westinghouse Motors.



Westinghouse Motor for ceiling suspension.

Westinghouse Electric & Manufacturing Co.

All principal cities in United States and Canada.

Pittsburg, Pa.

43 c.



OFFICE OF

THE UNITED STATES ALUMINIUM PRINTING PLATE CO.

87 NASSAU STREET

NEW YORK, July 2, 1900.

To the Lithographic Trade:

The lithographic trade is hereby informed that The United States Aluminium Printing Plate Company, which was organized in 1894, to own and control the letters patent issued to John Mullaly and Lothrop L. Bullock, No. 459,239, dated September 8, 1891, for the use of aluminium plates in connection with lithography, has now acquired by purchase all rights of Otto Carl Strecker, of Josef Scholz, of the Strecker-Scholz Company, of the Ellery Howard Company and of the Aluminum Plate and Press Company in and to the following letters patent of the United States and Canada, viz:

United States Letters Patent, Numbers,

459,239, dated September 8, 1891;
483,498, dated September 27, 1892;
516,238, dated March 13, 1894;
522,719, dated July 10, 1894;
567,926, dated September 15, 1896;
590,966, dated October 5, 1897;
597,366, dated January 11, 1898;

And Canadian Letters Patent, Numbers,

40,346, dated September 14, 1892;
43,871, dated August 9, 1893;

which patents control the use of aluminium for surface printing and control all processes formerly known under the name of Mullaly, or United States process, and the processes formerly known under the name of Strecker-Scholz or German process. The undersigned company is prepared to issue licenses for the use of said letters patent and inventions on reasonable terms.

Licenses heretofore issued jointly by the Aluminum Plate and Press Company and the Strecker-Scholz Company have been taken over by this company.

The Fuchs & Lang Manufacturing Company, of 29 Warren Street, New York, and 328 Dearborn Street, Chicago, Illinois, are the sole selling agents of the undersigned, and all orders for aluminium plates given by duly authorized licensees will be promptly executed by said selling agents.

The use of aluminium for surface printing without a license or in any way infringing upon any of the letters patent aforesaid will be promptly prosecuted by the undersigned.

Inquiries may be addressed either to the undersigned or their selling agents.

Respectfully,

THE UNITED STATES ALUMINIUM PRINTING PLATE CO.
JOHN MULLALY, President.


DESIGNS
AND
PRINTING
PLATES
SEND
FOR
SAMPLES
ILLINOIS ENGRAVING
COMPANY
346-356 DEARBORN ST. CHICAGO.

HAVE YOU SEEN
OUR NEW

BULLETIN
No. 3,200?

It describes the Lundell Motor Equipments for Printing Establishments and Book Binderies. It is handsomely printed and contains many illustrations. Send for a copy.

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General Offices:
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True Economy in Cutting Stock

is obtained by a machine which requires but one "try." It may pay you to examine your cutting-room methods. Work trimmed twice, or inaccurately cut, means a loss.

The Brown & Carver Automatic Clamp Cutters cut accurately.



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THOS. E. KENNEDY & CO.,
414 E. Pearl St., Cincinnati, Ohio.

MILLER & RICHARD,
7 Jordan Street, Toronto, Can.

AMERICAN TYPE FOUNDERS CO.,
405 Sansome St., San Francisco.

CHICAGO STORE:
319 Dearborn Street.
J. M. IVES, Manager.

OSWEGO MACHINE WORKS
OSWEGO, N. Y.

The Ault & Wiborg Company

Manufacturers of LITHOGRAPHIC & LETTER PRESS PRINTING

INKS

Cincinnati *New York* *Chicago*
St Louis *London*



YELLOW, 675-16. OLIVE GREEN, 676-54. FLESH TINT, 677-50. GRAY TINT, 677-69.
RED, 674-65. BLUE TINT, 678-53. BLACK, 633-61.

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Once Bitten

Twice Shy!



This man
Was master of a country school;
But ne'er, O ne'er again
Will he pick up a brick
Found lying on the floor.
This brick was hot—
Hot as the hinges of that heated spot
Best spelled
With just a dash, h upper case, and exclamation points. That's why
He laid the blamed thing down again
So quick.
Will he
Pick up another brick again?
Not he! To-morrow
There will be another
Brick
Upon the floor,
Stone cold.
But that wise schoolmaster will wrap
It up in some old coat
Or rag,
Or cloth,
To carry it away.
The burned child fears
The fire.

Just as
This master in his haste declares
All bricks are hot,
The ink-stuck printer thinks
All men are liars—
Meaning men
Who concoct inks and ads,
The ads to sell the inks.
If you
Are sharpening up a long, keen knife
For ink men,
Just count us out.
If you
Bought ink at four cents, claimed to be
As good as any ten-cent ink,
Don't blame us.
But buy our inks and learn
That our ten-cent ink costs
Just ten cents.
Our four-cent ink costs four.
And each ink is ink,
The best at that price anywhere.
We don't want your money in advance—
"Cash with the order."
Your confidence is all we need
Until you learn that there
Are inks and inks.
And some ink-makers
Have a reputation at stake
And don't intend to lose it.
That's WE.
Just ask us for a sample book
And catalogue. You'll find
Our bricks are cold.

The Ault & Wiborg Co.

Cincinnati

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OLD NEW YORK PRINTERS FIFTY YEARS AGO.

BY MAJOR GEORGE F. WILLIAMS.*

THE New York Printers' Union, better known among typos as "Big Six," was organized on January 1, 1850. Up to that time printers had no established or fixed scale for hours or composition. Prices ranged from 25 to 30 cents per thousand ems on newspapers and twelve hours constituted a day's work. Horace Greeley and James Gordon Bennett, who founded the *Tribune* and *Herald,* soon recognized the fact that rapid compositors were necessary to produce a daily newspaper on time for delivery by mail and carrier, and they cheerfully paid the highest rates to secure the best men. The *Morning Star* paid 25 cents, the *Courier and Enquirer* 28 cents, weekly and department hands receiving only $14 for six days' work of seventy-two hours.

In December, 1849 — the year in which gold was first discovered in California — a galley-proof circular was issued from the *Tribune* composing-room inviting all New York newspaper and job printers to attend a meeting at which the advisability of organizing a union such as had become successful in Boston was to be considered. The first meeting was held in the *Tribune* office on a Saturday, but the subsequent sessions were held in Alderman James Stoneall's hotel, on Fulton street, next door to the old *Herald* office. Final action for organization was taken on the first Sunday in January, 1850. At the initial meeting, Franklin J. Ottarson, who afterward rose to the ranks of night editor and managing editor on the *Tribune* and the *Times,* called the men to order, when Samuel Sloan was chosen chairman and William H. Trimble secretary. Both men were admirably fitted for their positions and they conducted the preliminary business very successfully. Edgar H. Rogers was made chairman of the committee to draft a constitution and by-laws, and his preamble remains today just as it was written by him, though the remainder of the document has been amended from time to time as necessity demanded.

At the final organization of the union sixty men were present and enrolled, among the leaders being William Newman, who died a few years ago at the age of ninety. Other prominent men in the movement were Edward A. Holmes, Charles Layton, William E. Kelly, George Sherman, W. A. Dodge, Arthur Rogers, Matthew Kearney, John McManus, William McCoy, William B. Smeaton, Henry Egbert, Stephen Hosmer, Charles F. Town, Frederick Albaugh (for many years foreman of the *Herald* composing-room), Gilbert Vale, Richard D. Kimber, Jesse Howell, John Gatter, William Coddington, Lysander Bascom Young, George A. Colburn, Robert Cunningham (who afterward joined Orange Judd in starting the *American Agriculturist*), Monroe F. Gale (nearly forty years foreman on the *Times*), Charles W. Colburn, Josiah Barstow, John L. Brown, William Stubbs, Samuel Smith, William Sowers, Frederick Hepburn, Samuel Glen (subsequently a leading editorial writer and correspondent on the *Herald*), and Henry P. McManus, who, hale and hearty in this year of 1900, at the age of seventy-one, finds himself the sole survivor of the sixty organizers.

When the men came to select officers for the union they elected Horace Greeley as president; Franklin J. Ottarson, vice-president; William H. Trimble, financial secretary; Edgar H. Rogers, recording secretary; Jeremiah Gray, treasurer, and Monroe F. Gale, fund trustee. Mr. Greeley entered most heartily on the duties of his office, being himself an old typo, and the membership of the union grew rapidly. When Henry J. Raymond and George Jones started the *Times,* on September 18, 1851, there was an increased demand for good compositors, so the rate went up to 32 cents per thousand ems, and finally to 35 cents.

Those were halcyon days for typesetters, for their labor was in demand and money had a greater purchasing power than now. One of the hardships was the practice of only paying for composition after publication or on cancellation. The difficulty came to a crisis in 1852, when Daniel Webster died, on June 28, and Henry Clay on October 24, of that year. When each of these statesmen were stricken with mortal ill-

*Major Williams rose from the case to the position of managing editor on both the *Times* and *Herald.* He was a noted war correspondent after the expiration of his term of military service, among other notable scenes that he witnessed in foreign lands being the execution of Maximilian, "El Pretando," at Querétaro, Mexico, in 1867.

ness, all of the great dailies put page obituaries into type, the matter being kept standing for weeks before their deaths gave opportunity for using. The typographical union then made it a rule that all type set in the week must be paid for at the close. This was agreed to by the proprietors, Thursday being made the end of the fiscal week for the convenience of bookkeepers and cashiers. The compositor's "slug" had just been invented in New Orleans, and its adoption throughout the country further simplified the work of regular payments.

There were no Sunday editions in those days except the *Herald's*. The field now so profitable to the great



JOSEPH ELLIOTT.

Compositor, *Herald* Superintendent and Famous Sporting Writer.



MAJOR GEORGE F. WILLIAMS.

Compositor, Soldier, War Correspondent and Editor.

New York dailies was covered by weekly papers, the *Sunday Times,* started by Major Noah; the *Atlas, Mercury, Era, New York Dispatch, Courier,* and *Citizen* being among them. It is a curious fact that when the elder Bennett started the Sunday edition of the *Herald,* he told his superintendent, old Joe Elliott, not to take any advertisements, as they might hurt the weekday issues. To his surprise, Bennett found on the first Saturday afternoon that nearly as many "ads." had been offered for insertion as on the previous day. To check this flow he raised the price of Sunday advertisements, which only increased the tide. One of the features of the Sunday *Herald* during the late fifties was its theatrical advertisements, each manager occupying one or two columns with his announcements. The *Herald* also had a monopoly of printing theater programs, its job office being a very profitable adjunct. It was only on the outbreak of the Civil War that the *Times, World* and *Tribune* decided on Sunday issues in order to keep up with the demand for news of battles and campaigns during those momentous four years.

Up to 1861 Saturday was a holiday for comps in the morning paper offices, for even in the *Herald* only two phalanxes were needed, because the paper was principally filled with deferred matter. The boys were great lovers of the theaters, and many of them had personal acquaintances with the leading actors, for several of the latter had gone from the case to the footlights. George Jordan and his brother William began life setting type on the old Baltimore *Sun;* Lawrence Barrett was a Detroit compositor, and there were many others whose names now escape me. Many of these set type when theaters were closed. Sunday morning debates on the current attractions filled up the time occupied in distribution, and the criticisms were keen and discriminative. Even the opera was looked after and considerable knowledge of music and vocal effort was often betrayed by these knights of the stick and rule. "Fat" was abundant, for it was allowable to "pick up" routine markets, ads., tables and heads that stood in the wash basins. Dead ads. were often found and used. Display heads was a department and sold at auction every year, as much as $15 and $20 per week being paid for the privilege. Men seldom worked more than five days in a week, regulars being compelled to hire "subs" to fill their frames, yet good wages were made. Nathaniel Garland, the ugliest compositor, but tender-hearted, invented a standing case for storing words and phrases used in ship news, such as names of vessels, "str.," "mchdse.," "ship," "bark," "brig," etc. This saving in distribution and composition, with the standing heads and other matter, made the department as valuable as the display heads. The system was adopted in all offices where ship news became a feature. "Nat" Garland learned Hebrew and Greek at the case, and he was a deeply read man. Sarcastic at all times, he had an intense love for humor when it was dry. He rose to the position of night foreman on the *Times,* but dissipation caused his ruin.

In 1856 Robert Bonner, of the *Ledger,* invented a new ad. by using short lines which were set in caps and repeated from six to twenty times. This was fat matter, and being imitated made agate composition very profitable. It may seem difficult to believe in these days, when there is such eager competition for advertising patronage, that in the fifties and sixties newspapers frequently sacrificed advertisements already paid for in order to obtain room for important news matter. But it was of frequent occurrence, as many as five to ten columns going by the board. Raymond always liked to have an interesting special article in the *Times* every day, it being a "must" unless extraordinary pressure happened. One day Bonner decided to change his style in advertising. His plan was to fill a column with two-line ads., each repeating the announcement that Fanny Fern, Sylvanus Cobb or some other popular author of that day wrote only for the *Ledger.* One night he bought a page each in the *Herald, Tribune* and *Times,* and Raymond discovered the next morning that his pet special had been omitted. Angry at what he considered a waste of space, the "Little Villain" announced in a savage editorial that thereafter Mr. Bonner could not occupy more than three columns of the *Times* on any one day. Bonner was hugely delighted at this, and filled his three columns for an entire week by repetitions of brief eulogies

of the value of the *Times* as an advertising medium, and lamenting his inability to fill the entire paper. These spicy ads. were invariably headed: "No You Don't, Mr. Raymond!" The editor finally surrendered and peace reigned. It was during this absurd squabble that Bonner went to the *Herald* office and asked Joe Elliott if he could have a whole page in the next issue. "Two of them, if you like," was Elliott's response. "Then I'll take four pages," said Bonner. "All right, four goes," was Elliott's reply. "Can I get eight pages?" queried Bonner. "No, we can't set the type tonight, and must make a supplement," cried Elliott, amazed at the Ledger proprietor's demand. "Can you do it day after tomorrow?" was the next question, and the arrangement was made. Bonner also ordered eight-page supplements in the *Times* and *Tribune*, which compelled the compositors in all of the offices to fill their agate cases after the papers had gone to press, and, going without sleep, began setting Bonner's reiteration ads. before the regular hours of composition arrived, so that the supplements might be worked off ahead of the main editions. It is related that Bonner's Presbyterian pastor called at the *Ledger* office, during the day these supplements appeared and startled the town, when he gently chided the publisher of continued stories on his extravagance.

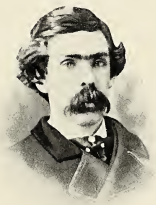
"Oh, you think so!" said Mr. Bonner. "But you read all the advertisements, did you?"

"No, I read only one of each of the announcements," replied the minister. "It would be foolish to go on reading the same thing over and over again."

"Well, if you read each of them, everybody else did, and that is what I wanted," and then Bonner went on endorsing his checks for bank deposit.

Bonner was a genius at advertising. Having worked the newspapers, he turned to the fences and billboards. Printing 200,000 one-sheet bills in red ink bearing the words: "Have You Read the New York Ledger?" in big cap letters, he employed a special force of billstickers, who, beginning work after midnight, covered every bill already posted, theatrical and commercial. The consequence was that the *Ledger* bills were the only ones in sight the next morning, and it was said that Bonner had painted the town red. This is the origin of that famous phrase. Of course, there was a row over the matter, but Bonner got thousands and thousands of new readers and lots of free advertising into the bargain. It may be added that Bonner's sensational purchases of celebrated trotting horses was another advertising device, for every religious paper pitched into him and the *Ledger* secured another boom.

Bonner's fat ads. have led me away from my subject — the old typos. Prior to the Civil War the "tourist" printer belonged to a distinct and noticeable class. He was always on the move, seldom staying in a town or city more than a month or two. Possessed by an uncontrollable desire to travel, the "tourist" kept moving. Some had regular circuits that could be covered in a couple of years, but the stars had no fixed orbits, for they wandered East and West, North and South, just as impulse seized them. Starting from New York, these restless men would seek temporary employment in Philadelphia, then Wilmington, Baltimore and Washington. Pittsburg, Fort Wayne and Chicago were next visited, or they might drift to Richmond, and so on through the entire South, seldom returning to their starting point under six or ten years. Being first-class hands, they were always welcomed by foremen, and the home bodies in composing-rooms found pleasure and instruction in listening to their adventures and experiences. As a rule the "tourist" was a truthful story-teller, but there were some who did not recognize the proverb that liars need good memories. I remember one of these who claimed to have visited every part of the civilized world, with occasional references to savage countries. He had spent a couple of months in the *Times* office, during which he related many astonishing adventures in almost every quarter of the globe. Finally the boys began to keep "tab" on him, and when he had described scenes in China, Japan, Africa, Asia, England, France, Russia and other countries, the quiet query after each story was: "How long were you in China?" or wherever he happened to speak of. His reply was usually: "Let me see; I was in China about three years." After this Munchausen had been



EMILIUS M. DONALDSON.
Compositor, and Foreman of the New York *Times*.



HENRY P. MCMANUS.
Sole Survivor of the Organizers of "Big Six."

induced to tell about all the strange lands he had visited, the "tab" showed that he must have spent 134 years in traveling. The announcement of this astounding total drove the "tourist" out of New York forever.

Very few living printers will remember "Mort" Rainey. He could set type faster and talk more than any compositor I ever met. He had no false motions. When he picked up a letter it went straight to the stick, right side up with care. "Mort" was a great wag, with a jibe or a joke forever on his tongue. But he was a warm-hearted fellow, despite his practical jokes, ready to help a fellow craftsman who was in trouble, and gave away many a dollar without thought or hope of its return. A peculiarity of "Mort's" composition

was that his distribution of type was awfully inaccurate, and as he never read over a stickful, he saw every galley for correction. But he could correct errors as fast as he could set type. With one long fingernail he would extract a wrong letter and insert the right one with a snap that seemed marvelous.

Joe Bradley was another thorn in the proofreader's side, for it was not unusual for him to get thirty misplaced letters in a stickful, which compelled him to read his type. "Joe" stuttered in the most delightful way, his great weakness being "policy." He always imagined that he could beat the slips, and I have often heard him explain a horse, gig and saddle combination, insisting that it could not be beaten. Then he would go and invest the price of his supper, only to find that the horse, gig and saddle had run away with his money, which compelled him to stick type all night, hungry but hopeful.

Emilius M. Donaldson, who rose to the foremanship of the *Times*, was a very lovable fellow. An accident in childhood made him a partial cripple, but he had one of the sweetest of tempers and was exceedingly generous. He was remarkable for his expensive but neat style of dress, and a fondness for costly jewelry. Bearing constant pain for over thirty years, he finally decided to lose his injured leg, but the operation shortened his amiable life. I need relate only one incident to show his generous disposition. Old "Jack" Limmer was another policy fiend who was always in debt. Being threatened by his landlord with eviction, "Jack" went to "Don" with his woes. Donaldson happened to be out of money, so he handed Limmer his handsome gold watch, with instructions to pawn it and bring him the ticket. "Jack" got the money for his rent all right, but lost the ticket, so in a panic of fear he went on a spree and forgot all about "Don" and his landlord. Donaldson never got back his watch, the most provoking feature of the incident being the discovery that Limmer's frugal wife had already paid the rent.

William F. Smythe, who rose from the case to the positions of foreman and night editor on the *Herald*, had one peculiarity in never taking a night off. He would work for six or eight months and never touch a drop of liquor or beer, but finally go on a continuous-performance spree that lasted for a fortnight, the next one being spent in bed and recovery. Smythe was one of the most courageous night editors ever known, always ready to assume responsibility in the crucial hours of going to press. During the Civil War he one morning astonished the elder Bennett by leaving out all of the stock and market reports, the local news and every editorial in order to find room for startling news of recent battles. The paper sold like hot cakes, however, and Bennett was delighted. During one of Smythe's periodical absences, "Fred" Albaugh, the foreman, discovered that nearly a page of late war dispatches could not be set up in time for the mails, so he dumped in a lot of deferred matter, keeping the late news for city delivery. Suburban readers complained, but Bennett remarked that it was better for them to get half a paper than none at all. Postscript headings were thereafter the rule for late news.

The fattest American printer was "Bub" Williams. There existed a tradition that his name was John, but he was always "Bub" to the boys. He weighed nearly 400 pounds, and when he laughed, which was often, his huge body would shake like a lump of jelly. He was a gluttonous eater, as a committee, organized to give him a birthday dinner, once discovered to its cost, for he almost exhausted the resources of the restaurant. Finally his friends sent "Bub" to the hospital in hopes of reducing his bulk of flesh. The physicians succeeded for a week or two in knocking off a pound per day, when suddenly he began to grow fatter and fatter, and they discharged him in despair. It was subsequently discovered that the patient next to "Bub" had been ordered to eat huge beefsteaks to make blood and support an amputation. Being unable to consume all of his rich, blood-making food, he paid "Bub" to help him, and the doctors were defeated. At one time Barnum, the showman, offered "Bub" a handsome salary as a freak, and the fat man was very happy until he learned that Barnum proposed to bill him as weighing 600 pounds, when he canceled the engagement.

John C. Robinson was the only proofreader who could correctly decipher Horace Greeley's manuscript, and a warm friendship existed between him and the *Tribune* founder. Very often Greeley could not read his own copy. One day Greeley wrote an editorial paragraph advocating the addition of a passenger coach to the early milk train from Chappaqua. To his horror the types made him say "swill milk train," and his Chappaqua neighbors almost mobbed him. There was a row in the *Tribune* office, but Robinson turned the tables on the editor by showing him a "query" on the proof which he had marked "O. K." Greeley was constantly making blunders when he wrote on any subject outside of politics. The American Institute exhibitions, of which he was one of the founders, was one of his hobbies. Writing about one he alluded to a display of wines, saying it included Widow Cliquot, Mumm, Verzenay and — champagne. When the blunder was pointed out, Greeley replied in his squeaky voice: "Well, I'm the only d——d fool in this office who could make a mistake like that." Not long after Greeley's death, Proofreader Robinson committed suicide.

"Tom" Rooker, of the *Tribune*, was the greatest foreman that ever lived, and nearly all of the foremen in other New York offices graduated under him. Mr. Rooker lived to a great age, occupying the position of secretary to the Tribune Association for many years, and died in harness. "Sam" Walters, who succeeded Rooker as foreman, was the crankiest fellow that ever made up a form. You seldom got a civil word out of him, but he had a keen sense of justice and fairness.

William F. Beers, who for many years occupied the position of night editor of the *Tribune*, was a *Times*

compositor when he entered the Federal army. Enlisting as a private soldier in the 10th New York Volunteers, he rose to the rank of lieutenant and quartermaster before the close of the war. He died deeply regretted by all of his old associates at the case. His brother, James, is still in the business as assistant foreman in the *Sun* office.

Joseph Elliott, best known as "Uncle Joe," attracted the elder Bennett's attention while foreman of the *Herald* composing-room, and as he manifested great executive ability, "Joe" finally became superintendent of every department of the paper outside of the editorial rooms. Subsequently he even invaded the "brains" department, for Mr. Elliott's greatest fame was achieved as a sporting writer. By a peculiar system of sign phonetics he was able to record every blow given in a prize fight, his descriptions of which were eagerly read. As a racing reporter Elliott has never been equaled, his descriptions being both picturesque and graphic, their accuracy stamping them as "records." "Joe" died at the age of eighty, six years after his retirement, caused by failing mental powers and loss of memory. He did not live to see the final success of the Linotype, which would have broken his heart, for "Joe" was a firm believer in the theory that setting type needed brains which no machine could supply.

Many old printers will remember Nelson Kinmonth, a Canadian compositor, who held a frame in the *Times* office for twenty-odd years. "Nelse" was an inveterate gambler, his face being a familiar one on Saturday nights in "Dad" Cunningham's faro bank. It was Cunningham who killed Paudeen by shooting him during a fight in front of the New York Hospital, corner of Broadway and Duane streets. Kinmonth met the fate of all gamblers who are "on the outside," for while he frequently won, his gains were small and his losses large. He seldom had a cent of his earnings on Monday.

"Joe" Byers, who died a blind man, came from Albany. His love of mischief was remarkable, and scarcely a week passed without some rare prank of his convulsing every composing-room. Strong potash lye was necessary to cleanse the type taken from the greasy "turtles." Large lead-lined basins were used for soaking the type over night. In the morning the lye was run off into huge iron kettles underneath and pure water turned on to complete the operation. One night "Joe" managed without discovery to turn off the lye through the water waste pipes, then filling the basins with Croton. When his mates began taking type, in the little hand galleys, for distribution, they found the matter as hard as nails. "Joe" was the loudest complainant against the trick, but years after he confessed his guilt to me.

"Bill" Leach, who is still alive, and cutting copy on the *Herald*, was a fast hand, a wag and a humorist.



THE LILY POND. Photo by A. M. Smith, Crawfordsville, Ind.

He was forever cracking a joke and kept the *Times* composing-room in a constant roar. William Young rose to the rank of managing editor of the *Sun*, subsequently making his mark as a sporting writer. There was one man named Reynolds — Benjamin, I think — who proved himself the most generous man that ever clutched a stick. As a "sub" he filled a sick chum's frame for three months, giving half of his earnings to ease the dying hours of his friend. Getting the dead man's frame as a regular hand, he continued to support the widow and orphans for several years. He won the respect and esteem of every newspaper "comp." Hugh Farrar McDermott set type on the



Photo by A. M. Smith, Crawfordsville, Ind.

A SAFE RETREAT.

Times for some years before his talent as a poet was discovered and made him famous.

In those days composition began at 1 P.M. for half the force, ending at 3, when the other phalanxes continued until 5. Evening composition began at 6:30. All of the morning papers issued two evening editions, containing a couple of columns of telegraphic and local news. The type was hurried into the forms, unread and uncorrected, but there were seldom more than five or six typographical errors any one day. Composition was heavy, owing to the dearth of fast men, and it was not uncommon for the announcement of "copy for all hands" being heard at 1 o'clock, everybody working right through until after 2 A.M., with a few minutes snatched for dinner and supper. Frequently the men got fourteen hours of composition, mainly nonpareil. Telegraph tolls were heavy and correspondents were accustomed to write their reports on steamboat and train between New York and Albany, Springfield, New Haven, Boston, Philadelphia and sometimes even Washington. Their matter was always leaded to hasten composition, the "fat" putting new life into nimble fingers. It was only in 1861, when papier-maché stereotype matrices made a duplication of forms possible, that the newspapers could venture on daily supplements. The improvement came just in time, for the Civil War compelled increased space. Now that ocean cables carry the news of the whole world on the day of its occurrence, it may seem strange to learn that European, South American and Pacific coast news came only by steamer. "Four Days Later from Europe," was almost a stereotyped heading. Night editors remained on duty from 6 P.M. until 7 A.M., sometimes holding a phalanx or two on waiting orders, in anticipation of the arrival of a steamer. When a steamer came into port unexpected, the unmarried men, who were compelled by office rules to live down town, were summoned from their beds by messengers. Each man received $1 for the call and all of his composition. During the Crimean War these early morning steamship extras were very frequent, and there was keen rivalry in getting them out first on the street.

There were many swift compositors in those days. One of the swiftest among them was Benjamin Glasby, a very handsome man, quick and precise of movement in setting type and perfection in correctness. He could set 2,000 ems of solid agate in an hour with scarcely an error, not seeing a proof more than two or three times in a week. When one did come to him, because there were more than four errors in his take, he would often turn to the man next him and say: "Correct the galley and you may have my matter." His hatred of a foul proof was instinctive and uncontrollable.

Hugh Morton, a Bostonian, was another fast compositor. Both he and Glasby finally met their superior in John Spence, from New Orleans. In turn, Spence found his master in George Arensberg, who earned the title of "Velocipede." It was he who won the famous solid gold composing-stick.

My reminiscences of old-time printers would not be complete without mention of Amos J. Cummings. Amos made a "tourist trip" or two before he settled down as a "regular" in the *Tribune* office. He and Glasby were great chums, being of similar disposition, kind, loyal and true. Mr. Cummings made an honorable record as a Federal soldier during the Civil War, and now wears the medal of honor. As managing editor of the *Tribune* and *Sun* he manifested possession of the highest journalistic qualities, while his career in Congress is a credit alike to himself and the craft he sprang from. "Amos" was a fast crab in his time and still retains his membership in "Big Six."

James Gordon Bennett, the elder, had an intense dislike for typographical errors. A misspelled word or displaced letter made him furious. One week there

was a deluge of these inaccuracies in the columns of the *Herald* and Mr. Bennett was indignant. Summoning the composing-room foreman he insisted that the delinquents must be dismissed. The foreman told the old gentleman that the errors had been committed by "subs" and not by regulars. A few days after, Mr. Bennett ascended the long flights of iron stairs to the composing-room, and was hindered in his progress by a young man, who dodged to and fro.

"Stand still, mon, and let me get by ye!" ejaculated the founder of the *Herald*. Then as he passed, he stopped and asked: "And who are ye, anyway?"

"Oh, I'm nobody," responded the young man, nonchalantly; "I'm only a sub."

"Hey, mon, let me ha' a look at ye!" exclaimed Mr. Bennett. "You're the donmed scoundrel that's bin making all the teepographical blunders. Ye are deescharged, dinna ye mind thot!"

And the substitute took Mr. Bennett at his word, for he never came back.

The firing of the secession guns at Fort Sumter, and President Lincoln's call for troops, took many a New York typo from his case, all dropping stick and rule for musket and bayonet. But few of them returned; nearly all of those who did, came back wearing shoulder straps and swords. Take them one and all, these old-time printers were a fine body of men, loyal to their art and their comrades. Now compositors on newspapers are merely typewriters.

Written for THE INLAND PRINTER.

ESTABLISHING A NEWSPAPER.*

BY O. F. BYXBEE.

NO. XII.—BOOKKEEPING AND OFFICE MANAGEMENT.

SOME newspaper proprietors are better fitted to be at the business end of a property, while others will achieve greater results as managing editors; but the man who attempts to fill both positions on a daily newspaper uses poor judgment, as he must necessarily leave many things undone and one side or the other suffers accordingly. It is easier to secure a good editorial writer and managing editor than it is to find a man fully capable of handling the business and finances, and the best place for the owner of a property is at the head of the business department. On a small city daily he will probably be obliged to act as his own advertising manager and circulation manager, and also look after collections and what soliciting there is done, and the details of such work will take him out of the office the greater part of the time. It is therefore very important that he should have an able assistant who will be in the office at all times during business hours and who will also be a capable bookkeeper. He in turn should have a bright boy who will be able to assist in the details of the accounts and records and will be at hand to run on errands. With proper persons filling these positions any publisher who understands his business should have little difficulty in making a success of a newspaper property in a small city, providing the field has been well chosen.

In order to avoid errors, complaints and loss of customers and money, it is imperative that everything entering into office management should be reduced to a system — a slow, methodical routine is better than a promiscuous rush that necessitates frequent untangling of results. Give the boy certain duties to perform at the beginning of each day's work, these to be followed by other routine matters that must be attended to in regular order, and there will be various other matters of detail to occupy his time between these regular duties. The bookkeeper should also arrange his work systematically so that no duty of the day will be overlooked, slighted or unfinished. He should have a time for attending to correspondence, checking the paper, posting his books, making out bills, and all other principal duties. He should still further reduce each of these duties to a system that will avoid errors and misunderstandings. The record of each subscription received should show when commenced and when to stop, amount paid and all other information about which there might be a misunderstanding. If a subscriber calls and says, "Send me your paper for a month," he should always be asked if he wishes it stopped at that time and a memorandum of his reply should be entered. More bad feelings are engendered through this one thing than in any other portion of the business. The customer may intend to imply in giving an order of this kind that he wishes the paper for a month," he should always be asked if he wishes it is continued; and when the publisher attempts to collect, there is trouble and the loss of a future subscriber.

A like careful entry of all advertising agreements should be made and no "t. f." contract entered unless it is thoroughly understood by the customer. There are publishers who consider it a good plan to catch as many advertisers as possible on contracts of this kind, but the pressing of such accounts makes enemies and loses future business. Never trust to the memory of the advertiser.

No man's memory is infallible, and many matters will not be overlooked if a memorandum is made for future reference. When there comes to mind certain things that should receive attention later on, jot them down and the mind will be more clear to attend to the duties at hand and nothing will be overlooked. This memorandum should be glanced over occasionally during the day and all matters referred to should receive attention before the close of business if possible.

Have a file cabinet in which should be kept all letters, contracts and agreements, bills, receipts, etc., carefully indexed, and in addition secure a sufficient quantity of transfer files so that there will be no need of destroying any papers of this character. Another important device in this connection is a copying press so that a duplicate may be retained of every business

*This series of articles was commenced in THE INLAND PRINTER for November, 1899. The next number will be "Reportorial Force and Its Work."

letter written. This matter is usually given too little attention by the publishers of the smaller papers, causing no end of misunderstanding, correspondence and explanation.

I will not advocate any particular forms to be adopted in bookkeeping. Every bookkeeper will have his own system, and if a capable man is secured for the position there will be very little advantage in changing. The greatest necessity is in having a systematic arrangement and adhering to it. The trouble experienced by some publishers in keeping accounts straight lies not so much in the system in use as in the neglect of adhering to it.

Collections and credits are two of the most important matters in connection with office management. Credit should not be allowed until reasonably certain the account will be paid, and even then there should be an understanding as to when payment will be made, and then insist upon a settlement according to agreement. In running advertising accounts, bills should be rendered monthly, and if not paid in thirty days stop the advertising unless you are able to secure a definite promise of payment in the near future. Forced collections of accounts six months or more old is advisable. Publishers who have fallen into the habit of allowing credits indiscriminately will consider these plans impracticable; but, on the contrary, advertisers will think better of you, and the occasional loss of a customer will be more than offset by the prompt payment of others. And then, too, the advertisers who drop out because payment of their bills is insisted upon are nearly always those who would have failed to pay if allowed to continue undisturbed.

(To be continued.)

Written for THE INLAND PRINTER.

A STUDY OF PROOFREADING.

BY F. HORACE TEALL.

NO. II.—DETAILS OF THE COPY-READER'S WORK.

NO work can be done properly without system. The mere reading of copy is not all that must be attended to by the proofreader's assistant. It is commonly part of his duty to keep copy and proofs in such order that they may readily be found for reference. Systems will vary according to the nature of the work and personal notions; but system of some kind is essential, and the quick mastery of such arrangement is important. In this, as in all else, the method should be decided by the proofreader — at least so far as immediate control is concerned, although it may often be his duty merely to execute orders from a higher authority. The point is — and it can not be too strongly impressed — that the copy-reader is subordinate to the proofreader, and should instantly comply with any direction or request by him.

Various differences in method are necessitated by differences in the nature of the work, and by the length of time at command. Not only is work on books, as a rule, less hurried than that on newspapers, but other matters are different also. Often the proofreading on books can be done so leisurely that, in proper hands, practical absence of error should be a certainty. A copy-reader employed on books will find great benefit in paying close attention to what the proofreader does, so far as it may be done without neglecting his own work. While reading the copy, that should claim all his attention; but between times, and even when pausing for the reader to mark corrections, various opportunities arise for observation that will seldom fail to be profitable. On daily newspaper work, on the contrary, time is limited and the work is much more varied, so that the opportunities for learning are restricted to mere glimpses, although they occur in even greater frequency than on book work.

A conscientious copy-reader may be a genuine assistant to the proofreader in many ways. One of the best helps possible is a habit of noticing when errors are to be marked, and stopping for an instant, or reading a little slowly, without having to be requested to do so. Some very speedy proofreaders, on newspaper work, especially when reading matter that is wanted very quickly, will never admit that they need any stopping for any marks except the writing of a number of words; but even they, as a rule, are very much helped by voluntary slackening of speed when a number of marks are evidently to be made at once or a whole word is to be written. If the proofreader does not wish this, he will not fail to say so. The faculty of affording such help is not one that can be minutely described, and can be acquired in any approach to perfection only by persistent effort. Nothing should be allowed to interfere with absolute certainty of reading exactly what the copy says, and nothing else, so plainly that the listener simply can not misunderstand. With such unmistakable reading kept in mind as the most important attainment, second place may be given to the faculty indicated above. One who is reading a proof can hardly fail to be pleased by not having to say "stop" or "wait" every time he finds a halt necessary, and the copy-reader who renders such assistance is usually satisfactory and progressive in all ways.

Not much of the detail of reading copy on book work need be separately described, as the nice points of actual accomplishment are the same practically in all kinds of work. Having a large amount of reading at once, as most commonly one does on books, the beginning and the conclusion only are different from the work on newspapers. These consist simply in ascertaining that the matter connects properly with what has gone before and marking the place where the reading is stopped for the time.

On a daily newspaper of considerable size — as most of them are nowadays — the work comes in comparatively small portions, generally to be selected from a promiscuous heap. It may be that in some proofrooms a special person has the duty of arranging the proofs for the readers, but it is safe to say that as a rule the readers have all to do their part of this. If the

proofs and copy are merely placed all together on a table, as they frequently are, each copy-reader or proofreader, on taking up a new piece of work, should arrange all the work that needs arranging, placing each proof with its copy so that they will not again become confused. A great advantage thus gained will be the perception of what the proofs are, so that selection may be facilitated. Some kinds of matter are always wanted as quickly as possible — and even more quickly than is possible with anything like the deliberation necessary for certainty in result. Intelligent selection of proofs as to the order of doing the work must result from observation, as each office has some peculiarities. Each proofreader and each copy-reader should, in general, know the prominent preferences, and select work accordingly.

Much of the copy comes to newspaper editors in small and scattering instalments, and these commonly must be pushed ahead into type just as they come. The only way to have these identified for quick connection when ready to make up is by some system of numbering and lettering, which must be carefully copied in the type. Nothing is much more important in a newspaper office than proper reproduction in proof of any and all identifying marks as made on copy. This can not be too closely looked after, and the one who reads the copy should always be on the lookout for the possibility of omitting some identifying or locating mark or number. An inflexible rule to look for a direction of location or connection on every piece of work is very necessary where such marks are used, and this means every newspaper office. Systems of marking vary, of course, but all the copy-reader is concerned with is the reading of everything that should be read. In this, as in everything else, the main responsibility properly belongs to the proofreader; but he is sure to be better pleased and better aided by an assistant who attends closely to all particulars of his work than by one who has to be prompted continually.

Reading to a proofreader should be done just like any reading aloud, except that a few points of difference in spelling the same sound must be noticed in some way that will tell the proofreader quickly and unmistakably which is the spelling he should have on the proof, and many syllables should be omitted in reading figures. In the matter of spelling, every possibility of misunderstanding must be watched for carefully, even to the extent of particularizing sometimes when it seems almost silly to do so. We have already said that methods vary, and that the proofreader's wishes must determine such matters, but some of the points that demand such attention may indicate and emphasize the usefulness of making minute distinctions in reading.

A direction given in the paper from which we have already quoted is: "In reading names, spell out all such as admit of two or more forms of spelling, such as Stewart — Stuart, etc." Such practice secures the desired result, but is objectionable as using too much time. A much better way is to have it understood that the spelling Stewart is the right one when the name is merely pronounced, and to say "Stuart with a *u*," or better yet, as more saving, "Stuart *(u)*." Thus, also, Brown *(e)*, and only pronounce the name when spelled Brown; Smythe or Smyth *(y)* when the name is not Smith; and so with any name that has one very common form and other forms not so common. Everything that is indeterminate through mere pronunciation, and can not be made positively clear by a shorter method, should be spelled letter by letter; but a quicker process should be used when possible. This is one of the matters which the proofreader's choice should determine, when he has a choice and says so.

Special care is necessary in reading a succession of figures. The proofreader seldom needs to have the words, million, thousand, and hundred read to him, but he does need the help of hearing the periods distinctly separated. Thus, a number 2,357,468 should be read "two, three fifty-seven, four sixty-eight," not "two million, three hundred and fifty-seven thousand, four hundred and sixty-eight"; but numbers with ciphers only in one period, as 2,000,468, or 2,357,000, should be read as "two million four sixty-eight," or "two, three fifty-seven thousand." Tabulated matter particularly, where number follows number, with no words between, demands caution not only in enunciating each syllable with perfect clearness, but a clear separation of one number from another. A special drill in this would be of great benefit to a beginner. Of course no time can be afforded for anything like a real pause after each number, yet there is great danger in carelessly running them together without distinct articulation. In reading thousands it is decidedly preferable to say "two, three sixty-eight," rather than "twenty-three sixty-eight." Thus the periods are kept distinct, besides saving a syllable in each number. Many copy-readers of considerable experience are lacking in adeptness at reading figures.

The most important detail of the copy-reader's work, in its bearing on personal success, is that he should not allow himself to be forced to attempt reading at a speed beyond his real capacity. Temptation to read too fast often comes in the shape of an easy piece of work, such as reprint with easy words. Every copy-reader who cares to do the work right should study his own ability for clear and sure reading, with reference to speed, and keep the work within such limits. Some proofreaders try to persuade their assistants to undue speed, but comparatively such proofreaders are few.

(To be continued.)

COMPLIMENTS TO MR. WU.

"Well, sir, me little Chinee frind Woo must be havin' th' time iv his life in Wash'n'ton these days," said Mr. Dooley.

"Who's he?" asked Mr. Hennessy.

"He's th' Chinee minister," said Mr. Dooley, "an' his business is f'r to supply fresh hand-laundhried misinformation to th' Sicrety iv State."—*Mr. Dooley, in Harper's Weekly.*



MOUNT GUYOT, ON THE COLORADO ROAD, IN SOUTH PLATTE CAÑON, COLORADO.

Halftone by
WILLIAMSON-HAFFNER ENGRAVING COMPANY,
Denver, Colorado.

THE INLAND PRINTER

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A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

Subscribers and others having questions they desire answered by letter or through THE INLAND PRINTER should place such queries on separate sheets of paper, and not include them in business letters intended for the subscription department. If so written they can be sent with business letters, but it is better to forward them under separate cover, marking plainly on outside of envelope the name of department under which answer is expected. Read paragraph at the beginning of each department head for particulars. Letters asking reply by mail should be accompanied by stamp. The large amount of correspondence reaching this office makes compliance with these requests absolutely necessary.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, 20 cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. **WE CAN NOT USE CHECKS ON LOCAL BANKS UNLESS EXCHANGE IS ADDED;** send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, three dollars and twenty cents, or thirteen shillings two pence, per annum, in advance. Make *foreign* money orders payable to Henry O. Shepard. No foreign postage stamps accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfil the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail from, and subscriptions will be received by, all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, Phœnix Works, Phœnix Place, London, W. C., England.
W. C. HORNE & SONS (Limited), 5 Torrens street, City Road, London, E. C., England.
JOHN HADDON & CO., Bouverie House, Salisbury Square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), Queen street, Leicester, England, and 1 Imperial Buildings, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
HERBERT BAILLIE & CO., 39 Cuba street, Wellington, New Zealand.
G. HEDELER, Grimmaischer Steinweg, 3 Leipsic, Germany.
A. W. PENROSE & CO., 44 Rue Notre Dame des Champs, Paris, France.
JAMES G. MOSSEN, 12 Neustrasse, Riga, Russia.
JOHN DICKINSON & CO. (Limited), Capetown and Johannesburg, South Africa.

EDITORIAL NOTES.

GOOD presswork is more than half the battle. Even a badly displayed job loses some of its unattractiveness when properly printed.

THE printer who preaches advertising to others ought to practice it himself. The power of example is much greater than that of precept.

IN the United States there is one periodical published for every 3,750 of the population, white and black, literate and illiterate, men, women and children.

MANY printers will reap a harvest from the political campaign during the next two months. The printing-press is still the best spokesman for the politicians.

THE printers of Great Britain are having trouble over the scarcity of paper, due partly to the great increase in consumption on account of the war and to the drouth in Sweden, which has stopped the pulp-grinding mills from operating. Paper has advanced in cost more than forty per cent during the past three months.

THE world is still awaiting the first inkless newspaper. Despite all reports of the successful application of the new process, no publisher has yet adopted it as a regular thing. Perhaps, like the perfected typesetting machine, inkless printing will some day take the printing world by storm when least expected. Meanwhile the ink factories are still "doing business at the old stand."

THE practice of printing newspapers from dry instead of dampened paper is said to have grown out of the necessities of the Civil War. The army printers, finding it impossible at times to procure water with which to dampen their sheets, were forced to try the experiment of printing from dry paper, and found that it gave good results. Many country newspapers are still printed from dampened paper.

UP-TO-DATE printers who watch developments and are the earliest to invest in new type faces and improved appliances are the ones who find the business profitable. Many a man who invested in a $5,000 or $10,000 plant ten or fifteen years ago and hasn't added to it since, wonders why it fails to yield a profit on the investment. He may find out the reason by putting his plant on the market.

ON another page in this issue will be found an article referring to the decision of Judge Hutchinson in the case of the Photo-Engravers' Association, of Chicago, in which some interesting points are brought out relative to the formation of associations for maintaining prices or improving trade conditions.

The judge's decision was adverse to the Chicago photo-engravers on trial, who were found guilty of violating the anti-trust law, but the article referred to gives extracts from the evidence and concludes that the worst construction that could be put upon it was an *attempt* to form a combine, and that the evidence did not support the court's reasoning and application of the law. If Judge Hutchinson's decision is right, any body of business men who join in association for the advancement of their interests are liable to be brought into court and charged with the crime of forming a trust in violation of the law. Such action is liable to have a restraining influence on progressive business men who are ever looking to the advancement and improvement of trade conditions, and retard the consummation of benefits that would otherwise be introduced. The article is well worth the perusal and careful consideration of our readers.

FEW PRINTERS' STRIKES IN GREAT BRITAIN.

THE journeymen printers of Great Britain set their American brethren a worthy example in how not to strike. A recent writer in a trade journal, discussing printing-trade statistics, says:

"The group of printing trades appears to have a smooth existence so far as trade disputes are concerned. The percentage proportion of working population involved in disputes was, in 1896, 0.1; in 1897, 0.3; in 1898, 0.1, and in 1899, 0.1. Such small percentages speak volumes for the conservative manner in which printing-trade unions are managed in Great Britain by their leaders. This conservatism has frequently been a matter for comment by American writers on the industry, and also by writers on economic subjects. Many disputes are settled in the United Kingdom by conciliation and arbitration, the total number of these disputes settled by these means being forty-three in 1898, 19,517 persons being affected thereby. These disputes were settled by trade boards, federations of trades unions and trade councils, and by individuals."

THE UNITED TYPOTHETAE AND THE UNION LABOR QUESTION.

THE INLAND PRINTER does not share the view, held in some quarters, that the United Typothetæ is an organization founded principally to oppose trades-unionism in the printing business. Neither does THE INLAND PRINTER believe that the Typothetæ will cease to be of value to the employing printers unless it engages in an effort to exterminate the International Typographical Union, the International Printing Pressmen's Union, the Brotherhood of Bookbinders and the various other organizations intended to benefit the wage-earners of the craft. It is true that the unions have at times employed unwise methods and acted in an arrogant manner to achieve their ends, and it is also true that employers have been the chief sufferers thereby, but these abuses have generally brought their own correction, and in most cases the relations between the men and their employers has not been irrevocably sundered.

In any event, it is altogether out of reason to talk of abolishing the unions. They are an outgrowth of modern industrial conditions which can neither be ignored nor swept away. They accomplish good, even where much of their work is ill-advised and of no direct benefit to themselves or any one else. Under wise direction they are helpful not alone to their own members, but also to the employers, since it must be admitted that they tend to restrict much of the unwholesome competition that is the bane of the trade. For that much, at least, they are deserving of credit. It is not too much to hope, nor is THE INLAND PRINTER unwilling to predict, that as the unions become older they will increase in wisdom and a due regard for property rights, and thus remove the chief objection to their existence. Indeed, we do not believe it is altogether an optimistic dream to declare that the unions, in the printing trade at least, will some day learn the futility of the strike and boycott and adopt less reprehensible measures in conducting their affairs.

In the meantime, the Typothetæ should be mindful of the interests of its members as employers, zealous to resent unjust and unnecessary attacks and to administer discipline when required. It should render every assistance within its power to its individual members subjected to oppression from whatever source, and exercise a conciliatory influence in preventing trouble wherever possible. Being itself an organization for the protection of the mutual interests of its members, it can not with reason deny the right of the employes to organize or to act in concert where *their* interests are involved.

The part of wisdom, indeed, lies in acknowledging the right of the unions to exist — as a "necessary evil," if you will — and to make the best terms with them that can be made. To invite a general fight is only to involve everybody concerned in vast trouble and expense with no assurance of any compensating benefit. Even non-union men have been known to strike. At all previous conventions of the United Typothetæ this conciliatory spirit has dominated, and THE INLAND PRINTER believes that this view will again commend itself to the gentlemen who will meet in Kansas City convention the latter part of this month.

THE BEST WORK OF THE TYPOTHETAE MUST BE DONE IN THE LOCAL ASSOCIATIONS.

A SUGGESTION that a permanent secretary or agent be employed by the United Typothetæ, at a salary, to give his entire time to building up the organization, seems to have opened the way to a general discussion of the aims and objects of the Typothetæ and to have raised the question as to whether the association is really fulfilling the purposes for which it was founded. Some there are who are even gravely advocating that a man be employed to

visit employing printers in various parts of the country, to inquire into their business methods, to point out faults and suggest corrections, and to impose a penalty upon those who fail to heed the warning. In other words, they want a "walking delegate" for the employers! All of which THE INLAND PRINTER does not hesitate to brand as sheer nonsense, which will never for a minute be tolerated by any considerable number of intelligent employing printers — and for the other kind it isn't worth while to argue.

An employer who isn't capable of looking after his own affairs will quickly find himself on the rocks of bankruptcy and thus rid the trade of his unwelcome presence. There is work for the United Typothetæ to do, but this is not a part of it. Those who complain that the annual conventions result in little practical good, do so without a full understanding of the situation. The convention is not intended to be, and never can be, anything more than an opportunity for the employers from all over the country to get together, exchange ideas, compare notes and have a good time. To provide laws and regulations, with penalties, sundry and dire, for their non-observance, smacks too much of methods about which the employer is wont to complain.

The real work of the Typothetæ must be done in the local associations. It is here that the employers' interests are the best known and the best cared for. It is in the meetings of these associations that a policy can be devised best fitted to cover the conditions prevailing in each locality. The evils of price-cutting, the unjust demands of the unions, and the possible tendency of the supply houses to discriminate can here be looked after, but they are all subjects that can only be treated in an academic and superficial way in national conventions.

The United Typothetæ is all right. Its conventions are all right, just as they are. If there is work enough to keep a secretary busy all the time, by all means employ one (and whether there is or not the secretary is entitled to remuneration), but to go further would be, we fear, to fare worse. Next thing, some one will be proposing to make it compulsory to belong to the Typothetæ before one can do business. And then we shall have societies for the protection of "free" employers, i. e., those who won't join the association. The Typothetæ at present serves its purpose as no other association of employing printers can or will, but it should not be made ridiculous by requiring it to do impossibilities.



Photo by Roy Gove, De Kalb, Ill.

WHEN MELONS ARE RIPE.

Written for THE INLAND PRINTER.

THE DANIEL PRESS, OXFORD.

BY W. IRVING WAY.

"I do not love thee, Doctor Fell,
The reason why, I can not tell;
But this alone I know full well,
I do not love thee, Doctor Fell."*

THIS is the Doctor John Fell, Bishop of Oxford, who presented to Oxford University a complete typefoundry, consisting of the punches and matrices of twenty fonts of Roman, Italic, Orientals, Saxons, Black and other letter, besides molds and all the other various apparatus and utensils necessary for a complete printing establishment. A full inventory of this princely gift by the chief founder of the Oxford University foundry was published in 1695, and may be read by the curious in the late Mr. Talbot Baines Reed's "History of Old English Letter Foundries," where it is reprinted in detail, with much other valuable data besides. About twenty-four years ago the Rev. Henry Daniel, of Worcester College, Oxford, had some italic, roman and old English pica type cast from the Fell matrices, and it is about the beautiful and tasteful little books printed by Mr. Daniel that I propose to offer some notes and comments.



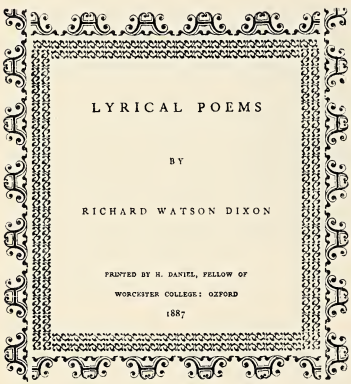
As early as 1856, when a mere lad, Mr. Daniel set up a small hand press and printed as his initial effort "The Latest Sonnets of C. J. C." On his graduation he resumed his hobby, and in 1875 printed "A Catalogue of Pamphlets in Worcester College," in an edition limited to twenty-five copies. In 1876 he began printing from the Fell type, but the first book with which I am acquainted is "The Garland of Rachel," 1881, though I believe that two or three small books were issued in the interim between 1876 and 1881.

"The Garland" can not be very familiar to book-lovers in America. It is a collection of verses celebrating the birth of Mr. Daniel's daughter, Rachel. There are eighteen contributions by Messrs. W. E. Henley, Andrew Lang, Austin Dobson, Edmund Gosse, Robert Bridges, "Lewis Carroll," and Frederick Locker among others — each poem having an initial miniated by Mrs. Daniel. By an ingenious arrangement there are eighteen different title-pages, each author being made to appear as the contributor-in-chief. A rebus printers' mark and headpieces were contributed by Mr. Alfred Parsons, the landscape-painter. The composition and press-work were done wholly by Mr. Daniel — the paper being old Dutch hand-made, tall octavo, and the binding of creamy Oxford vellum

*Tom Brown, the author of this famous epigram, had been sentenced to expulsion from Christ Church for some irregularity, but was offered pardon by the Dean, Doctor Fell, afterward Bishop, if he could translate extempore Martial's epigram on dislike without reason, which he immediately did in the form substantially as above.

over stiff boards. Of the thirty odd books thus far printed by Mr. Daniel this is one of the rarest, and one of the costliest, as Lewis Carroll's copy brought upward of $60 at auction several years ago.

About 1882 Mr. Daniel set up a new hand press — the Albion, I believe it is called — and from this press was issued, in 1883, "Sixe Idillia," a collection of six poems translated from Theocritus, reprinted from the unique copy in the Bodleian Library. Only one hundred copies were printed, on Dutch hand-made paper, each containing six rubricated initials, and an etched


LYRICAL POEMS

BY

RICHARD WATSON DIXON

PRINTED BY H. DANIEL, FELLOW OF
WORCESTER COLLEGE: OXFORD
1887

frontispiece by Mr. Parsons. In the same year Mr. Daniel issued Mr. Robert Bridges' "Prometheus the Firegiver," in an edition limited to one hundred copies on old Dutch paper, with one initial miniated by Mrs. Daniel. This is the only book issued by Mr. Daniel, with which I am acquainted, containing a "List of Subscribers."

The year 1884 was a busy one for the printer, three more books issuing from the press, the first two being Canon Dixon's "Odes and Eclogues," in an edition of one hundred copies on Whatman hand-made paper, with initials miniated by Mrs. Daniel, and Mr. Robert Bridges' "Poems" in an issue of one hundred and fifty copies on Dutch paper. It was of Canon Dixon's "Odes" that the poet Swinburne wrote to Mr. Dixon that "the form of the book is just such as I have always wished, but hitherto in vain, to see adopted by English publishers for books to which such simply delicate raiment would be appropriate." And just here I must remind my readers that the form of all the Daniel Press books described in this article is small quarto unless otherwise noted. The third book bearing date 1884 is entitled "Poems," by Henry Patmore — one hundred and twenty-five copies printed on Whatman paper, with just one of Mrs. Daniel's delicately miniated initials in each copy. This book is also extremely scarce, as only twenty-five copies were offered for sale — the remainder being retained by the family of the author. Henry Patmore, the third son of Coventry Patmore, died when twenty-three years old, and on the day of his death he expressed a wish that his poems should be printed. His sister contributed a "Biographical Note" to the selection, to which his father added a postscript and Mr. Edmund Gosse a poem. In his postscript the father tells us that "Once, when I had been commending his verses, he (Henry) laughed and said that I should perhaps be known to future times as 'The Father of Patmore.' Had he lived his jest would probably have become prophecy."

Two books were issued by Mr. Daniel in 1885, of which "Love's Graduate: A Comedy," by John Webster, with prefatory essay by Mr. Edmund Gosse, is the only one I have seen. One hundred and fifty copies were printed on Whatman paper.

After a year of rest, Mr. Daniel brought out Canon Dixon's "Lyrical Poems" in 1887, the issue being limited to 105 copies on Whatman paper, each copy with an initial by Mrs. Daniel. During the ten years

WINGED WORDS

As darting ſwallows ſkim acroſs a pool,
Whoſe tranquil depths reflect a tranquil ſky,
So, o'er the depths of ſilence, dark and cool,
Our winged words dart playfully,
And ſeldom break
The quiet ſurface of the lake,
As they flit by.

[32]

from 1888 to 1897, inclusive, Mr. Daniel kept up his average of about two books a year, but only one of these can be specially mentioned here, Mr. Walter Pater's "An Imaginary Portrait," or, as it is generally known, "The Child in the House." Two hundred and fifty copies were printed, in square 16mo, on hand-made paper, of this "pretty specimen of chiſell'd Cherry-stone," and it has now come to be one of the

rarities of Mr. Daniel's press. It was recently catalogued by an English dealer at four guineas — $21.

Mr. Daniel has carried on his pious little enterprise with great modesty, without effort to exploit his wares by sounding of trumpets, or by other commercial aids. His books rarely find their way into the market; they are not sent to reviewers, but the limited issues are nearly always wholly subscribed by Mr. Daniel's list of private purchasers. This plan has its advantages, if one has the good fortune to be on the list, as Mr. Daniel's prices are as modest as his methods of publishing. The books are not known beyond a limited circle, but one fancies this to be the wish of both printer and author. With a few notable exceptions all the authors in Mr. Daniel's list are his personal friends, who, like himself, seek neither present

(1)

VLYSSES AND CALYPSO

NIGHT held her middle courſe,
The Bear had turned the Pole:
The Pleiads to their ſource
Beneath the Ocean ſole.

There ſwept along the wave
Fair ſound and odorous light,
From where in ſecret cave
Calypſo watched the night.

And ſtill with hands and feet
A golden thread ſhe wove,
While in ſad ſtrain and ſweet
She ſang her abſent love.

"Vlyſſes,

fame nor worldly profit. One of these authors is Mrs. Margaret L. Woods, daughter of the Dean of Westminster and wife of the President of Trinity College, Oxford, and her poems rarely see the light through the usual channels, if I am not mistaken, though her work has met the approbation of the most distinguished critics in England. Hence it follows that the books of the Daniel Press, as a class, possess several features that are very attractive to the collector and lover of what is choicely good. They contain much new matter that is not otherwise accessible, and they are tastefully done by the gentle hands of an amateur — amateurs, I may properly say, as Mrs. Daniel has, with much skill, added to their charm by the introduction of many initials done in a manner all her own. The advocate of modern machinery would criticise the occasionally uneven press-work, or imperfect register, or the unorthodox margins, but all such evidences of unmathematical precision are likewise evidences of an uncommercial spirit and purpose, and are such as must ever distinguish beauty that is produced wholly by hand. The reproductions that are made to accompany this article are not the most comprehensive that might have been selected, but they illustrate fairly the character of the Fell roman and italic types in use at the private press of Mr. Henry Daniel.

Written for THE INLAND PRINTER.

THE CUTTING OF SPECIAL SHAPES.*

NO. III.— BY WILLIAM B. LAWRENCE.

IN the cutting of such shapes as cubes, boxes of different dimensions and other square or oblong shapes, not in "perspective," we find the simplest forms that can be cut out on the paper-cutter, with the aid of a pattern-block.

This pattern-block may be of any thickness convenient to fit under the clamp of the cutter, two inches being a very handy thickness, as it will accommodate about one hundred pieces of four-ply cardboard and allow for a piece of furniture, or thin piece of wood, cut to the shape of the pockets in the pattern-block, which is used to lay upon the top of the stock, in order that the cutter-clamp may press upon it and hold the stock firmly while being cut; it should be thick enough to prevent the cutter-clamp from resting upon the pattern.

The pattern-block may be made of any well-seasoned wood, but pine or poplar will be found as good as any other, besides being cheaper and less liable to warp. Should it be found difficult to secure well-seasoned two-inch stuff, two pieces of one-inch put together will answer just as well; the thickness of the pattern-block is of little consequence, however, only in so far as the thicker the block the greater the amount of the stock that can be accommodated at one time under the knife, the two-inch block has been found about the most convenient thickness to use.

While we are treating this subject of the cutting of shapes as though we were handling cardboard alone, it is done in that way to keep the explanation down to the simplest form, in order that no confusion may arise; at the same time we want to make it plain and clear that the printer is not restricted to the use of cardboard only. The shapes may be used for any kind of stock, paper, cardboard, leather, cloth, etc., for cards, labels, gum-stickers, books, etc., so it will be readily understood that the instructions to be given for the cutting out of one kind of stock will answer for all of the kinds, and the printer is limited only by his ingenuity in applying to his own use that which is here presented.

To illustrate the use of a pattern-block in which to cut the special shapes, we will take the cube for an example, and in the description of the manner of proceeding in this case will be found the fundamental principle of preparing patterns for any other shape that can

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be cut upon the paper-cutter. The main point to be kept in mind is the bringing of the stock to be cut to the cutting line in such a position as to have the knife cut it in exactly the right place.

Fig. 23 represents a cube form, printed and ready to be cut out. The letters A, B, C, D represent the extra margins left on the stock to accommodate the gauge-pins, etc. The parts marked X are the corners to be cut off. Gather the stock and straighten to the edges A and B, which are the gauge edges, if the job was fed on a job press; pad the stock, gluing at the top, along the edge A. The padding is best done in a V-shaped trough, and should be done carefully, putting edges A and B down into the trough, keeping as true as possible, not squeezing too tightly, and if possible using a padding glue that has a tendency to dry without becoming brittle.

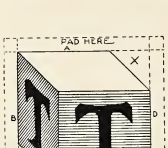


Fig. 23.

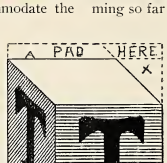


Fig. 24.

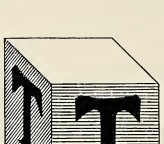


Fig. 27.

When the padding is dry, cut the stock into blocks a little smaller than the thickness of the pattern-block; that is, if your pattern-block is two inches in thickness, cut the pads one and three-quarter inches thick. Another and better way to do would be to size up the stock to the proper thickness before padding, putting in between the pads pieces of strawboard, cut to the same size as the stock, which should be left on the pad, on the under side, as a protection to the stock when cutting. The strawboard will cut clear on the last cut and cutter. As the remainder of the cutting of this shape will require a pattern-block, we will consider the making of that next. Take a sheet of stock from the pad as shown in Fig. 24 and a piece of cardboard or thick paper (no definite size can be given); lay the stock upon the cardboard in the manner shown at 1 in Fig. 25, and mark with a lead-pencil along the edges of the stock, as indicated (the dotted "Line of Cutter Knife," Fig. 25, represents the edge of cardboard), keeping the line of the edge to be cut absolutely straight with the edge of the sheet of cardboard. Next turn the stock and place it upon the cardboard in the manner shown at 2, Fig. 25, marking out the shape as in the first position; then turn the stock so as to have the edge A out and the top edge of the cube on a line with the edge of the cardboard, as at 3, Fig. 25. Mark this out as was done with the others. Now with a sharp knife cut out the shapes as marked upon the cardboard, using a ruler or straight-edge of some kind to insure having the lines true, and when this is done you will

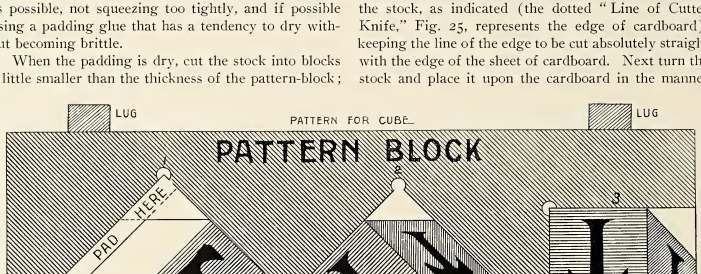


Fig. 25.

have a pattern with which to mark out the wood block, and the pattern as completed should appear as shown in Fig. 26. The round portions at the angles of the pattern indicate holes bored before the pattern is sawed simply for the saw to run into; at the same time it makes a better shape for the stock than would be found in the square corners, as it allows the stock, in pads, to fit closer to the pattern. While this pattern looks very simple, and really is an easy one to make for a person having the proper tools and the mechanical ability, it would be advisable for the printer to take his pattern-block to the nearest wood-working shop and have it cut out on a band saw, as the slightest deviation from the perpendicular will affect the cutting of the shape, and it will be a great deal cheaper to have it sawed as above mentioned than to try to do it at the printing-office.

Having secured the pattern-block, place it in the paper-cutter with the back of the block against the back gauge of the cutter and mark between the standards of the back gauge on the rear edge of the block, near each end, so as to show where the standards of the pieces of the stock, and place it in the pocket of the pattern-block at 1, Fig. 25, moving the back gauge of the cutter so as to bring the part to be cut parallel with the knife — the knife-mark on the cutter-stick will guide you in doing this — and make a trial cut, holding the small part of the pad in place with the hand at the extreme outside point, and, as the clamp will stop at the top of the pattern-block, there would be no danger in so doing, as the stock extends too far out for the knife to reach the fingers. If it is found that the first cut is all right, then place the same stock into the pocket of the pattern-block, marked 2, Fig. 25, and it should come exactly in line with the knife-cut. Make this cut and place the stock in pocket 3, Fig. 25, as shown, the top line of the cube lining with the cut of the knife, and make this cut. This would complete the shape, and it should be all right provided the different steps as described have been followed accurately. If there is any deviation found in the cutting, see where it is and remedy the pattern. Sometimes it may be found that the pattern is too far back at one end, or too far for-

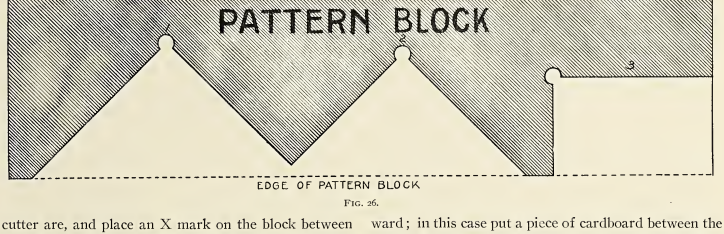


Fig. 26.

cutter are, and place an X mark on the block between the standards, to show where the spaces are. Take two pieces of four-em pica furniture twenty-five picas long, or any size furniture that will fit between the standards of the back gauge, and nail or screw them to the pattern-block, one at each end, as shown in Fig. 26, directly over the places indicated by the X mark, the lower end of the furniture being even with the under side of the block, and the extra length extending above the top of the pattern-block. Now place the pattern on the cutter with the lugs between the standards of the back gauge, and it will be seen that the object of having the lugs is to provide means with which to secure the pattern to the back gauge, which is done by placing strong rubber bands around the standards of the gauge and the lugs. As all cutters are not provided with standards on the back gauge, the cheaper ones being made with a solid back, other means may be devised to secure the pattern-block in place, and we would suggest the use of the ordinary thumb-screws, such as are used in padding stock, or something similar, of a smaller size, to secure the pattern-block in place.

Having secured the pattern-block in place, take a small section off of one of the pads, say ten to twenty

ward; in this case put a piece of cardboard between the end of the pattern-block which is too far back and the gauge, to throw the pattern to the front, and then adjust the gauge to suit the changed position of the pattern-block.

When the pattern is in the cutter true, secure the set-screw and place a full pad in the position as shown at 1, Fig. 25, and make the first cut. Move that pad to the next position, turning as indicated, and place another pad in the first position; then cut both pads at once. Next move the pad in pocket 2 to pocket 3, and the one in pocket 1 to pocket 2, placing a new pad in the first position. Now cut the three pads at one cut and repeat this operation until the job is completed. After the pattern-block is once filled up, every cut of the knife will complete the shape of the stock in the right-hand pocket, and by moving the pads along one pocket to the right after each cut and putting a new pad into the left-hand pocket each time, one pad, or we will say one hundred sheets of the stock, will be fully shaped at each cut of the knife, which is somewhat faster than could be done on a press, and the printer has not had a minute's worry over the die question.

Sometimes the padded stock will warp or twist,

and it will be found difficult to keep the pads in the pockets as snugly as they should be to insure a good cut. Whether the stock warps or not it has been found a good idea to use a strip of wood long enough to take in all of the pockets and as wide as the pads are high, and one inch thick; this is placed upon the one-inch edge in front of the stock as it rests in the pattern-block, and is pressed against it with the hand before the clamp is applied, thus forcing the stock into its proper place and holding it there until the clamp comes into action. A piece of ordinary furniture may be used, and, as the operation does not in any way injure it, the same may be used for any number of jobs.

Referring to Fig. 25 it will be seen that in the first pocket the padded stock is in place for the cutting off of the first corner. In the second pocket will be seen the stock with the first corner off and in position to receive the second cut, which will take off the remaining corner, and in the third pocket will be seen the stock with both corners cut off, and ready to receive the final cut to complete the shape. This last cut also releases the stock from the pad. Fig. 27 gives us the shape as completed.

(To be continued.)

Written for THE INLAND PRINTER.

BOOKBINDING FOR PRINTERS.

NO. XIV.— BY A BINDER.

MARBLING.

MARBLING, to judge from present indications, will presently become a lost art, in this country at least. The few marblers still working at their trade are not teaching any apprentices and even these are finding it difficult to obtain steady employment. At one time most library editions were finished with burnished marbled edges, but this has been superseded by the rough-edged, gilt-top binding. The reappearance of the marbled edge has frequently been predicted, but at present it is almost entirely confined to blank books, encyclopedias, books of reference and bound magazines.

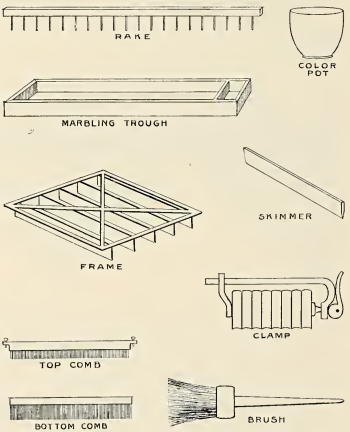
In England and Germany, however, there is such a constant output of marbled paper that the trade is kept in a healthy condition and many hands are employed in its manufacture. A machine for making marbled paper was recently invented, but its operations so far have not been attended by success. Our interest in the art comes from the use of marbled paper linings and sidings on half-bound books, and more especially on the book edges.

The writer would not advise the student of bookbinding to take up marbling, as the results obtained by even the trained marbler are too variable, and it is practically impossible to learn without an apprenticeship. Neither will the writer go into the technic of the art, as it would require more space than THE INLAND PRINTER can spare. Several books have been written that give more detailed information than our space will allow.

A marbling trough should be about five feet long, two feet wide and three to four inches deep, constructed of soapstone or wood lined with zinc. Possibly the best trough is made of wood with a glass bottom. At one end five inches of space are partitioned off. The trough should be mounted waist high and perfectly level. A "skimmer" is made just as long as the trough is wide of half-inch wood four inches wide and tapering to one edge. The rake is as long as the largest compartment in the trough, and is made of wood as light as possible, with ¼-inch brass or copper teeth three inches long placed three inches apart.

The frame is twenty-four by about eighteen inches and consists of a wooden framework with zinc blades on the under side about four inches apart.

Marbling combs are of two kinds — top and bottom combs. A top comb merely skims the surface



while a bottom comb has teeth long enough to drag on the bottom. Combs require considerable care in the manufacture. The teeth of a top comb are made by casting large pins equally spaced in a strip of lead. This again is set in wood with a thumb-screw at each end that rests on the edge of the trough. The bottom comb is made in the same way excepting that the teeth are made of brass wire about three inches long and without the thumb-screw. A marbler should have at least three sizes provided with teeth 3-32, 5-32 and ¼-inch apart.

Marbling brushes are specially made for the purpose and should be about 1½ inches in diameter, with pig bristles flaring out from the center.

The marbler's clamp is made of cast iron in such a way that any number of books up to ten inches may be clamped up tight. The clamp is placed over a bunch of

books and the loose shoe pushed up as tightly as possible, after which the cam lever at the other end is forced down by hand.

With the exception of the brushes and clamps, a marbler's outfit must be home-made, as the tools are not carried in stock by the supply houses. All tools should be constructed of material that will not rust, copper and brass being used for the metallic parts.

Bean pots for colors and two large crocks for soaking gum must also be provided.

To prepare for work, two good handfuls of gum tragacanth — Alleppo gum is a good brand — are put to soak in one of the crocks. One pound of gum to two gallons of water is an approximate proportion. This must soak for two or three days. Three days are better than two. When placed in the trough, the gum should be thinned to just that consistency that the marbler's experience tells him to be right — a little thicker than cream.

The principal marbler's color is red lake. The best is a pulp made from peachwood in Germany and England. This pulp, and in fact all marbling colors, should be kept moist and each keg of color should have at least an inch of water over the top. Marbling colors should also be free from aniline, as it not only sinks to the bottom of the trough but discolors the gum. Blue, yellow, orange, green, brown, black, and white are about all the colors necessary. These may be bought from some of the color houses already prepared for marbling, which is a great advantage to the novice. The white is a good quality of whiting and the black prepared from indigo and lampblack.

The finely ground colors are mixed with water in the bean pots, adding more or less ox-gall to each. The marbler has two complete sets of color. One for vein and the other for spot. The spot colors must have an excess of gall, which makes the color spread out over the gum and drive up into a vein any color previously thrown on.

The colors should be arranged at the left end of the trough, with the skimmer hanging above the trough within easy reach. The frame should set in a shallow trough of water at the end of the drying table, which should run parallel with the trough. There should be about two feet of space between the two for the marbler to work in.

To produce a comb edge, the various colors, say, red, blue, white and black, are mixed with an even proportion of gall to each and thrown on in succession. Next the rake is drawn across the trough once each way. Next the frame is dipped first in the water trough and then in the gum trough, then back into the water until the whole trough of color is divided up in strips. Then finally the comb is drawn from one end to the other and the book dipped. The bunch of books are dipped on the front and one end, then knocked up on the third end and dipped. The books must be dipped well into the gum on a slant and held an instant.

For a spot edge, the vein colors are thrown on first and the spot colors, mixed with an excess of gall, thrown on top.

The writer, being unable to give more space to this subject, will refer the reader to the book written by Woolnough and published in England some years ago as a fairly good authority.

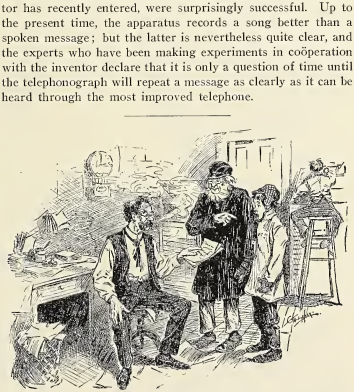
(To be continued.)

THE TELEPHONOGRAPH.

Brainerd H. Warner, Jr., United States Consul at Leipsic, Germany, in the consular reports, says that the "telephonograph," a new invention in which the German Postmaster-General, Von Podbielski, is much interested, is a combination of a telephone and a phonograph for the purpose of recording messages received during the absence of the operator. This apparatus was invented by a Dane by the name of Paulsen. The person called up has only to hold the trumpet to his ear upon returning to the office, even after an absence of days, to receive the message. Many inventors have tried to effect such a combination, but all failed on account of the difficulty of transferring the message onto a wax cylinder.

Instead of a wax cylinder, Paulsen used a flexible steel band in his phonograph, which is much simpler in construction than the Edison phonograph. Messages are much more easily removed from the steel band than from the wax cylinder. It is wound on two spools, moving quickly from one to the other, and coming in contact with a very small electromagnet, switched into the circuit, which affects the steel band in such a way as to record on it any sounds that may penetrate to the phonograph. It is only necessary to cause the steel band to repass the magnet in order to have the sounds repeated. Each vibration of the electromagnet produces a corresponding vibration of the steel band. In order to remove a message from the steel band, a magnet is passed over the surface on which the message was recorded.

The tests recently made in the engineering department of the Copenhagen Telephone Company, whose service the inventor has recently entered, were surprisingly successful. Up to the present time, the apparatus records a song better than a spoken message; but the latter is nevertheless quite clear, and the experts who have been making experiments in coöperation with the inventor declare that it is only a question of time until the telephonograph will repeat a message as clearly as it can be heard through the most improved telephone.



PROOF POSITIVE.

EDITOR: "But what makes you think that this is a good story"?
FARMER HAYSEED: "My son John here says so."
EDITOR: "What does he know about it?"
FARMER HAYSEED: "Gol durn it! didn't I tell you he wrote it?"
—*Scribner's Magazine.*



THE USHER: "Excuse me, Mr. Barker; but there's a gentleman from Minnesota says he thinks he has a coupon for this chair. Would you mind moving over a seat?"



A CHILLY RIDE TO KANSAS CITY.



VERY SAD NEWS.

THE JANITOR (Democratic Party): "You can come in, Mr. Bryan, but it's against the rules to let in the kid."



TIT FOR TAT.



WARPED.



Yours very Sincerely
R. C. Buchanan

Of the *Tribune*, Minneapolis, Minn.



THE RUN-AWAY BILL.

UNCLE SAM (to the Senate): "Hi, there! Take that bill in hand, will you? That other fellow seems too reckless."



DINNER-PAIL EXPANSION.

Another kind of expansion that argues well against Bryanism.



A FELLOW FEELING THAT MAKES US WONDROUS MAD.



FAITHFUL UNTO DEATH.



JOHN BULL CAN'T ATTEND THE PARTY.



IN SOUTH AFRICA.

First catch your Boer, then hold him; that is, if you can.



WON'T DO.

CHAIRMAN JONES: "This off horse isn't fast enough to trot in this team. Guess I'll have to trade him."

THE INLAND PRINTER'S CARTOON PAGE FOR SEPTEMBER.

[Courtesy Minneapolis *Tribune*.]



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names — not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

NOTES FROM SCOTLAND.

To the Editor: EDINBURGH, July 28, 1900.

One of the problems of the future for the employing printer here is the great diminution in the number of apprentices in the composing-room. In large offices where ten or twelve years ago there would be forty or fifty apprentices, now they can be counted almost on the fingers of one hand, and it is daily getting more difficult to get them. I know of one house at present employing about a hundred journeymen, and the youngest apprentice — the "P. D."— has nearly two years of his time in. Not many years ago, one of the vexed questions at issue between employers and employed was the limitation of apprentices, and the Scottish Typographical Association was constantly warring to restrict the number to the proportion of one apprentice to every three journeymen; and, truth to tell, could only enforce this rule in Glasgow. But the Apprentice Question — from the journeymen's standpoint — has now solved itself.

There has been a dispute on a small scale in Perth which partly hinged on this matter. During June, female compositors were introduced into some four offices which had not previously had them, and this was accepted as a challenge by the men, who at once took action to avert or at least to mitigate the threatened evil. One reason urged by these Perth employers for this new departure was the dearth of apprentices. As I write, I hear the dispute has narrowed itself to two offices, employing about forty men, who are now on strike. What the men object to is not the employment of female compositors, but the rate at which these are paid. If, at the end of their apprenticeship, they were to receive journeymen's pay, the union would not object to their introduction, but the employers, it is safe to say, have no intention of doing anything so opposed to the gospel of competition. In Edinburgh, female compositors are paid at about half the rate of journeymen.

The importance of Edinburgh as a printing center has been shown by a catalogue, issued by the Publishers' Association, of the collection of British printed books at the Paris Exhibition. Out of 291 entries of printed books, 100 are from three Edinburg offices alone, and the work of other smaller offices brings the total of Edinburgh-printed books up to nearly one-half of the aggregate.

Considerable attention has been given of late to the heavy tax which phthisis and kindred ailments make on the printing trade. In the Scottish Typographical Association during last year, out of thirty-nine deaths, fifteen were directly attributable to consumption, while ten more were due to other diseases of the chest. Twenty-five out of thirty-nine deaths does seem a severe penalty to which we are liable, for the proportion is much the same year after year, and anything to improve the hygienic conditions under which printers work should be welcomed and encouraged. According to Prof. Hunter Stewart, of the chair of public health in Edinburgh University, printers should have in their place of work at least eight hundred cubic feet of space per man, and the air should be changed three times an hour by ventilation if it is to be kept sufficiently pure for healthy life. But how many printing-offices comply with these conditions? I hope, Mr. Editor, all those on your side of the Atlantic do, but I am afraid there are still some on this side that do not. One requires to go into a case-room with say forty or fifty men at work and the same number of gas-jets lit on a December afternoon to fully appreciate with what unhealthy conditions printers have to contend.

With the regularity of the appearance of the big gooseberry and the great sea-serpent, every now and again comes a report of a new morning daily for Edinburgh. Indeed, it is not at all creditable to Edinburgh that it can only support one morning newspaper. This time, however, it is said that two new morning dailies are meditated, and that they will appear sufficiently near the time of the coming general election to give them a good send-off. It is hoped that this rumor may have at least a grain of truth, our existing dailies (one morning and two evening) being all non-union houses.

The Edinburgh *Evening News*, started by the brothers Wilson in 1873, has just been turned into a limited liability company, with a capital of £200,000. This paper began on a small scale, but it has had a very prosperous career, and during the past five years has earned a gross profit of nearly £70,000.

Mr. William McEwan, M. P. for Central Edinburgh, having intimated his intention of resigning his seat in Parliament, Mr. George M. Brown, managing trustee of Messrs. Thomas Nelson & Sons, printers and publishers, has been adopted as the Liberal candidate. Though there is talk of opposition, I fully anticipate Mr. Brown's election when the time comes. Edinburgh printers have had a large share in the civic government of their city in days past, but this is the first time for many years that one of them has aspired to parliamentary honors. Mr. Brown is a Canadian born, being the son of the late Hon. George Brown, Toronto, Canada, who was at one time the leader of the Liberal party there, and was largely instrumental in bringing about the confederation of the Dominion. Under Mr. Brown's management the well-known house of the Nelsons has made many new departures in publishing. Among these may be mentioned the new Century Library, printed on the thinnest India paper, the success of which has been almost phenomenal, and the business is said to have greatly improved in his hands. Edinburgh's two chief industries being brewing and printing, it will be quite in the order of things for Mr. McEwan, the brewer (to whose generosity Edinburgh University owes the princely McEwan Hall), to be succeeded by Mr. Brown, the printer and publisher.

G. F. S.

PRINTING AT THE PARIS EXPOSITION.

Barnhart Brothers & Spindler, Chicago, have letters from Capt. John H. Porter, in charge of the model American printing-office in the Paris Exposition, which give some interesting facts. Following are some of the suggestive points:

The French people like exceedingly the Americans and the American ways; the printers especially are favorable to American enterprises in their line, saying that they can get sorts, supplies, etc., quicker from the United States than they can from a foundry in the next street to them. The French foundries seem to have no idea of enterprise in the matter of new faces other than appropriating patented faces of ours, the English or the Germans; Italy is also a prolific pilferer of such faces. The sharpest competitor of America in France is Germany, who has the finest display in the Exposition (next to ourselves), and far better than England or any other nation. England also is enterprising and persistent, but not popular and not up to date.

The typecasters in France get wages running from 40 to 45 francs per week, i. e., $7 to $9; many of them, boys and young men, get from 4 to 6 francs (or about $1) per day. The Typographical Union scale is 39 francs per week ($7.80). There has been a trifling addition of about half a dollar since the Exposition opened, because all living expenses have advanced

enormously. The number of heights, systems of bodies, lines, etc., are beyond belief. One typefounder in Buda-Pesth made the statement to Captain Porter that he casts type of sixty different heights and on four different systems of bodies. Other nations have similar methods. In Germany the large offices frequently have their own bodies, which are different from those of any other office.

Captain Porter says the Simplex typesetting machine is one of the most attractive parts of his exhibit, and people are around it all the time. The model American office is, perhaps, the most visited of any of the exhibits in that pavilion. An eminent French printer said to Captain Porter: "You see here twenty-two of the representative printers of France intensely interested in an American exhibit. Nowhere else and at no time have I seen five gathered at the exhibit of any other nation."

The French printing machinery on exhibit is very bad, astonishingly bad, while Germany has a superb and extensive one; the English exhibit is very small and inferior to the German display. The Germans use movements on their cylinders which have long been discarded by us — the old railway stop-cylinder type — but their construction is of the best. They have nothing like our Gordon press. The French effort at the Gordon type of machine would "tickle a goat"; one can scarcely imagine such eccentricity of design for so simple a purpose.

Captain Porter was one of the first to get his exhibit in shape, but was hampered in every way by red tape and officialism; he has occasion to use all his suavity and adaptability, for he is called upon for every imaginable thing, such as locating Americans he never heard of, outlining sight-seeing tours in the city to last a week and embrace everything seeable, has to look up the best route to London and Lucerne and in the next breath give information concerning the place where Scotch whiskey can be found in the National Pavilion, and help a woman hunt up her lost husband. He meets daily, in the exhibit, Russians, Greeks, Hungarians, Germans, Italians, South Americans, Belgians, Swiss and other printers.

LIFE IN ST. PETERSBURG, RUSSIA.

In a letter to a friend in Chicago, under date of June 23, William J. Kelly writes very entertainingly of his trip to St. Petersburg, Russia, where he has gone to erect a Goss press in the office of *Novoje Wremia*. Mr. Kelly's friends will be pleased to hear from him.

"My trip was a long and somewhat tiresome one, but not without much information and pleasure. It took nineteen days to arrive here from New York, which city I left on May 12. Mr. Cremer, the Goss Press Company's machinist, reached here several days ahead of me, as he left two days before me and had a fast steamship. When I found him here he was almost crazy from loneliness, as he could not speak Russian and there was no one to talk to him in English. He might just as well have sailed with me, because I got here several days before the press and its auxiliaries could be gotten out of the customs. We now have the press and other machines erected, only awaiting the completion of the wiring of the Bullock twenty-five horse-power motor that came with the press. We erected the press in ten days, which can be considered fast work, especially when I tell you that the help here is next to useless.

"We are enjoying a little leisure now, waiting for the motor to get in operation. This gives us a chance to look about and see something of real Russian life. I begin to see much that is novel and beautiful in this Russian city. The city itself is clean and well kept, and while not near so large as Chicago, really looks to be equally large. All styles of dress are worn here by both sexes, and many of the feminine sex are beautiful, if I except their feet, which are often encased in horridly ugly footgear. The footgear worn by men is even more ungainly, as the boots, shoes, etc., have scarcely any heels, and are narrow and square-pointed at the toes. At present we have almost constant daylight. It is now ten o'clock in the evening, and I am writing this about ten feet away from my window, and without the aid of any kind of artificial light. The sun will not set for over an hour yet, and it will have begun to shine by 3 A.M. I can read at any hour without lamp or candle light at present, and only light these to be more sociable. We smoke the best of Russian cigarettes, for cigars are bad and dear.

"It is very difficult for one not familiar with the Russian language to get along at all. Every sign, name, street, etc., is spelled in Russian and in the Russian characters, which are almost entirely different from the Latin characters; besides,



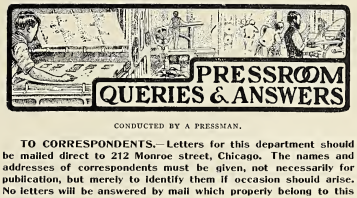
Photo by A. M. Smith, Crawfordsville, Ind.

MABEL.

when one does spell out the sign it is so different that a strange person is still in the dark as to its meaning. We have had our heart's trouble in this way. The Russian words that my friend wrote down for me in Chicago have been very useful, although some of them are not in use here, nor understood. The nameplate for the press had three errors on it, but the folks at the office will have these corrected and use the plate.

"Our pressroom will be a 'dandy.' It has now been tiled in white and light terra-cotta, and everything will be in keeping, including the pit under the press, which has been cemented and plastered on all sides. The motor embellishment and wiring is tasty and attractive. The pressroom is special and no other machinery will be set up in it. The arrival of the press and the two Americans has gone the rounds of St. Petersburg, and already we have had visitors who represent other press firms in Europe and on the Continent. As soon as the press begins to print we will have visitors by the dozen, I suppose.

"We do not know much about the printing-offices yet, as all such places are in large inner courts; besides, we can not read the signs. I am to be shown over the government printing-office soon; also the new office of Mr. Marks, the largest printer and publisher here. He has nearly all Leipsic pressmen in his employ."



CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-TRICHROMATIC PRINTING.—See Process Engraving.

THE COLOR PRINTER.—By John F. Earhart. Price, $15—now reduced to $10.

MAKING READY ON JOB PRESSES.—A practical pamphlet, by C. H. Cochrane. 10 cents.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. Cloth, $1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, $3.50.

THE THEORY OF OVERLAYS.—By C. C. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. 10 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 50 cents.

GUIDE TO PRACTICAL EMBOSSING.—By P. J. Lawlor. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. $1.

WHITE'S MULTI-COLOR CHART contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. 40 cents.

WARPING OF STOCK.—From Lindsay Brothers, Mena, Arkansas: "We would like to know a good remedy for paper 'cupping' or turning up at the ends when being fed to job presses." *Answer.*—Packing paper at factory before being thoroughly dried causes it to warp or turn up at ends. The only remedy we know of is to roll or turn back before feeding.

OVER-PACKED CYLINDER.—Henry Springer, of Springfield, Massachusetts, sends us a sheet of half-tone and type printing, and directs attention to the edges of the cuts, which are unduly worn, the cause of which he desires to know. *Answer.*—Probably the cylinder was set too "light" for this class of work, making it necessary to overpack the cylinder. Too much packing enlarges the cylinder to such an extent as to cause the packing to draw when going over margins, thus giving an extra strain to the edges of the cuts.

PLATES PULLING OFF THE BLOCKS.—J. Price, of Christchurch, New Zealand, writes: "Will you kindly give me your advice on the following: When printing forms of heavy illustrations on Wharfdale machines we often have the blocks crack and plates pull off. Can you tell me why they have all this trouble on these machines?" *Answer.*—We would suppose that this trouble would most likely be caused by the bed and cylinder not moving together in perfect unison. This could be caused by overpacked cylinder or by the cylinder or bed springing under the strain of impression. If the trouble occurred only once in a while we might suppose the trouble to be in the mounting of the plates.

TAILOR BOOK ON GORDON PRESS.—W. O. B., San Francisco, California, sends us several inside sheets and cover of a tailor book and asks the following questions: "About how long should it take to run off 5,000 books (20,000 impressions) on a 10 by 12 Challenge Gordon press with fountain? (2) Could the cuts run darker without offsetting, or are they made to run darker?" *Answer.*—(1) From twenty-five to thirty hours, including make-ready, would not be too long for 20,000 impressions of work of this nature run on a Gordon press. (2) The cuts are run dark enough. Would suggest the using of a better quality of ink. Taking all things into consideration, this is a good piece of presswork.

SLIP-SHEETING HALF-TONE WORK.—From A. S. N., Lincoln, Nebraska: "In printing half-tone cuts on enameled paper is it always necessary to slip-sheet to get the best results? I have tried different inks, and can not prevent offset. Do you slip-sheet THE INLAND PRINTER?" *Answer.*—It is not always necessary to slip-sheet work of this nature; but where the engravings are heavy or the stock is charged with electricity, it should be slip-sheeted. It is a good plan to make four or five piles and lay only a few sheets at a time on each pile in rotation. This gives the ink a chance to set before it is subjected to the pressure caused by weight of the stock. Use a little body drier in bad cases. THE INLAND PRINTER is laid out on trays made for the purpose.

WHITE INK ON DARK SURFACE.—A. W. Lambert, Jacksonville, Illinois, writes: "Enclosed find a cover-page. Rub it with your fingers and you notice that the ink rubs off. Can you tell me how to overcome this? Ink used was white with a little blue in it. Is there anything else in the way of ink that can be made to show up to advantage on this kind of cover?" *Answer.*—The cover in question was printed on dark green enameled paper. The trouble was caused by the coating of the paper, and could have been remedied somewhat by the use of a small quantity of japan drier. Better results could be obtained by the use of zinc white and a little aluminum ink thoroughly mixed. The best results can be obtained by making two impressions, the first with aluminum ink and the second with zinc white.

MATCHING ON OVERLAYS.—William J. Smyth, Cincinnati, Ohio, writes the following: "I find on all two-revolution and most all stop-cylinders, in putting on overlays I have to paste them one or two leads higher, according to position of cut in the form. If cut is near the back of form I have to place the overlay as high as three leads above impression on cylinder. Would like to have your opinion on the same." *Answer.*—When the impression for the matching on of overlays is pulled, the cylinder has several sheets less packing on than it has when the make-ready is complete, consequently the cylinder is smaller in circumference, allowing the printing surface of the form to reach further around the cylinder. When the completed make-ready is on and the cylinder enlarged in circumference, the form will print as much farther front as the gain in circumference from the front to back of form, all parts being out of register in proportion. This is a much discussed question. We would be glad to hear from pressmen holding different opinions on this subject.

INK REDUCER AND EFFECT.—A. Landerd, New York city, writes the following: "(1) In running half-tone cuts which have a few solid spots in them, or an entirely solid block, and using soft half-tone ink, even reducing same, I find that there are some places, and always the same places, that continually peel off, and other solids just as heavy do not peel. I have tried to put more impression on such places, but it rarely helps. The ink works fine in other cases. What is the cause of this? (2) What is a good reducer for colored ink to make it fit to work on coated paper without injuring the color?" *Answer.*—(1) If we had a sheet of the job in question we might be able to give some information, but it would be necessary to be present while the job is running to be able to give definite information. (2) There have been numerous formulæ for good ink reducers given in these columns in the past, some of which are very simple, but there are no ink reducers which will not affect color if too large a quantity is used. The following is excellent and "hard to beat": Four ounces ether, 4 ounces cedar oil, 8 ounces balsam copaiba, 1 pint coal oil, 1 pint turpentine. Shake well before using. Let us hear from you as to results.

THE MULTI-COLOR MACHINE AND THE "ORLOFF" PRESS.—The *British and Colonial Printer and Stationer* says that

among the first practical work done on the "Orloff" multi-color machine is an edition of Kipling's "Absent-Minded Beggar," in oblong 8vo form, illustrated with colored pictures and having four pages of brilliantly colored heraldic designs and elaborate title-page. This little brochure is termed the "Royal Edition," and is published by the Printing Arts Company, London. Its chief interest lies in the fact that all the colored pages are produced at *one* impression only on the "Orloff" press, and the excellence of the work speaks well for the capabilities of that machine. The booklet is sold at a shilling, and threepence on each copy will go in aid of those that "Tommy" has left behind him. In the public mind, as well as in the technical press, an astonishing amount of misunderstanding exists as to the work done by the machine of the Multi-Color Company and the machine of the Orloff Company recently introduced into this country. The two companies are totally distinct and the aims of the two machines are wholly different. The Multi-Color Company's machine prints in several colors with an interval between each impression, but the entire sheet is finished with one passage through the machine. This is accomplished by the company's system of an alternating traveling gripper.

Reward for Faithful Service.—George M. Ramsey, president of Pressmen's Union No. 1, Washington, D. C., introduced resolutions at the last meeting of the International Printing Pressmen's and Assistants' Union at Milwaukee, thanking John T. Moran, of New York, for past faithful services. These resolutions were unanimously adopted and ordered engrossed and a copy presented to Mr. Moran. We show herewith a picture of Mr. Moran as he appeared at the convention in Milwaukee in June last. He is a veteran in the ranks of the pressmen, but still is doing as vigorous work as in his earlier years.



JOHN T. MORAN.

Veteran New York pressman, and delegate to the Milwaukee Convention of the I. P. P. & A. U.

A VALUABLE AID IN HIS CHOSEN CALLING.

I certainly do not want my name taken off your books. I have chosen the art of printing as my life work, and nothing helps me so much in the study of it as The Inland Printer. None of the arts have advanced as rapidly nor as certainly as printing, and I can not afford to miss a single number of your valuable monthly. Find $1 enclosed, which will fix me for six months longer.—*H. Burns Trundle, Danville, Virginia.*

JUDGE HUTCHINSON AND THE PHOTO-ENGRAVERS' ASSOCIATION.

On July 31, 1900, Judge Hutchinson rendered an opinion in the case of The People *vs.* Oscar E. Binner *et al.*, finding defendants guilty of violating the so-called anti-trust law of 1891 and amendments thereto. He said: "The formation of such an organization as is provided for in said by-laws is plainly prohibited by Section 2 of the Act of 1891 against the formation of pools, trusts, combines, etc., and also by the first section of said Act, unless it comes within the amendment of said Act passed in 1897, and also by Section 1 of the Act of 1893 defining trusts as conspiracies against trade. The defendants also urge as a defense that the agreement in evidence does not in fact violate the statute because it comes within the proviso of said Section 1 as amended by the said Act of 1897, which provided 'That in mining, manufacturing or production of articles or merchandise, the cost of which is mainly made up of wages, it shall not be unlawful for any person, firm or corporation doing business in this State to enter into joint arrangements of any sort, the principal object or effect of which is to maintain or increase wages.' It was admitted by the prosecution that the most of the articles manufactured by defendants were mainly made up of wages."

The letter and spirit of the statute aims to prevent restraint of trade and competition. As the prosecution admitted the position of the defense that "*most of the articles manufactured by defendants were mainly made up of wages,*" it would seem as though the amendment of 1897 brought the defendants within the proviso above quoted. To meet this point, the Court said: "The by-laws and the agreement fail to show that the object in view was to maintain or increase wages, and the testimony of the witnesses on this point fails to show that defendants were acting under this proviso." With reference to the by-laws and agreement, the evidence was:

1. That defendants signed following contract: "We, the undersigned, associate ourselves together in organization called the Photo-Engravers' Association of Chicago. The object of this association is to improve the photo-engraving business and be a united help to each other, and for the purpose of this association we hereby adopt the by-laws agreed upon and bind ourselves to submit to the requirements of the trustees of the association."

2. That the signers would only be bound by said by-laws if adopted by a meeting of the association or such as the meeting should adopt.

3. That a meeting was held, the by-laws adopted, and within thirty minutes such action rescinded.

4. That at such meeting, the committee was instructed to take legal advice before presenting the by-laws for final approval.

According to this, no by-laws were adopted and could not be until legal advice had been taken, yet the Court said: "Here is no rejection of the by-laws but an adoption of them, and no pretense of a rescission of the vote by which they were adopted. The most that can be claimed in support of defendants' position from these minutes is that the committee was to take legal advice before presenting the by-laws for final approval to the signers of the agreement, who were not present at the meeting. This is what the minutes mean, if there is any sense to be obtained from the part of them last referred to."

His honor holds those by-laws were adopted in spite of the fact said adoption had been set aside and action deferred for legal advice; hence his argument that the by-laws and agreement fail to show that the object in view was to maintain or increase wages, is based upon an assumed fact, namely, *they were duly adopted*, when the evidence shows the contrary.

Because Hughes testified to a conversation that defendant Bitter and five others were present at what Brewster called a final meeting, in which Bitter said a board of trustees had

been elected and classified, proved nothing in face of the fact that the by-laws had been rescinded. If the by-laws had been annulled there could not be a board of trustees. But outside of the question whether the defendants come within the proviso concerning wages is the proposition, did they individually or collectively, by the formation of the Photo-Engravers' Association, violate the statute, sustained by the evidence? In 1893 the Legislature defined a trust thus: "That a trust is a combination of capital, skill or acts by two or more persons, firms, corporations or associations of persons, or of two or more of them for either, any or all of the following purposes: First — To create or carry out restrictions in trade. Second — To limit or reduce the production, or increase or reduce the price of merchandise or commodities. Third — To prevent competition in manufacture, making, transportation, sale or purchase of merchandise, produce or commodities. Fourth — To fix at any article, commodity or transportation at a fixed or graduated figure, or by which they shall in any manner establish or settle the price of any article or commodity or transportation between them or themselves and others to preclude a free and unrestricted competition among themselves or others in the sale or transportation of any such article or commodity, or by which they shall agree to pool, combine or unite any interest they may have in connection with the sale or transportation of any such article or commodity that its price might in any manner be affected."

There was no evidence showing defendants controlled the entire trade of photo-engraving in the city of Chicago, county or State, or that they or this association would or could do so. The defendants agreed to "associate ourselves together in organization called the Photo-Engravers' Association of Chicago. The object of this association is to improve the photo-



Photo by A. M. Smith, Crawfordsville, Ind.

UPPER EEL RIVER FALLS, NEAR CATARACT, INDIANA.

standard or figure, whereby its price to the public shall be in any manner controlled or established, upon any article or commodity of merchandise, produce or manufacture intended for sale, use or consumption in this State; or to establish any pretended agency whereby the sale of any such article or commodity shall be covered up and made to appear to be for the original vendor, for a like purpose or purposes, and to enable such original vendor or manufacturer to control the wholesale or retail price of any such article or commodity after the title to such article or commodity shall have passed from such vendor or manufacturer. Fifth—To make or enter into, or examine or carry out any contract, obligation or agreement of any kind or description by which they shall bind or have bound themselves not to sell, dispose of or transport any article or commodity, or article of trade, use, merchandise, commerce or consumption below a common standard figure, or card or list price, or by which they shall agree in any manner to keep the price of such

engraving business and be a united help to each other." There is nothing in the object stated violative of the statute of 1891, nor does it fall within the Act of 1893 defining a trust. There can be no contention upon the proposition that contracts in total restraint of trade are void. The law is well settled that a contract in restraint of trade limited to a particular place is allowable.

In Harding vs. American Glucose Company, 182 Illinois Reports 638, 639, the Court clearly shows the distinction between contracts in total restraint of trade and those limited to a particular place, thus: "The evidence shows that the manufacture of glucose and grape sugar and their products is confined to a certain 'corn belt' where corn is raised, and that this district is embraced within the territory specified in the contract of August 11, 1897, that is to say, within a radius of fifteen hundred miles of Chicago. As the evidence in this record tends to show that glucose can only be manufactured suc-

cessfully within this radius, the agreement not to manufacture and sell it therein amounted, in effect, to an agreement in total or general restraint of trade; hence, the agreement was void, and stamps the transaction of which it was a part, as illegal."

The Photo-Engravers' Association is charged with violating the statute because it sought *to improve the photo-engraving business and be a help to its members;* also to prevent competition and fix a price at which goods should be sold. If the evidence showed this association controlled or would control the entire photo-engraving business of Chicago, and could and would regulate the price of its commodities generally and stifle competition, then clearly its formation was illegal. But upon this feature of the case the writer gathers from the opinion of the Court there was no evidence, outside of the agreement and by-laws which have been discussed. If as above set forth, restraint of trade limited to a particular place is allowable, then proof of total restraint of trade in that place by the defendants



Photo by Mary Belle Thomson, Hamilton, Ohio.

AFRAID OF SUNBURN.

is necessary to convict. The worst that could be charged against the defendants was *an attempt to form a combine.* The statute under which they were convicted does not apply for an *attempt.* It says if any corporation, partnership or individual or other association of persons whosoever "shall create, enter into, become a member of or a party to any pool, trust, agreement, combination, confederation or understanding with any other corporation, partnership, individual or any other person or association of persons, to regulate or fix the price of any article of merchandise or commodity, or shall enter into, become a member of or a party to any pool, agreement, contract, combination or confederation to fix or limit the amount or quantity of any article, commodity or merchandise to be manufactured, mined, produced or sold in this State, such corporation, partnership or individual or other association of persons shall be deemed and adjudged guilty of a conspiracy to defraud and be subject to indictment and punishment as provided in this Act."

Judge Hutchinson held that they did come within the statute because they—

1. Entered into an agreement to help each other and improve the photo-engraving business (which there was evidence to show was conditional).

2. That by-laws were adopted for the formation of a combine (where the evidence is they were annulled).

Taking the opinion in its entirety, can it be said the evidence supports the Court's reasoning and application of the law?

Can it also be said defendants had the benefit even of a reasonable doubt?

SOME FACTS ABOUT THE INTERNATIONAL TYPOGRAPHICAL UNION

GLEANED FROM THE ANNUAL REPORT OF SECRETARY-TREASURER BRAMWOOD.

The union has 31,379 members.

The increase during the year was 1,459.

Seventy-six new unions were organized, thirteen were suspended and thirteen surrendered their charters. Two charters were revoked.

The local unions number 478.

The receipts from all sources were $177,484.79.

The six unions paying in the largest amounts were: New York, $25,877.63; Chicago, $8,467.80; Columbia (Washington, D. C.), $7,584.90; Boston, $6,268.05; Philadelphia, $4,244.20; St. Louis, $4,168.05.

The total expenditures were $185,033.57.

The seven unions drawing out the largest amounts in benefits were: New York, $23,714.64 in strike and $4,140 in burial benefits; total, $27,854.64. Pittsburg, $32,030.63 in strike and $540 in burial benefits; total, $32,570.63. Kansas City, $12,364.26 in strike and $120 in burial benefits; total, $12,484.26. Buffalo, $1,928.71 in strike and $120 in burial benefits; total, $2,048.71. London, Canada, $1,885.16 in strike benefits. San Francisco, $1,250 in strike and $540 in burial benefits; total, $1,790. Chicago, $150 in strike and $1,500 in burial benefits; total, $1,650.

The increase in receipts over the previous year amounted to $48,048.49.

The expenditures were increased by $61,533.77.

The excess of expenditures over receipts amounted to $7,548.78.

Strikes and the expenses of officers in traveling cost the union $92,504.10, or an average of $2.88 per member.

Burial benefits were paid to the amount of $25,140.

It cost $38,690.73 to maintain the Printers' Home.

Officers' salaries cost $4,062.50, or 12 2-3 cents per member. Clerk hire cost $3,242.65.

Postage, telegrams and express cost $1,950.39.

An international election cost $318.46.

The union had $12,407.20 on hand June 30.

The union made $503 profit on the six United States $1,000 bonds purchased two years ago.

From the union's funds in the defunct Indianapolis National Bank a final dividend of $306.50 was received, reducing the total loss to $11,953.24.

Four hundred and nineteen deaths occurred during the year. The average age was 41.25, the greatest number, 22, dying at 32 years. The oldest was 86 and the youngest 20. The causes of death were: Nervous diseases, 40; genito-urinary diseases, 31; respiratory diseases, 192; miscellaneous, 128; accidental, 20; suicide, 8.

The net cost of the *Journal* was $3,571.96, or 11⅓ cents per member. The gross cost was $8,167.42, and the gross receipts $4,595.46. Only 4,000 of the 31,379 members subscribe for the official organ.

Twelve thousand five hundred and fifty-six official letters were written. A total of 55,323 pieces of mail and express matter were sent out.

The total cost of handling the union's business was $13,163.09.

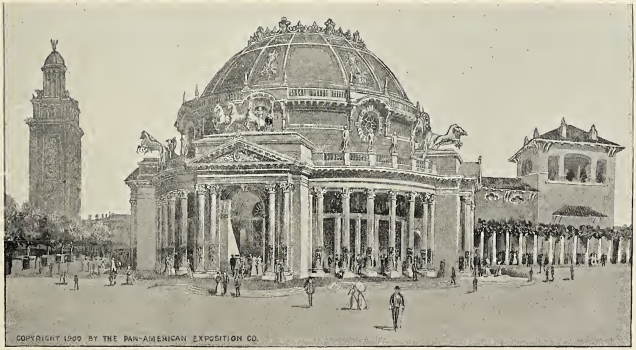


MANUFACTURES AND LIBERAL ARTS BUILDING.





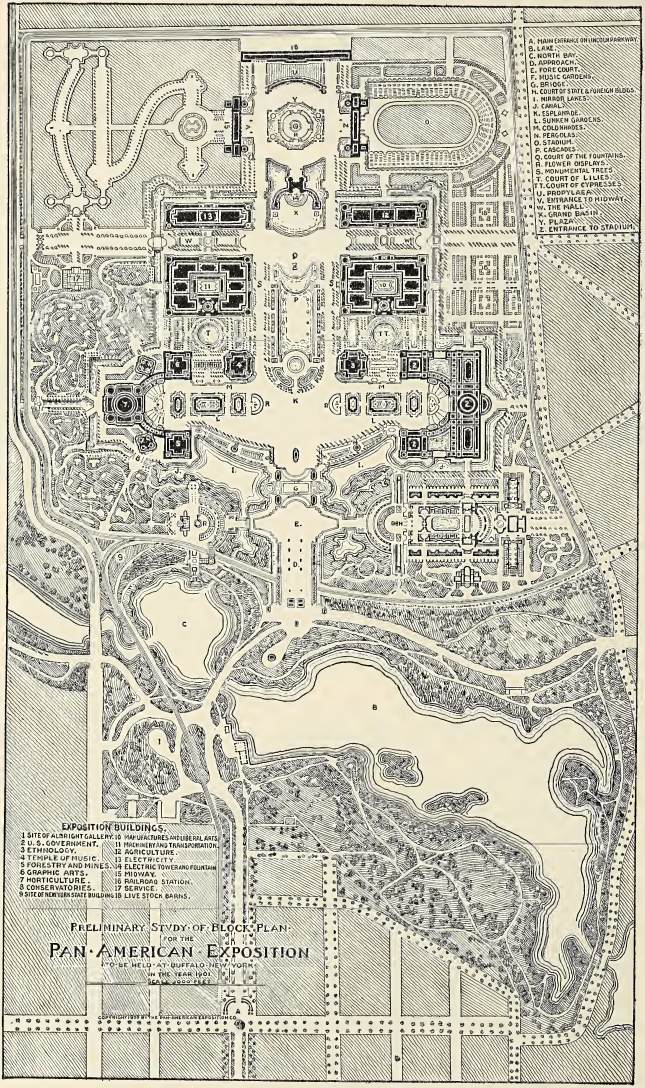
THE STADIUM.



ETHNOLOGY BUILDING.

PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.

May to November, 1901.


A. MAIN ENTRANCE ON LINCOLN PARKWAY.
B. LAKE.
C. NORTH BAY.
D. APPROACHES.
E. FORE COURT.
F. MUSIC GARDENS.
G. BRIDGE.
H. COURT OF STATE & FOREIGN BUILDINGS.
I. MIRROR LAKES.
J. CANAL.
K. ESPLANADE.
L. SUNKEN GARDENS.
M. COLDFRAMES.
N. PERGOLAS.
O. STADIUM.
P. CASCADE.
Q. COURT OF THE FOUNTAINS.
R. FLOWER DISPLAYS.
S. MONUMENTAL TREES.
T. COURT OF LILIES.
U. COURT OF CYPRESSES.
V. PROPYLAEA.
W. ENTRANCE TO MIDWAY.
X. THE HALL.
Y. GRAND BASIN.
Z. PLAZA.
ZZ. ENTRANCE TO STADIUM.
EXPOSITION BUILDINGS.
1 SITE OF ALBRIGHT GALLERY.
2 U. S. GOVERNMENT.
3 ETHNOLOGY.
4 TEMPLE OF MUSIC.
5 FORESTRY AND MINES.
6 GRAPHIC ARTS.
7 HORTICULTURE.
8 CONSERVATORIES.
9 SITE OF NEW YORK STATE BUILDING.
10 MANUFACTURES AND LIBERAL ARTS.
11 MACHINERY AND TRANSPORTATION.
12 AGRICULTURE.
13 ELECTRICITY.
14 ELECTRIC TOWER AND FOUNTAIN.
15 MIDWAY.
16 RAILROAD STATION.
17 SERVICE.
18 LIVE STOCK BARNS.
PRELIMINARY STUDY OF BLOCK PLAN
FOR THE
PAN-AMERICAN EXPOSITION
TO BE HELD AT BUFFALO, NEW YORK
IN THE YEAR 1901
SCALE 400 FEET

THE PAN-AMERICAN EXPOSITION.

IN the November, 1899, number of THE INLAND PRINTER considerable space was devoted to an explanation of a plan which was then proposed of making a special feature of the graphic arts display at the Pan-American Exposition, to be held in Buffalo, May 1 to November 1, 1901. That plan was the result of a conference of various branches of the craft represented in the Buffalo Typothetæ, and was of a very elaborate character.

Printing and its affiliated arts have in all former expositions been scattered in a disconnected fashion through many divisions, such as machinery, manufactures, liberal arts, fine arts, etc., and the result has been that the general public has lost sight of the true wonders and scope of the art in its entirety, and those professionally interested have failed to reach the full limit of pleasure in their specialty. The Pan-American Exposition will devote an entire building to the graphic arts and make a separate division of the subject. For a central attraction it is proposed to present a daily newspaper, complete in all departments, and around it group the approved exhibits of those who decide to coöperate.

The matter has recently been taken up with great vigor by the Exposition authorities and the graphic arts display been placed under the direction of Thomas M. Moore, superintendent of the divisions of machinery, transportation, ordnance and agricultural implements, and in the special charge of Richmond C. Hill, who has had a long experience in printing and newspaper offices and who is familiar with the progress which has been made during the century of printing and its allied industries.

The leading purpose of the Exposition is "to illustrate in a fitting manner the marvelous progress of the New World during the nineteenth century," and in no branch of art or industry has that progress been more marked than in all that relates to printing, engraving, and their associated industries.



THE EXPOSITION EMBLEM.

As to the Exposition itself, it is proper to add that satisfactory progress is being made in every department. The site selected is a singularly suitable and accessible one, located in the most beautiful section of the city; the grounds cover 350 acres and the buildings have been designed and are being constructed and grouped on novel lines of architecture for a unique and comprehensive effect in outline, color and ornamentation, helping and helped by the landscape and waterscape and the arborial and floricultural effects to make a most beautiful and artistic total.

The displays in every division, as in the case of the graphic arts, will be selected from the best that are offered, the idea

being to secure the highest degree of perfection rather than ponderous and uninteresting exhibits. Electricity will be a prominent feature, and in this division the display will far exceed anything attempted at any previous great exposition, and the scope of the display in the grounds and on the buildings will be more than double that of Chicago of 1893 and Paris of 1900 combined.

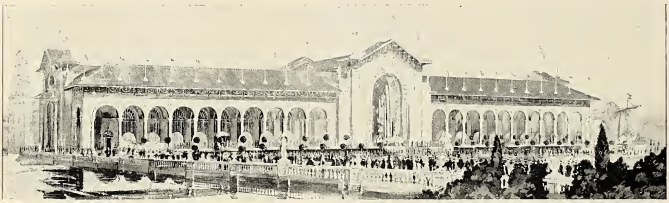
We present a half-tone cut of the architect's model of the electric tower, which will be the most imposing and beautiful building erected on the grounds. This structure will be 375 feet in height measured from the surface of the broad basin in which it will stand, and will have a total frontage at the base of two hundred feet. The colonnades which flank the tower will be seventy-five feet high from the base line, and from the niche in the center of the tower, forty feet above the base, a huge cascade will pour its waters into the great cup below, dispersing from thence in smaller cascades into the main lagoon which will surround the structure. The tower will be beautifully colored in delicate tints, and at night will be illuminated by myriads of electric lights of varied hues.

Every indication points to an attendance which is not unlikely to at least equal that of Chicago in 1893. This may seem a somewhat ambitious statement, but it should be remembered that since the World's Fair there has been a material increase in the population of the United States; also that the financial conditions have greatly improved since that time and, therefore, the number of people who will have the means to visit Buffalo in 1901 will be far greater than were financially able to attend the Chicago Exposition. Had the conditions been favorable in 1893 the attendance would doubtless have been vastly greater.

Furthermore, the location of Buffalo is most favorable, situated as it is on the historical Niagara frontier, close to the Falls, and in the center of the densest area of population of the Western Hemisphere, it is the gateway through which passes the main traffic between the East and West.

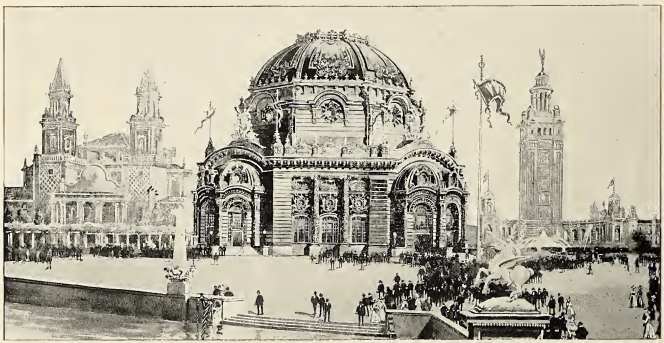
The Exposition will probably be represented at the meeting of the United Typothetæ of America at Kansas City this month, and the matter of the graphic arts exhibit at the Pan-American Exposition will no doubt receive the consideration it merits.

Several pictures of other buildings are given, as well as a map showing the general disposition of the buildings and scenic attractions. As a whole the Pan-American will not be so massive as the Chicago or Paris Exposition, but it will be quite large enough to tax the time and strength of the average sightseer and sufficient to show all that is worthily new or novel, together with the finest examples of standard productions in every line of resource and endeavor. Human strength is unequal to the task of seeing entire an Exposition



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AGRICULTURAL BUILDING, PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.



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TEMPLE OF MUSIC, PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.

which affords space for the display of everything (irrespective of originality or special merit) in unlimited repetition and quantity to the warehousing or department store point.

Those interested in the graphic arts should by all means arrange to make the trip to Buffalo in 1901. Now is the time to begin planning for this delightful visit.

The direct territorial scope of this Exposition is North, Central and South America, the West Indies and the Philippines. Every Central and South American nation (save two only) has signified its intention to coöperate with us and show here examples of its resources and industries; this as against a total of four only represented at Paris. Manufacturers will be afforded the opportunity of showing their goods to more of our own people with the means to buy and to more merchants from Central and South America and the West Indies than have ever yet been brought together at any exposition.

The official emblem of the Exposition, which was designed by Raphael Beck, a Lockport artist, and was accepted as the most artistic and suitable of several hundred designs submitted, has the especial merit of effectively symbolizing one of the chief purposes of the Exposition, which is to bring into closer social and trade relationship the Republics, States and Territories of North and South America. The emblem shows a fair maiden typifying the North, extending a kindly hand to clasp that of her brunette sister of the South, thus forming a bond of continental sisterhood and establishing a unity of sentiment and interests between the countries of the Western Hemisphere.



ELECTRIC TOWER, PAN-AMERICAN EXPOSITION.



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FORESTRY AND MINES BUILDING, HORTICULTURAL BUILDING, AND GRAPHIC ARTS BUILDING, PAN-AMERICAN EXPOSITION.

(Graphic Arts at the extreme right.)



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ALBRIGHT ART GALLERY, PAN-AMERICAN EXPOSITION, BUFFALO, NEW YORK.



CONDUCTED BY F. HORACE TEALL.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.— By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, $1.

PENS AND TYPES.— By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, $1.25.

PROOFREADING.— By F. Horace Teall. A series of essays for readers and their employers, and for authors and editors. Cloth, $1.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographic matters. Cloth, 50 cents.

ENGLISH COMPOUND WORDS AND PHRASES.— By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, $2.50.

PUNCTUATION.— By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, $1.

COMPOUNDING OF ENGLISH WORDS.— By F. Horace Teall. When and why joining or separation is preferable, with concise rules and alphabetical lists. Cloth, $1.25.

AN IDIOMATIC PLEONASM.— H. F. C., Frostburg, Maryland, writes: "I am anxious to know if I have committed any great blunder by using the expression 'climbing up.' A critic says that I have, while several graduates say I have not. One college graduate even went so far as to say that the additional word ('up') was necessary to complete the meaning, from the fact that such expressions as 'climb out,' 'climb over,' 'climb down,' etc., are common." *Answer.*—No great blunder is committed in using the expression "climbing up." With proper understanding of the sense of the word "climbing," the other word is not needed, since strictly speaking one can not climb any way except upward. If our correspondent had merely written climbing, without the adverb, no sense but the intended one of progressing upward could with propriety have been imputed to his saying. With the adverb his expression was certainly pleonastic. But such pleonasm, to a certain extent, is not justly liable to faultfinding — for it is indulged by those who are universally recognized as the best writers. Even if held to be a fault, it is a venial one — so slight that any one who criticises it publicly must have some particular animus, or else be of a very pedantic temperament. In this case the critic referred to A. S. Hill's "Principles of Rhetoric," quoting a remark that follows a ruling that, other things being equal, the simpler and briefer form should be chosen. Professor Hill says: "We examine into, open up, curb in, clamber up into, breed up, mix up, freshen up, fill up, brush off of, crave for, bridge over, follow after, treat upon, trace out, connect together, slur over, soften off, meet with, meet together, enter into. In all such cases the added particle, wherever it is not needed to complete the meaning, should be omitted, as being always superfluous, and often worse than superfluous." The critic says that "climbing up" is only a hair-line short of "descending down"; but his own cited authority fails to justify such assertion. Professor Hill's dictum is uncertain, and a little too positive in its conclusion. The expressions cited are often used by many as well qualified to choose as he, and it is not fact that the particles are always superfluous. In at least a moiety of instances the writers may be left to their own choice, without being obnoxious to conservation of the integrity of the language, whether from a rhetorical or a grammatical view-point. It is true that climbing down is often spoken of, but it is simply not a fact that any one can climb down. Climbing is an upward progression only. Climbing over, out, or into some place are explainable by the supposition that the end is attained through first ascending a height; thus the sense of the other word used is truly additional. No dictionary except one even mentions the phrase "climb down," and that one, the Funk & Wagnalls Standard, says that it is a United States colloquialism. Some rhetoricians do not condemn pleonasm utterly. Dr. G. P. Quackenbos, for instance, says that it "often imparts force to expressions, and is generally employed when the feelings are strongly excited." Moreover, he says that "Purity consists in the use of such words and constructions as properly belong to the genius of the language." Our space will not permit a statement of reasons for the thought, but it just occurs to us that it might not be hard to convince some persons that "climbing up" "properly belongs to the genius of the language."

PROFIT AND LOSS.— An employer writes: "One of my pressmen printed the first sixteen-page form ('work and turn,' or half-sheet of sixteens) of an eighty-page Constitution and By-laws, on 500 sheets of sixteen-pound bond, in black ink, instead of blue ink, as instructed on our order-ticket, thereby spoiling the 500 sheets. My proofreader did not see the final press-proof, but the foreman gave the 'go-ahead O. K.' I charged 50 per cent. of my loss to the foreman, and 50 per cent. to the pressman who 'ran' the job, and they have protested and complained ever since. Was I right in my judgment of responsibility, or should I have held one or the other entirely responsible, or else considered the affair an unfortunate circumstance and charged it to the 'profit and loss' account of my business?" *Answer.*— This is not strictly a question of proofreading, and yet it touches at one point on the proofreader's work, and in general on a matter which interests all workers. It is to be supposed that "final press-proof" here means a sheet from the press after the proofreading has all been done, and it would depend on what was the regular system of the office whether the proofreader's not seeing that was right or not. Of course the fact that he did not see it left him clear of responsibility as to the color of the ink. With reference to such a matter some system should be adopted that would make the error almost an impossibility. We say almost, because no human work can be absolutely free of liability to error; but that liability should be here reduced to a minimum. But the answer to the question should not be left to follow a discussion, so here it is. It is a mere personal opinion, of course. All such matters should be charged to "profit and loss," and neither pressman nor foreman should have had to pay for the loss. Some employers do make their employes pay for spoiled work, but the employe who allows it to be done is a foolish man, and the employer who does it is usually an unjust man, unless liability to such penalty is part of a contract made at the time of engaging the workman. A workman is foolish to make such a contract, unless he gets unusually high wages or some special consideration. Everybody — even the employer himself — can and will do some things imperfectly, and this fact should be much more generally recognized. Especially in the case of a foreman, who is naturally selected as being more trustworthy than other workers, such a thing as making him pay for spoiled work should be unheard and unthought of. He must be more responsible than any one else, but an occasional slip will occur, and should be looked upon as the merest accident. If they occur too frequently, it is evidence that he is not the best man for the place, and the proper step is the procurement of a better foreman. A conscientious and careful employer will not decide too hastily, either, that his foreman is careless or incompetent. Such an employer will not often engage a foreman without proper caution, and will usually be only too glad to recognize his trustworthy right-hand man's helpfulness too well to be over-strict with him. The general effect is the thing to judge by. While it is hard to see how such a mistake in the ink could happen at the hands of a pressman, it is equally hard to find a sufficient reason to make him pay for it. Of course such work must be subjected to rigid system, for frequent losses of the kind would soon eat up all the profit. Some one person should have the main responsibility, naturally the superintendent or foreman, whichever he be called who is in charge of all the work. All orders should go

through his hands, and be repeated by him in a way so systematic that any great error must be very nearly impossible. Such a matter as the color of ink to be used should be controlled by a method comparable to clockwork in its regularity; but of course even the best clockwork will get out of order occasionally, and then will need repair. The only way to repair in the case of human clockwork is to look to the strictness of the regulations; and if, with all possible strictness, accidents occur with frequency, the proper remedy lies in changing the workman.

A PRINTER-COMPOSER.

A Philadelphia correspondent of THE INLAND PRINTER writes that an interesting character in the printing business in Philadelphia is Mr. George Metcalf-Denton, the "printer-composer," who is employed in the job department of the well-known printing-house of Craig, Finley & Co.

Though having resided in Philadelphia since 1896, Mr. Denton is recognized as one of the most artistic and original job compositors in the city. But he is probably more widely known through his musical compositions. Though still under thirty years of age, and having labored continuously in the printing and newspaper business for more than sixteen years, he nevertheless has found time to provide himself with a thorough musical education.

Mr. Denton was born in 1871, in Chardon, Geauga County, Ohio, where he served an apprenticeship in the office of the Geauga *Republican*. From there he went to Cleveland, where he remained a number of years, "holding cases" on the *World* and *Press* respectively. In 1895 he went to New York, and it was in the spring of the following year that appeared his well-known ballad, "Outside the Old Church Door." Since then have appeared, among a large number, "You Can Tell by Her Eyes that She Loves You," and "Your Mother is the Only Friend You've Got."

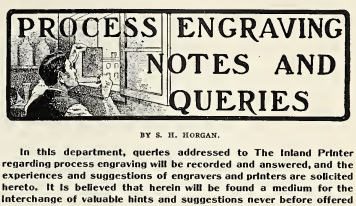
Last summer, when the management of the National Export Exposition arranged for a competitio.. for its official music, Mr. Denton submitted a march. There were compositions entered from nearly every State in the Union. When the manuscripts had been carefully considered by a representative musical committee, it was found that the march composed by Mr. Denton had been declared the official composition. It was a source of great delight to Mr. Denton, as well as his many friends, who were already aware of his exceptional ability as a musician.

He has composed considerable instrumental music, much of which is still in manuscript, but which is frequently heard in select concerts. He is at present engaged in composing a musical setting to the Forty-second Psalm, and has in contemplation a symphonic tone-poem dealing with the leading episodes in the life of John Brown.

Mr. Denton is an excellent writer and is a contributor to the leading musical periodicals of the day.

BUY LARGE FONTS OF JOB LETTER.

A correspondent of THE INLAND PRINTER gives the following advice to purchasers of display letter: "It has been the writer's experience that in using series of type for commercial work, the fonts that work in to the best advantage are 6, 8, 10, 12, 18, 24 and 36 point. Of course, it is well enough to have 5-point, but rather than do this, buy double fonts. Of all the worries that come to a job printer the worst is to have single-font series and run out of sorts in setting up a job. Buy few faces and be sure to have enough of each kind to handle any ordinary job. A very handy type to buy is Lining Gothic on a 6-point body; say five double fonts. These five sizes work in very nicely on envelopes and corner cards for note-heads and letter-heads.



BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTO-ENGRAVING.—By W. T. Wilkinson, revised and enlarged by Edward L. Wilson, New York. Cloth, $3.

PRACTICAL HALF-TONE AND TRI-COLOR ENGRAVING.—By A. C. Austin. This is the latest book on process work. Cloth, $2.

DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, $2.50.

PHOTO-ENGRAVING.—By Carl Schraubstadter, Jr. Cloth bound; illustrated with numerous diagrams, and provided with a copious index. $3.

LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, $2.

THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. $2.50.

DRAWING FOR PRINTERS.—By Ernest Knauft, editor of *The Art Student* and director of the Chautauqua Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, $2.

PHOTO-ENGRAVING.—By H. Jenkins. Containing practical instructions for producing photo-engraved plates in relief-line and half-tone, with chapter on three-color work, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper and bound in light brown buckram, gold embossed; 140 pages. $2.

PHOTO-TRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Photo-Trichromatic Printing." The photo-engraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color plates and diagrams. Cloth, $1.

REDUCING GLASSES, unmounted, 35 cents.

PRIOR'S AUTOMATIC PHOTO-SCALE.— For the use of printers, publishers and photo-engravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. $2.

INCREASING THE SENSITIVENESS OF THE ENAMEL.—A writer in *Photographische Chronik* tells how the aniline dye erythrosine added to the sensitizing solution for collotype increases its sensitiveness to light so that the exposure required is reduced one-fifth. If this is a fact, then it suggests at once a direction in which process-workers could easily experiment. Erythrosine is not expensive, and a few grains of it goes a long way. Staining the enamel solution with this dye will not do any harm, and if it should increase its sensitiveness, even in the slightest degree, it would be worth thousands of dollars to the photo-engraving business in the course of a year.

ENAMEL COMING OFF AGAIN.— N. M. Streicher, Cincinnati, Ohio, writes: "I am having lots of trouble with my enamel. It peels off as soon as taken out of iron solution. I use the same on zinc, and the only way I found to get it off is by charcoaling it. I have tried five or six different formulas and the result is always the same. I read your article on enamel coming off in the April number and have tried every possible way to get it to stick. Please let me know your opinion of my trouble in your next issue if possible." *Answer.*— There is not sufficient data in this letter to reply to it properly. Most engravers have trouble with enamel leaving zinc, but no trouble with the same enamel on copper. The reason is the copper permits the enamel being burnt in farther than could be done on zinc. Possibly the difficulty in the present case is that the enamel is burned in just sufficient on the zinc and the burning





SINGLE-LINE DRAWING.

The pictures of William McKinley and William J. Bryan, here shown, reproduced through the courtesy of *Leslie's Weekly*, are from drawings by Thomas Fleming, New York. These portraits have attracted considerable attention on account of the effect produced by the single continuous line. The plates are somewhat smaller than those which appeared in *Leslie's Weekly*, but still the lines can be readily traced. A study of the pictures will at once convince one of the difficulty of making such drawings. Mr. Fleming writes THE INLAND PRINTER that he believes he had a more difficult task than Claude Melan experienced in executing his famous portrait of Christ, as Melan's work depicted a face from fancy, while the McKinley and Bryan pictures, being actual portraits, required absolute accuracy of detail.

is carried too far on the copper. The correct answer to this query may be supplied by some reader and will be greatly appreciated.

THE BEST PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—The *Photo-Era* gives this warning: "We desire to again call the attention of our readers to the fact that, in making prints for reproduction, a picture less than 4 by 5 is of little use, as it is too small for reproduction. In some cases smaller pictures can be reproduced, but they must be exceptionally sharp, bold and strong, and without too much detail. The best prints for the half-tone process are made on the old style albumen paper or on some of the numerous glossy gelatin papers, which can be given a glossy finish by the process of squeegeeing the prints to a plate of hard rubber or to a ferrotype plate. Bromide, platinum and carbon prints are oftentimes of little use in reproduction, as they show too many half-tones without showing the details, and the screen of the photo-engraver fails to grasp all the fine gradations of light and shade which they show."

TO ENGRAVE A FEW BLOCKS IN A JOB OFFICE.—R. S. D., Memphis, Tennessee, writes: "Sometimes customers in job printing want engraving done in the jobs and we have to send it away to have it done. Is there no process we could have in our office whereby we might do it right here? If there is, I wish you would recommend us one. It must be something simple, for we have no time to fool away on anything that is complicated." *Answer.*—Supposing your customers sent in a few blocks to have electrotypes made from them, would it ever occur to you to put in an electrotyping plant in order to save sending the job away to be done? And yet electrotyping is much simpler to learn, and an electrotyping plant is much easier to install than one for the intricate processes of photo-engraving. Because one of your customers has a toothache you certainly don't feel the necessity of learning dentistry. If you but knew how much money has been sunk in an endeavor to do business on a small scale you would avoid attempting engraving as you would yellow fever.

PHOTOGRAPHY ON WOOD.—R. A. Jones, New York, asks: "Is there no easy way a photo-engraver can photograph on wood? I need it for the photographing of simple catalogue designs that the firm I am with prefer cut on wood. At present they send it out to be done, but I am ordered to learn how to do it myself. So I write THE INLAND PRINTER, for I have learned lots of things about photo-engraving from your paper, and could not do without it." *Answer.*—A simple plan for the photo-engraver would be to rub the surface of the block over with waterproof india ink. This gives a fine black surface to the wood; then transfer the negative film to it, when the picture will look as a ferrotype does. Any one who has remarked what a beautiful positive picture a negative makes after being whitened with sulphate of copper and laid on a black background will appreciate how well a negative in that state will look when transferred to the blackened wood. The negative collodion, rubber, and transfer collodion should be used as thin as possible. Just a trace of fish glue in water might moisten the blackened block to insure the collodion film sticking firmly to the wood block.

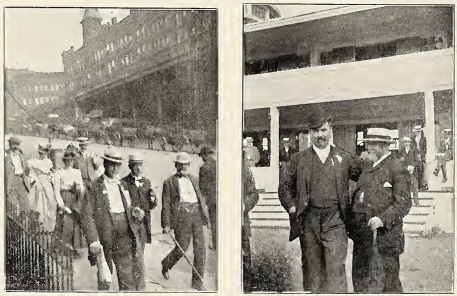
TO MAKE A NEGATIVE ETCHING FROM A NEGATIVE.—"Puzzled," Cincinnati, Ohio, asks: "Will you please inform me as to the method by which the enclosed samples are done. It is claimed it is not done by making a positive and it is claimed they will register perfectly." *Answer.*—This inquirer sends proofs from two etched plates; one is the ordinary positive plate, giving a positive proof, the other is a negative plate supplying a negative proof. In other words, from the same half-tone negative one plate has been etched with the solid blacks and high-light dots in relief, while the other plate is etched with the solid blacks and high-light dots sunken, so that the proof from it looks like a non-reversed negative. The writer invented a method of doing this in 1881 and told of it in confidence to a friend, who goes off quietly and patents it. Unfortunately the date and number of the patent is not at hand, for a full description of the process would be found there. The principle was this: To make first a regular inked albumen print on the zinc or copper, flow over it a carefully filtered solution of dragon's-blood in alcohol. This dragon's-blood varnish dries quickly, after which the plate is soaked for a few minutes in a bath of spirits of turpentine and the image rubbed over with a piece of cotton saturated with the spirits of turpentine. It will be found that the print in ink will dissolve away, leaving the coating of dragon's-blood varnish on the plate in the form of a negative print. The plate can then be etched and the result will be a negative or intaglio plate. This idea is most valuable for color-plates, owing to the fact that the plates will register perfectly.

THE SQUARE-INCH PRICE.—"Photo-Engraver," Chicago, writes: "I see it mentioned now and then that all the trouble with our photo-engraving business comes from charging a square-inch price. One of my operators (half-tone), an Englishman, says they have adopted a "per piece" price in England. I know myself the square-inch charge is not a fair one, still I don't see how it is going to be bettered. Please let us know, for it will interest all your readers how they charge in England. Also give me an opinion privately by mail if you wish, as to whether the Association of Photo-Engravers will amount to anything and whether you would advise the proprietor of a young concern to join it." *Answer.*—If "Photo-Engraver" had been an old reader of this column he would know that the writer is accustomed to give his opinion here even if it gets him into trouble, which it frequently does. I should advise all photo-engraving firms to connect themselves with the National Association of Photo-Engravers. It is one of the chief agencies that is bringing this trade to be a better business proposition. If you had been a member you could have joined in the discussion of this very question of a graduated scale of charges for engraving, at Cleveland, recently, when the annual meeting of the National Association took place. As you say, the square-inch charge is not a fair one; still, no engraving firm sticks to it. Here is how one concern arranges their charges: They have a minimum price of 12 cents for a cut above twenty square inches blocked on wood, with a flat proof. If the copy requires retouching they charge 3 cents a square inch for doing it; reëtching is charged for at 3 cents an inch additional. If the customer requires artistic proofs made with underlays, 2 cents a square inch more is charged, which brings the price to 20 cents for the ordinary run of work. The only discounts made on these prices is 1 cent a square inch when blocking is not required and one to newspapers on long contracts and when they require duplicate plates. Cash customers and those with large orders also get a slight reduction, depending on circumstances in each case. In England they are discussing how to abandon the square-inch price, without finding a way as yet.

THE AUTOMATIC ADJUSTMENT OF THE HALF-TONE SCREEN.—Mr. William Gamble gave a suggestion before the Royal Photographic Society for a mechanical attachment to a photo-engraver's camera whereby the proper distance of the half-tone screen from the sensitive plate will be adjusted while the camera is being focused. Those interested in making such an attachment to a camera will find his description of it in the *Process Program* for May last. Mr. Gamble says: "It is now a generally accepted rule in making negatives for the half-tone process that the distance of the screen must be altered acording to conditions, depending on the size of the copy, the ruling of the screen and the size of the stop. The majority of operators make some adjustment of the screen, but some still believe that the screen can be at a fixed distance if you adjust the size of the stop to the scale of reduction and the fineness or coarseness of the screen. Certain allowances are also made in the

screen distance and the stop for the nature of the "copy," etc. It is asserted, for instance, that a wash drawing requires a different screen distance or a different stop from that used for a photographic print; also that dry plates require a closer screen distance. Evidently there must be a fundamental law underlying all this. Why should we not be provided with formulæ which will enable us to work with accuracy and directness in every given case, no matter what lens, camera, screen or copy is being used? As soon as we can do this we may hope to devise an automatic mechanism for adjusting the screen distance. Here is the formula in simple proportion Mr. Gamble finds: The screen distance is to the camera extension as the screen opening is to the lens aperture. He continues: We may take it, in fact, as a rule that with half-inch stop and a hundred-line screen (one to one ruling), the screen distance (measured from the center of the screen) will be one one-hundredth of the camera extension, and as the latter increases or diminishes one inch, the former will vary one one-hundredth of an inch. Thus it becomes a mechanical problem to make the screen move one one-hundredth of an inch while the lens moves one inch.

Transferring Inked Prints to Zinc.—It is sometimes desired to duplicate a relief plate either in line or half-tone. One way to do it is to pull a perfect proof of the plate, make a careful negative from this proof and proceed as usual. Another method which suggests itself would be to prove the cut on lithographic transfer paper, as a lithographer would, and transfer to zinc, powder with dragon's-blood and etch as usual. This method the writer has used successfully. *Process Work* makes the suggestion that a powdered acid resist be dusted on the transfer before transferring to zinc. It says: "A mixture must be prepared consisting of 15 parts white resin, 10 parts Syrian asphaltum and 2½ parts yellow wax, these ingredients being melted, and when cold finely powdered and sieved. With this powder the inked transfers are well covered and the surplus is brushed off with a tuft of cotton, care being taken that no powder remains in the white spaces. The prints are then warmed face downward over a spirit lamp until melting commences. The melting may be observed by noting that the dull brown color changes to a glossy black. The prints in this condition are ready for transfer, but may, if desired, be kept for a long time. In proceeding to transfer, the prints are dampened by putting them between damp blotting paper. The zinc plate, which should be polished with the very finest emery cloth, or preferably with fine pumice powder, should be warmed until one can just bear to touch it with the palm of the hand. The prints are laid down on the plate and run through the lithographic press with slight pressure. As a backing, a sheet of stout dampened paper and a piece of copperplate-printer's fronting blanket must be used. Each time the plate is run through the pressure must be increased. After the fourth or fifth time through, as the transfer paper is becoming nearly dry, a sponge wetted with cold water is passed over the back. Then the transfer is run through once or twice more, applying additional pressure. Finally the back of the paper is thoroughly wetted and removed. By lifting a corner of the print it can be seen if the ink is transferred. If this should not be the case the process must be all gone through again from the warming of the plate. The transfer is only successful when no ink comes away with the paper. There may be several causes for the non-adherence of the ink to the metal, for instance: (a) the ink was too soft; (b) print had been overheated (the ink next to the paper is not to be melted; it should remain soft); (c) the zinc plate was not warmed enough; (d) the pressure was insufficient. The transferred drawing should have a nice glossy brown color and may, when the plate is cold, be etched."



TWO SNAP-SHOT REMINDERS OF THE PHOTO-ENGRAVERS' CONVENTION AT CLEVELAND, IN JULY LAST.

A PRINTER'S GOLDEN WEDDING.

One of the oldest, best known and most respected printers in New York city is Thomas Phair, who for thirty years has been in the employ of the John Polhemus Printing Company, 121 Fulton street, New York. On July 31 last Mr. Phair celebrated his golden wedding, and was warmly remembered by his associates, who subscribed a purse of $50, which was turned into gold, and encased in an appropriate and beautifully brocaded silk box. An hour before the usual quitting time, Mr. Horace G. Polhemus, president of the company, ordered all work stopped and Mr. Phair was escorted to a position of honor on the top floor of the building, where Mr. Polhemus made a presentation speech, in which he alluded to the days when Mr. Phair had initiated him into the mysteries of sorting pi, and sent him in search of the venerable "italic shooting stick." He considered it an honor to take the hand of his old mentor, and to be favored with the pleasure of presenting to him and his beloved wife a golden token of the esteem in which he was held by every one in the establishment. Mr. M. J. Tobin, business manager of the company, followed with appropriate remarks, as did also Messrs. Frailey and McLoughlin, foremen of the composing-room and pressroom. Mr. Patrick Kerns, who has served the Polhemus Company in the capacity of engineer for twenty-seven years, then read a poem which he had specially prepared for the occasion. Mr. Phair was too overcome to reply at much length, but his speech of appreciation was helped out by vociferous cheers from the 150 employes present. The affair closed with singing "Auld Lang Syne," and general handshaking.

PRESSMEN GAIN INFORMATION FROM IT.

Enclosed please find $2 for one year's subscription to The Inland Printer. I think every practical pressman ought to read it to keep up with the times.—*A. W. Fritz, The Lutz & Gould Company, Burlington, Iowa.*

The book and job printers of France are agitating for increased prices for their work.



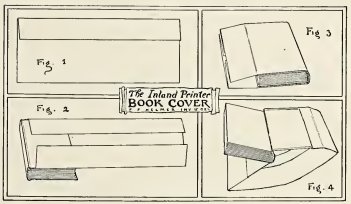
BY F. F. HELMER.

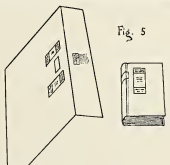
This department is meant to help the printer put his business profitably before the public. It criticises specimens on the basis of their advertising value, it records the experiences of printers who have made advertising successes, and it endeavors also to present each month unused but practical ideas for its readers. Contributors of specimens will kindly direct their matter to F. F. Helmer, 222 Ellicott Square, Buffalo, New York.

Now that schools are about to open, let us use book-covers for advertisements. Given herewith are illustrated directions for making a very simple adjustable cover which seems never to have been generally used. It was hit upon recently by the editor of this department in an effort to evolve something better than the kinds in common use, and he was startled by its simplicity. Any printer is free to use it if he will call it "The Inland Printer Cover" and give credit to the present editor of this department as inventor.

For making it, select a paper that is tough and folds well. It need not be as heavy stock as that used in most patent covers, but let it be agreeable to the hand — and handsome.

Get out three or four graduated sizes to accommodate the wide variation in the sizes of books. These sizes will have to





be determined by trying the various books from 16mos to folios upon various sizes of the paper sheet as you can buy it or cut it to advantage.

The shape of the cover will be a plain rectangle, which it is advisable to furnish folded one quarter of its width (as in Fig. 1) and printed with plain directions for folding. This group of cuts illustrating the method of folding may be had in an electrotype from the Inland Printer Company, size 4 by 2¼ inches, for 75 cents. The directions may be as follows:

Fold this sheet (Fig. 1) again, up from the lower edge and parallel to the present fold, so as to make a long strip as wide as the measure of your book from top to bottom. (A good way to do this is to lay the sheet, first one end and then the other, under a cover of the book and fold over that, as illustrated in Fig. 2, afterward thumbing the crease clear across, carefully and straight.)

Placing your book in the middle (Fig. 3), fit the strip to it just as if it were an ordinary wrapper such as is placed by publishers on new books, that is, straight across the back and sides with the ends turned in over the outer edges of the cover. But in this case, the paper being doubled, insert the book covers in the pockets formed by these folded ends (Fig. 4).

No gumming is necessary; and no cutting, unless the sheet happens to be away out of proportion to the book, then only straight across the end. It is made in three [or four] sizes [give sizes] and is both reversible and adjustable so that it can even be put on a second book of a different size without real disfigurement.

You will notice after you have made one of these covers for yourself that it has the added advantage of presenting a perfectly smooth and printable surface over the entire outside of the book as well as over the inside of the covers. Not being fitted from corners, it has no lapping edges, but, on the other hand, the center of your cover will always come against the back of your book, so that spaces for advertisements can be planned to occupy desired positions upon the back and sides of any book the cover will fit.

If you print both the advertisements and the directions together on one side of the sheet, then turn down the quarter width, as shown in Fig. 5, you will have advertisements outside and directions inside the folded cover. (Print both sides thus if you want it to be reversible without hiding your advertisements.) And it may increase the usefulness of the cover to have a space for the title across the back of the book as well as space for the owner's name somewhere upon a side. The advertisements should be placed in panels or some other decorative form, with neat original designs if you can afford them.

Now, these advertisements ought to be yours and some bookseller's. Either sell the covers to him at cost or split the expense between you, but the idea is that you should furnish them and he distribute them, gratis or for a penny or two, as seems best. Whichever way you do, it ought not to be considered a large expense for such excellent service.

Books that are covered are books for use. School books, reference books, books of circulating libraries, Sunday-school libraries, city libraries, these are found daily in the home, on library or living-room table, under the rays of the evening lamp and the eyes of the whole family. Your advertisement thus holds a position which outranks the thousand-dollar magazine cover spaces, and its influence is not lost by the waning of the moon. If you can make arrangements to supply city, Sunday-school, or circulating libraries with this cover — which certainly ought to be acceptable since it is as easy to put on as any made — you will gain publicity of great value. Your name and business will be posted till the covers wear out, and the wearing out will not be by weather, but by the constant handling of the reading public.

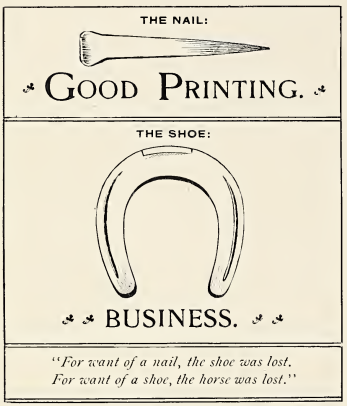
If you use this cover, let us hear of its success.

THERE is constant temptation in advertising to say too much at one time. D. L. Jackson, of Norfolk, Virginia, has used a 4 by 9 blotter to present specimen reproductions of three cards, very neatly done but set over against a mass of matter in nine paragraphs under his title "Fine Printing," with display lines about "Wedding Invitations" and printing "for a Social Occasion" chinked in so that the whole surface is covered. It discourages a reader.

THE matter printed *within* the circulars of Griffith, Axtell & Cady Co., whose covers were reproduced last month in this department, has the same fault. The inside is made a bulletin board of well-worded announcements, but it is quite impossible for a busy man to read them all, and how are the senders to know that the most important points may not be skipped?

CORDAY & GROSS, of Cleveland, print some very handsome and elaborate blotters, proving the ability of this house to furnish good type, good composition and good presswork; but the advertising point is sometimes whittled too long and fine. In the blotter entitled "What's Value?" it seems unfortunate

to suggest that any user of good printing should need to seek his "Uncle" at the sign of three gold balls. Of course this shows that I have not seen the point.



PART OF A BLOTTER AD.

This seems rather a "horse" on the business man.

HERE is a suggestion for a blotter:

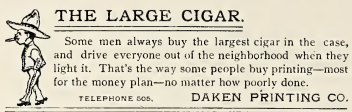
LET US TAKE THE MATTER UP.

If it is a matter of spilled ink, drop this blotter upon it.

If it is a matter of printer's ink, drop a line to us, or ring Something 102, and we will be pleased to discuss it with you and offer figures.

IT seems to me in the case of a printer who is after high-class work in a university or college town, that an appreciated advertisement would be blank schedule sheets on which students can keep a record of their hours for lectures and recitations. As it is, the schedule costs each student a half hour's work with pen and ruler the first of every term. Any member of the institution can show you what they need. They will have you in mind when society by-laws, dance programs and commencement publications come up. Get the professors and instructors to distribute at first recitations and perhaps that will help toward getting the college printing also.

WHEN a man waits at the telephone or sits at his desk listening to a bore, he will count flies on the wall or draw figures on his desk or do some other thing to save his mind from vacuum. And it is strange how he will get the title of the telephone book or directory, the patent date on his desk, or some equally useless matter fixed in his mind. Why not put



something under his eye that will be of more value to his memory? This is the use of the printed telephone or desk tablet and we show a representative heading that the Daken Printing Company, Kalamazoo, Michigan, put upon such, considering it the best method of advertising their business. They make them "always different and find them good business bringers, with results quick and direct."

THE Pioneer Press, St. Paul, Minnesota, submits a handful of advertising cards done in a style quite their own, using simply rule, type and a few ornaments. The colors used make these impossible for us to show, as I would like, for the benefit of other printers.

THERE is something magical about sets and series. When the Government issues new postage stamps, thousands of people want to possess the complete series. When the cigarette makers put into their packages pictures of flags, ships, soldiers, etc., boys strive to collect full sets of them. If a book



collector has all but one volume of an old edition, there is no rest till he finds it. So also, when one has had sight of matter which is part of a series of advertisements, he will take some interest in looking for the preceding or succeeding parts. The Enterprise Press, Harwich, Massachusetts, is publishing



calendar blotters which form a continuous series from month to month, showing the "Enterprise Kid" in various experiences according to the season, illustrated in pen and ink by Charles D. Cahoon. After two months, Mr. Brett, the proprietor, said: "The Kid is doing good work and I am more than



A CLEVER MAILING CARD.

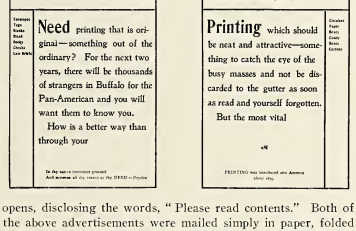
Address and a one-cent stamp on the back. Pigtail made of black yarn, started with a knot on other side, so as to come through on the head of Chinaman, and running through hand as shown.

satisfied with results and with the marked increase in amount of business." These blotters, together with a neat little announcement folder, were the only pieces of advertising put



out at that time, so the source of gain was easily traced. Of course, it costs something to have special illustrating in your work, but the economy that sticks to only such things as are cheap and like what every body else has, is no economy at all.

We reproduce the inside pages of a folder by Mr. Taylor, foreman for Fred N. Burt, of Buffalo. The rulework and words displayed in largest type were printed red. The single sheet 5½ by 8½ was bound within a brown cover 8 by 10. A booklet by the same man has the drawing of a house front on its cover and is trimmed to the shape of the design. The door



opens, disclosing the words, "Please read contents." Both of the above advertisements were mailed simply in paper, folded but not gummed; the former with an adaptation of Fig. 2, page 677, February, 1900, Inland Printer; the latter with the old-fashioned letter fold, one end within the other. Red paper wafers were used across the back, the ends being open.

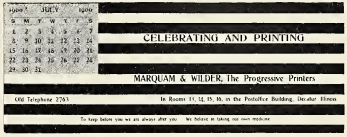
Here is combination — a calendar, a blotter and a private periodical, all in one. Mr. Dillingham, late of Old Town, but now of Bangor, Maine, says it is the best form of advertising he has used and brings many mail orders. Within town he



distributes them the first of each month personally, sending by mail to the surrounding towns with addressed envelopes enclosed. He has of late been using half-tone illustrations from the "Inland Printer Cut and Ornament Book," fitting to each the title of some well-known book.

The Jackson Printing Company, Jackson, Mississippi, uses the same combination advertisement, but without the cuts. They call it "The Monthly Blotter." Upon the coated side of the 4 by 9 blotter is printed this heading and five columns of local news in nonpareil. It seems overloaded and hardly attractive, but Mr. St. John, of the company, is pleased with its results, finding it has brought customers. I should say this shows that the idea is valuable even when not worked to the extent of its best possibilities.

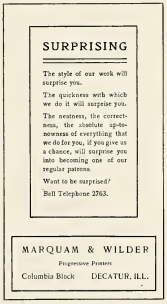
A striking flag blotter for July was made by Marquam & Wilder, Decatur, Illinois, of pica-and-a-half strips of red, with lettering on the white between, and the calendar in blue in the corner to suggest the stars by its rows of dates.



From the above firm a "surprising" advertisement is received, such being the warning given upon the envelope. Within, is a small sheet folded four times, over and over. The outside page reads:

[top] Surprising.
[bottom] It is a matter of surprise to many business men, how little more good printing costs, than poor.

Opening one fold reveals a square hole cut in the paper, through which a comic face is peering. Another turn and we have this good matter:





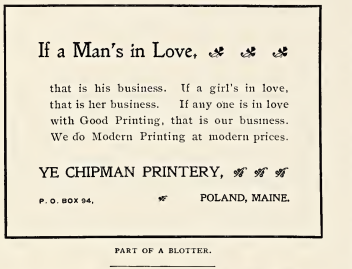
Lastly, the whole thing opens, showing the full drawing of the face which is signed "Lewis — Phila.," and which, by the way, is the same we have seen employed by other printers on blotters.

Thomas Todd, of the Beacon Press, Boston, essays poetical as well as typographical composition. A corner of his July calendar is given to this:

Full many a poet's born to waste
His sweetness on the desert air;
But give T. T. a single taste,
And he makes up his mind in haste,
He saves *real* genius from despair.
Whatever you are, *he's* no scorner,
But here provides a Poet's Corner.
(And let us add — for readers new,
The very best of printing, too.)

Mr. Todd is more original in verse than in display. If he would only print a calendar with these verses as if he was

giving us a page of a Roycroft edition of Omar Khayyam, he would be idolized in Boston and find his name much spoken outside of the Hub.



PART OF A BLOTTER.



BY AN EXPERT.

Under this heading will be given, from month to month, practical information, notes and queries, relating to type composition by machinery. The latest inventions will be published, and the interests of manufacturers, printers and operators sedulously cultivated. All matters pertaining to this department should be addressed to The Inland Printer Company, 212-214 Monroe Street, Chicago, in order to secure prompt attention.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE OPERATOR'S COMPANION.—A treatise on how to operate and care for the Linotype machine. By E. J. Barclay. $1, postpaid.

THE MECHANICAL DETAILS OF THE LINOTYPE, AND THEIR ADJUSTMENT.—By Frank Evans, Linotype Machinist. $3, postpaid. The Inland Printer Company, Chicago and New York.

THE LINOTYPE MANUAL.—By Charles Seeward. Gives detailed instruction concerning the proper adjustment and care of the Linotype, fully illustrated. No operator or machinist should be without this valuable book. $1.50, postpaid.

MR. P. T. DODGE, president of the Linotype Company, has returned from a two-months' trip in Europe.

THE St. John Typobar Company has prepared and is sending out circulars printed by their machine setting forth its merits and advantages. From it we learn that their method of securing a printing surface is by compressing an assembled line of steel matrices against a strip of type metal and securing the line thus formed upon a steel base, having the thickness or body of the face desired.

THE Linotype Company has just issued an illustrated catalogue of Linotype parts and supplies for the convenience of the users of their machine. By it we note the machine has been divided into six different parts, namely, assembling, casting, distributing, driving, supporting and miscellaneous mechanisms. Each of these parts is subdivided even to the minutest screw and the net price is given to each; also each part in detail is given a letter and number to enable the patron in ordering supplies to indicate the exact part desired by simply giving the letter and number as shown in the catalogue. This book has long been looked for and its value will be appreciated by all users.

NEW TYPE BAR.—E. V. Beals, of Boston, and F. A. Gray, of Wellesley, Massachusetts, have invented a device (Patent No. 5,275, 1900), the object of which is to provide a printing bar or slug which can be produced more rapidly and economically and with greater facility than heretofore. It consists in a blank or body portion of suitable material prepared for repeated service and provided with one or more apertures extending from edge to edge. Molded thereon is an edge portion bearing the printing characters to form a line. The molten metal is delivered by a suitable casting mechanism, through the aperture in the blank into a space between the faces of a line of assembled matrices and the edge of the blank.

ANNOUNCEMENT is made by the Dow Composing Machine Company, of New York and Boston, that active preparations are now under way for manufacturing their machine on an extensive scale. The company has ample means at its disposal for installing a complete plant for the making of composing machines of the highest grade, and machines are promised for delivery in the near future. The patents owned by the Dow company have been passed upon by eminent patent lawyers, who have reported that, in their opinion, they are fundamental and controlling. The company is officered by men high in the financial world and men of substantial business standing. Alexander Dow, the inventor of the machine, is president of the company. Horatio G. Curtis, its vice-president, is president of the Old Boston National Bank; S. V. R. Thayer is treasurer, and Franklin L. Hunt, of the Third National Bank of Boston, is secretary. In the directorate are such men as Francis B. Sears, president of the Third National Bank of Boston; Charles F. Adams, second treasurer of Harvard College; Otis H. Luke, president of the Central National Bank of Boston, and Harry L. Burrage, vice-president of the Eliot National Bank of Boston. The main office of the company will remain at 13 Park Row, New York.

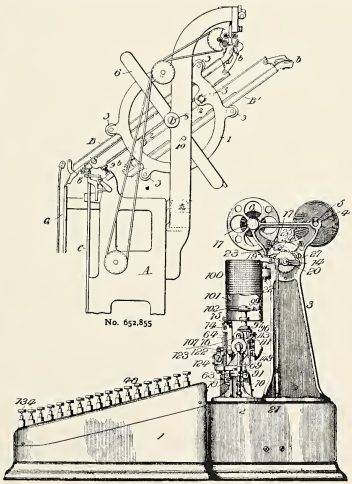
THE I. T. U. AND THE LINOTYPE MACHINISTS.—When the International Typographical Union, at its convention at Saratoga, voted to admit to membership all Linotype machinists making application before July, 1899, it performed an act of far-reaching importance to all members of its organization. These machinists joined the Typographical Union almost to a man, but henceforth none will be admitted, and Linotype tenders must be recruited from the ranks of printer-members of the International Typographical Union. Printers, therefore, must be trained to enable them to fill these positions as vacancies occur or situations are created by the installation of new plants. There exists an ever-increasing demand for the services of Linotype machine tenders, and it is questionable if they can be supplied in sufficient numbers by the apprentice system adopted by the various local unions. The number that can be trained in that manner is necessarily limited. It devolves upon the individuals, therefore, to seek some other method of obtaining the necessary knowledge of the mechanism of the Linotype to fit them to carry out the intent of the International Typographical Union law—to fill these situations, open hereafter only to printers. Our position is that any printer, possessed of the usual high order of intelligence found among members of the craft, can, by close study and application, master the mechanical details of the Linotype or any other typesetting machine. The proof of this statement exists in the fact that today a considerable number of the best-conducted machine plants are in charge of printers who never had a technical mechanical training. The pressman is rarely a man who has served an apprenticeship in a machine shop, yet he understands the mechanism of the machine he uses as also the art of printing. So the printer should. Further, a number of non-printer machinists at present having the care of typesetting machinery were formerly engaged in other pursuits in no wise mechanical. Even the practical machinist, before becoming a competent Linotype tender, must first learn much the printer already knows. Machines sent out from the factories some years ago *did* require a mechanical expert to keep them in running order. The manufacture of these machines had not

reached the high state of perfection it has since attained. Automatic special machinery, supplemented by experience, has resulted in the production of machines mechanically perfect, interchangeable in every part, with all formerly troublesome features entirely eliminated or replaced by devices of simple construction and easy of manipulation. Erected and adjusted at the factories and thoroughly tested by skilled mechanics, the necessity for their services ends when the machine leaves the shop. An expert inspector who makes periodic visits to all plants is ever ready to assist the novice and explain any obscure problem. Supplies or duplicate parts can be obtained from factories or supply houses on short notice to replace those worn or broken. Changes of machine to produce the various sizes of face, body and length of line, once an involved task, is, by recent invention and improvement, reduced to the simplest of operations. The handling of tools is soon learned by the observant printer, and with carefulness and confidence, and aided by such instruction as can be had, he will shortly realize what the machinists have long felt — the typesetting machine tender of the future will be the printer. It may be some machinists will be reluctant to impart their knowledge to the printer-apprentice, or, as has occurred in the past, give intentionally misleading instructions which will confuse him and retard his development. It is, therefore, with the desire and intention of instructing printers in the care and operation of the Linotype that THE INLAND PRINTER has arranged for the publication of a series of articles on this subject, entitled "The Machinist and the Operator," written by an operator-machinist of long experience in both branches of the art.

HOW TO MAKE THE LINOTYPE PROFITABLE IN BOOK OFFICES. F. C. D., St. Louis, writes: "The author of this article was for many years the superintendent of a large manufacturing establishment, which was noted for its systematic methods employed in the production of its goods. Some six years ago he became an employe of the Mergenthaler Company and after building Linotypes at the factory until a thorough knowledge of the machine was acquired, was placed in charge of Linotype plants in various book offices throughout the country. With his previous experience as a systematic manufacturer, he naturally made a study of the best methods for producing composition cheaply. Following are the conclusions arrived at: First: The machines should be in the very best of condition; if they are of old pattern they should be modernized by attaching the latest improvements. Second: Do not accept objectionable or poor copy; a competent operator will set 8-point at the rate of 6,000 to 7,000 ems per hour from good copy, but he can not do this and edit the copy on the machine, nor can he do it if he is required to halt and figure out poorly written manuscript. When possible, typewriter copy should be used, and should be prepared on sheets about six by nine inches to avoid the time required to fold the sheets. A fast operator can set from twenty-five to fifty ems brevier in the time required to fold a single sheet of copy. Third: Employ only the best of operators. It pays better to get 50,000 ems from one fast man at $5 per day than to get 30,000 ems per day from two inferior operators who receive $3 per day each. Your expenses are the same whether your machine produces 30,000 or 50,000 per day. Fourth: Avoid changing the machines as much as possible; for example, if you are doing the composition for a periodical which requires about twenty galleys of 13-em 8-point, put one machine on it and do not change the machine until the matter has all been set, read and corrected. The matter should be proved and read as rapidly as set so that when the matter is up all proofs are corrected. The proofreader should never be behind, so that any defect, such as defective letters, cold metal, etc., may be detected by the proofreader on the first galley. If the operator and proofreader are competent there will be very few or no lines to reset when the proofs are returned by the author. This thing of setting five galleys of a periodical on Monday, seven on Wednesday, and a few more on Thursday; on Friday correcting a few proofs; on Saturday set another small article for a filler and correcting more proofs, is all wrong. The few minutes it takes to change the machine is the least objection; it is the breaking up of the operator so frequently by changing him to different measures and faces; besides, every time you change your machine you invite trouble, or, in the words of a well-known Irish machinist, you are breeding a scab on your nose. It is safe to say that seventy-five per cent of the trouble with the Linotype is caused by the frequent changing of the machine. Always correct matter on the same machine on which it has been set; otherwise there is a liability that the corrections will not be of the same height as the other matter. Never change the operator from one machine to another and avoid changing him from one face to another as much as possible; to illustrate, an operator working on 13-em agate for a number of days would be considerably handicapped if he were changed to 30-em pica. Keep certain men on small type and others on large type. It is well known that the book offices, as a rule, are paying less money to their operators and requiring more hours' work than the newspaper offices. This is a great mistake. The book office should have the cream of operators, and they can only be obtained by paying the price. In conclusion, a Linotype office should not be run on a cheap plan. In order to make money you should have everything of the best. First of all, have the best of operators; employ only the most competent proofreaders, etc.; in fact, nothing shoddy can be used in the Linotype rooms to good advantage."

PATENTS.

There are two Linotype patents to report this month. No. 652,855 is by C. Muehleisen, of Baltimore, and describes a form of the Linotype machine in which two magazines, B and B' are

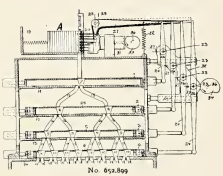


so arranged that either may be brought to the front for use with a single movement, thus doubling the capacity of the machine. The adapting of the Linotype to casting quads has doubtless been the stimulant which lead George A. Bates to

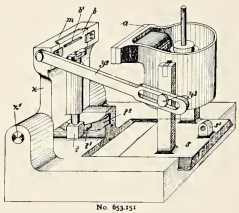
produce No. 652,881, which is a form of mold adapted to producing lead-high slugs, as for use in advertisements or other open matter.

Frank H. Pierpont, of Germany, has patented, as No. 653,151, a mold mechanism for a line-casting machine, and assigned the same to the Typograph concern, of Berlin. The invention consists in the particular formation of the slide *b*, which is adapted to break off the burr of the cast line.

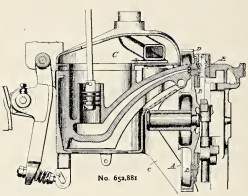
E. F. Nydahl, of Stockholm, Sweden, has designed the type-distributing machine, patent No. 652,899. The dead type A are brought successively within the range of a set of feelers, 20, which enter the nicks, and determine the position of sets of gates, 1, 2, 3, 4, below, so that as each type is pushed off a passage is opened to its appropriate compartment. The device is taking in appearance, but would be fatally slow, not permitting a speed of more than five or six thousand ems an hour.



No. 652,899.



No. 653,151.



No. 652,881.

Another patent, No. 654,115, has been taken out by Tolbert Lanston on a perforator for forming the perforated strips that are used on the Lanston Monotype typecasting machine. As appears by the drawing, it is simpler in form than previous perforators.

In patent No. 653,142, L. K. Johnson and A. A. Low show a combination of type-channels for use in the new Alden type machine which they are perfecting.

HARD WORK AND SUCCESS.

Life is made so easy for many of the young people in America and Canada, that it is well for them to be reminded how hard their forbears worked, and how needful hard work still is. The late president of the Equitable Life Society, Henry B. Hyde, has mentioned some qualities that a young man must have, to succeed in insurance or anything else. Said Mr. Hyde:

"Willingness to work as hard as is necessary is one of the prime requisites to a young man's success, no matter what line of business he enters. There never was such an age as this for young men. New fields of industry are opening every day, and others are only waiting for bright young men to enter upon and cultivate them.

"In the insurance business alone we are always ready to take any young fellow who seems bright and fills half of the qualifications of which I have spoken. The trouble with many young men is that they have no perseverance. If they are refused employment in one place they say that fate is against them.

"Perhaps the day will come when all who aspire to fame and fortune will be willing to pay the price in hand — faithful, persevering work. It is only in novels that young men achieve fame and fortune in a day. In real life they must work long and hard to achieve success.— *Monetary Times.*

THE "all-around printer," for whom there will always be a generous demand, must ever be a product of the country office.

TYPEFOUNDERS AND TYPEFOUNDING IN AMERICA.

BY WILLIAM E. LOY.

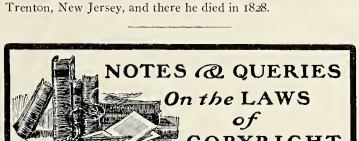
NO. II.— THE LAST QUARTER OF THE EIGHTEENTH CENTURY.

ALTHOUGH the typefoundry established in Philadelphia by Benjamin Franklin and his grandson, Bache, just prior to the Revolutionary War, was hardly a success, and the business was practically abandoned by its owners, it had been well equipped. It contained matrices for various romans and italics, besides an assortment of Greek and Hebrew; but for some reason not apparent at this late date, the foundry did not produce satisfactory type. It is possible that the taste of the period was favorable to the styles then prevalent in England and Scotland, rather than to those emanating from France. However this may have been, the difficulty was partially overcome by an ingenious German, named Frederick Geiger. This man was a mathematical instrument maker, who, like thousands of others who came to Pennsylvania, was known as a "Redemptioner." Franklin had paid his passage and placed him in the foundry. He cut many punches, soon became an expert typefounder, and made many improvements in the establishment. What success was attained was chiefly due to his skill and industry. After serving the time for his redemption, Geiger was employed in the mint, but later he wasted a good deal of time on the problem of perpetual motion, which so disturbed his mind that he ended his days as a lunatic in the almshouse. The tools, matrices and molds of this foundry eventually found a resting place in the typefoundry of Archibald Binny and James Ronaldson, established in Philadelphia in 1796.

The next typefoundry established in America was begun by John Baine and his grandson in Philadelphia in 1785. They were led to make the venture by the advice of Young & McCullough, prominent printers of that time in Philadelphia. The elder Baine was associated in early life with Alexander Wilson, of Glasgow, one of the most famous typefounders of Scotland. Finding a steady demand for their type in Ireland and in North America, Mr. Baine was chosen by lot to establish a foundry in Dublin, which he did. From there he went to Edinburgh, where he began business with his grandson, under the name of John Baine and Grandson. As before stated, he came to Philadelphia in 1785. Both the Baines were good workmen and their foundry was successful from the outset. The elder was a man of much skill, and as a typefounder he ranks as one of the best, although he was entirely self-taught. His death occurred in Philadelphia in 1790, having been in America but five years. The grandson relinquished the business soon after, and he died in 1799 at Augusta, Georgia.

Until 1791 no one had undertaken typefounding in New York, though it was a city of great commercial importance with many large printing-offices. The first successful ventures had been in Philadelphia and Germantown (a suburb of Philadelphia), while the attempts of Michelson in Boston and Buell in Connecticut had been little more than experiments. Adam

Gérard Mappa, who had carried on the business in Holland, brought with him to New York about 1791 a fully equipped typefoundry. Mappa was baptized in the Reform Church at Doornick, in Hainault, a province of Belgium, December 1, 1754. When about fourteen he entered the military service, was gazetted an ensign in 1768, a lieutenant in 1771, and left the army in October, 1780. While still in the service he purchased the principal part of the old typefoundry of Voskens & Clerk, on the valuation of 18,000 francs for the whole plant. This was one of the old typefoundries of Holland, established by Dirck Voskens prior to 1677, and had been one of the chief sources of supply to English printers for many years. Mappa had intended associating with himself in this enterprise Wybo Tijnje, a newspaper publisher at Delft, and probably this partnership was effected; but when the Prussians, under the Duke of Brunswick, entered Holland with the purpose of reforming the stadtholdership, Mappa, in company with many Dutch patriots, fled to America. His typefounding tools and matrices were brought with him, and while the matrices were principally of Dutch and German faces, they were handsome. Such roman styles as he had were but ordinary, but in addition he had seven Oriental alphabets. His name first appears in the New York directory of 1792, as conducting a typefoundry at 22 Greenwich street. The business was not large, and in 1795, when Binny and Ronaldson determined to begin another typefoundry in Philadelphia, Mappa entered their employ, continuing for several years, and it is presumed his tools and matrices went with him. He left Philadelphia and the typefounding business in 1800, and went into the service of the Holland Land Company, which at that time owned a large portion of the land in Western New York and Pennsylvania. In time he became the general agent of the company, with headquarters at Trenton, New Jersey, and there he died in 1828.



CONDUCTED BY RICHARD T. LANCEFIELD.

The following list of books is given for the convenience of readers. Address orders for books to The Inland Printer Company, Chicago.

AUTHORS AND PUBLISHERS.— By George Haven Putman. A manual of suggestions for beginners in literature, including the text of the United States Copyright Law, with general hints to authors. Seventh edition. New York: 1897. $1.75.

THE QUESTION OF COPYRIGHT.— Compiled by George Haven Putman. Comprising the text of the United States Copyright Law, and a summary of the copyright laws of the chief countries, etc. Second edition. New York: 1896. $1.75.

NOTES ON COPYRIGHT, DOMESTIC AND INTERNATIONAL.— By Richard T. Lancefield. Useful to the author, publisher, printer and all interested in the production and sale of books. 50 cents.

THE LAW OF COPYRIGHT.— By Thomas E. Scrutton, M.A., LL.B., of the Middle Temple, barrister-at-law. Including the American Copyright Act, the Berne Convention, etc., with cases to date. Third edition. London: 1896. $5.

The most important fact in connection with copyright the past month was the passing of an amendment to the Canadian Copyright Act by the Canadian Parliament. A short review of the Canadian copyright question may be of interest. The British North America Act, 1867, gave the Canadian Parliament the right to legislate on copyright. The Colonial Office in London, however, has steadily insisted that Canadian copyright legislation must not conflict with the Imperial Copyright Act, and has refused assent to all such legislation that, in its opinion, does so conflict. More than one eminent authority in England has pronounced this view of the Colonial Office to be wrong — that in fact Canada should be allowed to enact such copyright legislation as she pleases without regard to the Imperial Copyright Act. For the present the Colonial Office has triumphed. For twelve years past those interested in the question have impressed upon the government at Ottawa, at much expenditure of time, thought and money, the disadvantages under which Canadian publishing interests labored. These twelve years have been full of interest for Canadians by reason of the successive changes of Premiers and Governments, through death or political upheavals. Each Premier, however, when interviewed, expressed his entire approval of the sentiment that Canada should be self-governing on the question of copyright. The late Sir John S. D. Thompson, more than any of his predecessors, saw the vital point at issue — Canada's right to legislate — and he strenuously insisted on this right. His correspondence with the Colonial Office shows a thorough grasp of the question; his tragic and lamented death at Windsor Castle prevented the question being brought to an immediate issue. Had he lived, he would have insisted so strongly that the Colonial Office would have been forced to yield on this, as it has been on other points. There is no doubt as to Canada's right in the matter.

The new amendment to the Canadian Act has for its central idea the point that when a Canadian publisher has acquired the right to publish a Canadian edition of a book he shall have the exclusive Canadian market, except as to copies for public libraries, etc. It has happened in the past that a Canadian publisher has paid a good round sum for the right to reprint a book in Canada. After having incurred the expense of printing the book in Canada, and spending good money advertising the same, he has found his market materially injured by the importation of copies of a special colonial edition of the same book, printed in England. It was frequently asserted that Canada could not prohibit the importation of this colonial edition. The amendment just passed by the Canadian Parliament is to enable the Government to exclude this special colonial edition, as well as other foreign editions, when a Canadian edition has been authorized, thus removing what was, to say the least, a great injustice to the Canadian publisher.

If the Colonial Office and the British publishers were only as clear-sighted as the British authors, much of the past friction would have been avoided. The British authors, at least, are now convinced that Canada desires to respect their rights. Mr. Hall Caine came to Canada in 1895 in the interests of the British authors and the Colonial Office. He very soon found that Canadians desired to be fair and just to authors. He was as bitterly opposed to the colonial editions as the Canadians were, and the proof of his sincerity is seen in the fact that not one of his books is issued in these editions.

It is somewhat magnanimously announced by the English correspondents of American papers that there is no opposition to the new Canadian amendment in London, and that it is likely to receive imperial sanction. As a matter of fact, it is an open secret that it was known that it would receive imperial sanction before it was introduced. Canadians, however, will not be too enthusiastic over this fact. They will ask, rather, Why should there be any opposition to such a just amendment? Canadians will, moreover, be inclined to remember the fact that for many years a book first published in Canada enjoyed copyright only in Canada; whereas a book first published in the United Kingdom enjoyed copyright throughout the British dominions. This was, of course, most unjust; yet it took years of agitation before the Colonial Office would grant reciprocity in this respect.

There has been much misconception with regard to the Canadian position. It was openly asserted that because Canadians desired justice in this matter they were "pirates," without any respects for the rights of the copyright owner. Others again seemed to think that Canadians desired Government sanction to the privilege of publishing books without the consent of the authors and of paying him ten per cent royalty on the retail price without safeguards for collection or security of accounts. Nothing is farther from the truth. As a matter of fact, in no country in the world is an author's right more fully protected

than in Canada, and such protection has all along been contended for. It is a fact that if a book is not copyrighted in the United States, any publisher there may print that book without paying one cent of royalty to the author. Millions of copies of various books have been so printed to the financial benefit of the printers, bookbinders and others interested in the production and sale of books in the United States.

The Colonial Office in 1847 insisted on the collection of a royalty duty of twelve and one-half per cent on all imports of books into Canada of American reprints of British copyright works. The Canadian Government urged on the Colonial Office to allow Canadians the alternative of reprinting non-copyright works in Canada on paying an excise royalty of ten per cent of the retail price of all books so reprinted, with every reasonable safeguard for the collection of the royalty and scrutiny of accounts. Only those interested can have any idea of how Canadian publishing interests have been hampered for the past forty years through the refusal of the Colonial Office to recognize that Canada has rights that should be respected; that it would be better to pay an assured royalty of ten per cent on books printed in Canada rather than to attempt to collect a duty on imports. The repeated refusals of the Colonial Office to assent to the Canadian requests was most irritating to successive Canadian administrations, and the late Sir John Thompson brought the matter to a direct issue in 1895, when his Government discontinued the collection of the author's royalty on imports.

A determined attempt has been made by interested parties to ridicule the attempts made by Canada to collect the duty on imports. But these attacks have only recoiled on those who made them. It has been openly acknowledged that the mode adopted by the Home Government for the collection of the author's royalty duty was cumbrous, and in the case of Canada practically useless.

The weak point in the new Canadian bill is in the fact that it is to apply only to books first lawfully published in any part of Her Majesty's dominions other than Canada. This, of course, is to keep the bill in line with the Imperial Act. But without detriment to the principle of the bill, the Government of Canada could afford to be more liberal. A Canadian who buys the right to print and publish in Canada a book from a British, French, German or United States author, should not be compelled to insist on the book having been first published in the United Kingdom or any other part of Her Majesty's dominions. Similarly, an American publisher who holds the copyright of a book by an American author, should not be compelled to first publish that book in the United Kingdom before the Canadian publisher of the same book can secure the exclusive right for the Canadian market.

American publishers may profit from the new Canadian bill. Both British and American publishers are now selling or leasing plates to Canadian publishers; this will continue under the new bill, only on probably a larger scale. The American book centers being the nearest source of supply should secure an increasing share of this trade. William Briggs, George N. Morang & Co., The Copp, Clark Company, The Publishers' Syndicate, all of Toronto, are each doing a very good trade in Canadian editions. It is a trade, too, that will steadily grow, and knowing this it is safe to predict that American publishers will not be slow to cultivate it, to the mutual advantage of all parties.

The Canadian editions are for Canada only; the copyright laws of both the United Kingdom and the United States will exclude them from importation into those countries.

I am engaged in the work of a religious publication, and have kept the typography of the publication I am connected with up to an advanced standard by my careful attention to THE INLAND PRINTER, of which I have been a reader for ten years.—*William Du Hamel, Philadelphia, Pennsylvania.*



BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of Jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed flat to Ed S. Ralph, 18 East Liberty Street, Springfield, Ohio.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST POCKET MANUAL OF PRINTING. 50 cents.

MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

PRACTICAL PRINTER.— By H. G. Bishop. Containing valuable information for the apprentice, compositor, pressman, foreman and proprietor. Cloth, $1.

MODERN PRINTING.— Section I. The Composing Room. By John Southward. A handbook of the principles and practice of typography and the auxiliary arts. $1.50.

JOB COMPOSITION; Examples, Contrast, Specimens and Criticisms Thereon, together with a brief treatise on display. By Ed S. Ralph. A most useful and instructive book. 50 cents.

DIAGRAMS OF IMPOSITION.— By H. G. Bishop. Schemes for laying down the pages for book and pamphlet work, with notes and explanations. Printed on best bond paper, bound in leather. 50 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CAMPSIE'S VEST-POCKET ESTIMATE BLANK BOOK.— By John W. Campsie. By its use there is no chance of omitting any item which will enter into the cost of ordinary printing. Used by solicitors of printing in some of the largest offices in the country. 50 cents.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. Cloth, $1.50.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins, and this feature alone is well worth the price of the book. 4 by 6 inches, full leather, flexible. $1.

LEIGHTON BROTHERS.— Blotters attractive and in good form.

JOB PRINTER, Peru, Indiana.— Specimens neat and well displayed.

BETZ & ORR, East Liverpool, Ohio.— Blotters excellent and attractive.

H. E. PERKINS, Kellerton, Iowa.— Specimens very neat and creditable.

WALTER REDFIELD, Shenandoah, Iowa.—Title-page very neat and well displayed.

FRED C. HUBBARD, Ashtabula, Ohio.— Blotter neat, artistic and very attractive.

J. H. RODGERS, Wilmerding, Pennsylvania.— Specimens very neat and well displayed.

HAL MARCHBANKS, Ennis, Texas.— Brochure very attractive and artistic as well.

G. E. HARRIS, Cassville, Missouri.—The Brown & Son catalogue is quite creditable.

H. H. WRIGHT, Newark, New Jersey.— Specimens good as to design and composition.

JOHN MANNING, Peterboro, Ontario.— Your specimens are well designed and attractive.

KEYSTONE PRESS, Portsmouth, Ohio.— Blotters excellent, well displayed and attractive.

GEORGE A. HERRICK, Troy, New York.—Your cover-page is very artistic and well designed.

G. A. CROWDEN, Mendota, Illinois.— Plan of your specimens is good. Composition excellent.

L. F. DOERTY, Findlay, Ohio.— On some of your catalogue specimens we think there is a trifle too much letter-spacing.

Aside from this, they are very creditable. Other specimens neat and well displayed.

Charles W. Lockwood, Peru, Indiana.—Your envelope corner is unique and very creditable.

Walter A. King, Mason City, Iowa.—Specimens neat, well displayed and very creditable.

Burnell Brothers, Harrisburg, Pennsylvania.—Blotter neat, well displayed and attractive.

D. B. Landis, Lancaster, Pennsylvania.—July blotter very good and should be a trade-bringer.

Joe Burkland, Omaha, Nebraska.—Your specimens are creditable as to neatness and display.

Butcher & Biggers, Ennis, Texas.—Specimens all very creditable as to plan and composition.

Cunningham & Co., Williamsport, Pennsylvania.—Blotters artistic, attractive and up to date.

Wright, Electric Printer, Buffalo, New York.—*Art Adage* for July very good. Blotter excellent.

Matt Kump, Xenia, Ohio.—Your blank work is excellent. The treatment is correct in every way.

Roy B. Bradley, Richmond, Virginia.—Taken as a whole, your specimens are neat and creditable.

I. A. Medlar & Co., Omaha, Nebraska.—Your specimens are certainly very creditable and artistic.

Thomas Dustin, Exira, Iowa.—Specimens all up to date and artistic as to design and composition.

T. B. Blair, Neenah, Wisconsin.—Your July blotter is a good one. It should prove a trade-getter.

Hadley Printing Company, Toledo, Ohio.—Your mailing card is certainly very unique and attractive.

J. Herbert Hinds, Talihina, Indian Territory.—Considering your equipment, your work is quite creditable.

Charles M. Berkheimer, Connellsville, Pennsylvania.—Your ads. are well displayed and very attractive.

Lennis Brannon, Talladega, Alabama.—Your specimens are all very neat and correctly treated. We reproduce two of

W. F. ARMSTRONG, President — C. A. BISHOP, Cashier — F. P. MCCONNELL, Asst. Cashier

No. 4678

THE ISBELL NATIONAL BANK
OF TALLADEGA

CAPITAL $50,000 SURPLUS $10,000

TALLADEGA, ALA., _____

No. 1.

your commercial headings, specimens Nos. 1 and 2. These specimens are correctly treated in every way and furnish excellent illustrations of dignified display.

JOHN W. BISHOP — ALAN N. GARBER, SOLICITOR CITY COURT

LAW OFFICE OF
BISHOP & GARBER,
TALLADEGA, ALA.

No. 2.

O. C. Hansell, Lakefield, Minnesota.—Your specimens are all very creditable and neat. The display work is good.

F. H. Morse, Frankfort, Kentucky.—Card specimens well designed and good as to balance, whiting out and display.

Beall Printing Company, Asheville, North Carolina.—Booklet neat and to the point. Letter-head and envelope excellent.

Lisle R. Morehouse, Washington, Iowa.—Your specimens are all on the artistic order and well designed. The rule used around the pages of the booklet is a trifle too heavy for the size of the page. A 1-point rule would have been much better.

Victor Keith, Vinton, Iowa.—Specimens all on the artistic order. They are excellent as to plan and good as to composition.

Jay Crawford, Shenandoah, Iowa.—We reproduce two of your examples, specimens 3 and 4. The rules in both instances were worked in red and the type in black. They are praise-

HENRY FIELD
We Grow a Choice Line of Small Fruits and Potatoes and Sell the Very Best Garden Seeds Grown in America.
SEEDSMAN AND GARDENER

TELEPHONE 73. Shenandoah, Iowa, _____ 190

No. 3.

worthy for their neatness, harmony, balance, finish and whiting out. We think your customer made a mistake in not choosing the No. 3 specimen. However, the proper thing to do is to please your customer, as by this means you are most likely to

Return in 5 Days to...
THE SENTINEL
Shenandoah, Iowa
The Big Paper of Page and Fremont Counties

No. 4.

retain his patronage. As to your ad., designed for the Printing Exposition, it is certainly well displayed and artistic. It is in every way creditable.

Sheegog Printing Company, Shreveport, Louisiana.—Specimens very good in every respect. Designs excellent and artistic.

Will O. Upton, Placerville, California.—We reproduce your statement heading, specimen No. 5. This is an excellent

ARCADE BAKERY — Placerville, Calif., _____ 190

M _____

BOUGHT OF Chas. Hilbert

BREAD PIES CAKES Etc

MAIN STREET, NEXT DOOR BELOW CENTRAL HOUSE — CANDIES, FRUITS AND NUTS AND CIGARS AND TOBACCO

No. 5.

example of dignified simplicity, correct display, whiting out and balance.

Paragon Printery, Grand Island, Nebraska.—Your twenty-nine year calendar is unique and should prove a good advertisement.

Charles Haworth, Sigourney, Iowa.—Specimens conspicuous for their artistic merit. Composition and designs excellent.

Fergus *Canadian*, Fergus, Ontario.—For artistic design and correct treatment, your specimens are certainly deserving of praise.

O. G. Bratcher, Maryville, Missouri.—We do not admire the calling cards printed on black glazed cardboard and bronzed. At first we were impressed with the idea that they

were mourning cards. This is our chief objection to their use for calling purposes. Blotter very good.

GEORGE C. MARSH, New Philadelphia, Ohio.— Cover-page of booklet is very artistic as to design. Other specimens neat and in good form.

J. W. PRITCHETT, San Antonio, Texas.— Specimens neat and well balanced. You did very well with the material at your command.

WALT PARMENTER, Lima, Ohio.—We have no criticisms to make on your letter-head specimen. It is well balanced and correctly treated.

E. W. STUTES, Spokane, Washington.—The Totem stationery is excellent as to design and composition. Your criticism of the tint is right.

W. H. DEITRICH, Geneva, Ohio.— Cover-page artistic as to design. Composition neat and well balanced. Commercial specimens very creditable.

R. K. MCCLELLAN, Butler, Missouri.—Your blotter is not up to the standard of those now being issued by printing-houses. Other specimens quite neat.

REUBEN J. WINTER, Dixon, Illinois.—You certainly deserve credit for the neatness, good designs, balance and artistic make-up of your specimens.

BERT M. REED, Evanston, Illinois.—Your specimens are very artistic both as regards design and composition. Color and stock schemes very harmonious.

MOHR & CARTER, Bellefontaine, Ohio.—Your July blotter is certainly a credit to you. It is attractive and artistic. Your resourcefulness is very apparent.

GEORGE G. RATHBONE, St. Paul, Minnesota.—We reproduce one of your placards, specimen No. 6. It is well and artistically displayed and also very attractive. All of your specimens are artistic.


CENTURY HALL

Price List

Bowling Alleys

Table with 3 columns: Afternoon, 2 to 6 o'clock, $3.00; Evenings, 6 to 12 o'clock, 4.00; Season rates (Sept. 1st to May 1st), Special

Single Games

Table with 3 columns: Regulation (large ball), 10c a person; Pony Alley (large), 10c; Novelty (12 balls), 5c

Large Hall

Table with 3 columns: Afternoons, 2 to 6 o'clock, $ 5.00; Evenings, 6 to 11 o'clock, 10.00; Evenings, 6 to 1 a. m., 15.00; Evenings, for balls or dancing, 25.00

Small Hall or Dining Room

Table with 3 columns: Afternoon, 2 to 6 o'clock, $ 3.00; Evening, 6 to 11 o'clock, 5.00; Evening, 6 to 1 a. m., 10.00

Wardrobe, 10c a person

No. 6.


"A Bird in the Hand is Worth Two in the Bush."

Many Seeds Chs

Beging to receive a share of your patronage, we are yours for business.

E. Couse & Son,

Farmingdale, New Jersey.

No. 7.

STANDARD ENGRAVING COMPANY, Philadelphia, Pennsylvania.—Your Colonial booklet is certainly a credit. It is artistic in every respect and very attractive.

A. L. CHIPMAN, Poland, Maine.—Your reset specimens all show decided improvements over the reprint copies. Other specimens good as to display and design.

THADDEUS S. WALLING, Freehold, New Jersey.—We reproduce your Couse & Son circular, specimen No. 7. The only criticism we have to make on it is that the border band at the bottom should have joined flush with the rule at the right. This could have been done without much trouble and would have helped the appearance of the work. We are much gratified to note the marked improvement in your work. For the past two years Mr. Walling has sent in specimens for criticism regularly and we know that he has applied himself studiously to his work. His first specimens were barely passable. This is an example of what perseverance will accomplish.

C. A. PRESCOTT, Hallowell, Maine.—We reproduce the reprint copy for the Turner note-head, specimen No. 8, and the same heading as reset by you, specimen No. 9. The No. 8

HORACE G. TURNER,
DEALER IN
Stationers' Supplies,
Blank Books, Periodicals, Cigars and Confectionery
Agent American Express Co.
Agent Globe Steam Laundry.

Hallowell, Maine, 190

No. 8.

specimen has too large type employed for the display and also has the error of having the business more prominent than the firm name. The contrast is very marked. The only correction

HORACE G. TURNER.
DEALER IN
STATIONERS' SUPPLIES.
BLANK BOOKS, PERIODICALS, CIGARS AND CONFECTIONERY.
AGENT AMERICAN EXPRESS COMPANY. AGENT GLOBE STEAM LAUNDRY.

HALLOWELL, MAINE, 190

No. 9.

we would make on the No. 9 specimen is to omit the fancy ornament used for a dash and substitute a plain parallel rule dash.

HENRY A. ANGER, Denver, Colorado.—Your specimens are certainly artistic in every respect. The designs are all first-class and the composition of a high order.

H. S. STALKER & Co., Lansing, Michigan.— Taken as a whole, your specimens are very good, indeed. The composition is good as to design, whiting out and balance.

GEORGE R. COOPER, Ann Arbor, Michigan.—The artistic merit of your specimens is unquestionable. They are harmonious as to color schemes and excellent as to design.

HUGH A. LORENTZ, Buckhannon, West Virginia.— Specimens all artistic and up to date as to designs and composition. Color schemes and stock combinations very harmonious.

ROSCOE THOMPSON, Ransom, Michigan.—Your letter-head and envelope are both good. The only improvement is the one suggested by yourself. Other specimens very creditable.

CHASE BROTHERS, Haverhill, Massachusetts.— The Bradford Academy brochure is excellent and artistic in every respect. The composition is classic and of an admirable style.

ELECTRIC PRINTING COMPANY, Luzerne, Pennsylvania.—As a rule you employ entirely too large type on your card specimens. Some of your type faces are inharmonious as used in conjunction.

H. S. STEVENS, St. Louis, Missouri.—Your specimens, while neat and quite good as to display, do not embody many up-to-date ideas. Of course, we realize that they were done some

time ago in an office not equipped with the latest types. We believe, however, that you can do up-to-date work.

Fraser Printing Company, Buffalo, New York.—Your specimens are in every respect up to date. They compare very favorably, indeed, with those of a like kind turned out by some of our best craftsmen.

F. W. Kennedy, Lafayette, Alabama.—As to design, your specimens are good. You employ too large type on some of your specimens for unimportant things, such as individual names of partners in firms, etc.

C. W. Galloway, Austin, Texas.—The Cactus book, published by the Athletic Association of the University of Texas, is a big undertaking, excellently well done. The book is a credit in every way to all parties concerned.

Fred W. Bohlen, Allentown, Pennsylvania.—As a whole, your specimens are neat and well displayed. The only criticism we have to make is on the ornamentation. Do not make such free use of them, and when you do employ ornaments, see that they are appropriate.

Edward M. Shaniger, Brooklyn, New York.—It is merely a matter of taste with the compositor or customer whether he has the cuts in advertisements or other printed matter extend into the margin beyond the reading matter. There is no rule, other than inclination, to govern the case.

Moore Printing Company, Texarkana, Arkansas.—As a whole, your specimens are very creditable, indeed. We reproduce one of your specimens, example "A." While this specimen



"A."

is good as to plan, yet the type employed is entirely too large — especially for a statement heading. We have repeatedly cautioned our readers against the use of too large type for display work, and we reproduce this heading merely to show what we mean. Card specimens artistic and up to date in every respect.

Charles M. Lehman, Bryan, Ohio.—As a whole, your specimens are excellent. The balance, whiting out and display are good. We have a criticism to make on your Farmers' Institute program. Never employ capitals of text letters for display lines. They are in very bad form. Too uncertain and hard to read.

R. J. Boon, Jackson, Tennessee.—Blotters very good. The *Dispatch* stationery is excellent and on the artistic order. While there is nothing in particular the matter with the Whitlow Brothers' bill-head, yet it is not up to date. The long-line-short-line plan makes it very common. Their note-head is much better. Of course, it is on the same plan, but being a corner-card heading this is not objectionable.

John S. Wohlford, Rockford, Iowa.—Embossing and printing can be accomplished at one impression on a platen press. It is necessary to have an outline printing-embossing die for the purpose. The only difference between this method and straight printing without embossing is to make the male die on the tympan and proceed as with ordinary work. Your specimens are neat and up to date as to design and composition.

J. G. Miller, Kansas City, Missouri.—The general design of your specimens is first-class and artistic. There is one thing, however, to which we call your attention. The initial "C" on the "Circulation Facts" folder is not the right cut to harmonize with Blanchard. Neither are the initial letters employed at the bottom of the Centropolis Hotel card. It is a sad mistake to combine inharmonious types with such a beautiful letter as the Blanchard. Had it not been for the criticism above, your specimens would be about perfect.

Burbeck & Co., Watsonville, California.—We reproduce your bill-head, example "B," in order to point out a few things which we hope will prove of benefit. While the type is new style, yet the heading is constructed on rather old lines. In the first place, the panel is too wide. It should have been narrowed

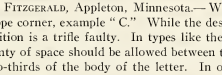


"B."

at least twenty-four points. A 1-point black-face rule should have been employed instead of the fancy metal border. The cut, "Bought of" is obsolete. It is bad taste to divide a man's given name and surname by an ornament. We think you can do better work than is evidenced on this specimen.

J. C. White, Brooklyn, New York.—The subject of make-up is one that we can not fully discuss in this department, owing to lack of room. The 16 and 32-page forms are very simple. The 12, 20 and 24-page, while a little more complicated, are comparatively easy. The 12-page is usually made up as a flop-sheet when twelve pages are all there are in a pamphlet or book. It consists of three rows of four pages each. We believe the best way to do is to make one of the end strips a cut-off. It should consist of pages one, two, eleven and twelve. Into this form the other eight pages are inserted. The 20-page form is made up regular sixteen with a 4-page cut-off on one end. The form also flops when this plan is pursued. The 24-page form is a work-and-turn, with pages one, three, five and seven on one end and pages, two, four, six and eight on the other end. The middle sixteen inserts into this 8-page form. There are other ways of imposing these forms, but this is simple and convenient. As regards the expression "quire-wise," we presume it means to have the matter run the short way of the sheet, or "open-side."

Edward Fitzgerald, Appleton, Minnesota.—We reproduce your envelope corner, example "C." While the design is good, the composition is a trifle faulty. In types like the Engravers' Roman, plenty of space should be allowed between the words—at least two-thirds of the body of the letter. In other words, two 3-em spaces. Take the name "Shible" as a striking exam-



"C."

ple to show why the space should be ample between the words. The hair-line projections at the top and bottom of the letters "I" and "B," together with those on the "I," make it appear to the eye as though the word was letter-spaced. For this reason it is necessary that the space between the words be considerably more than that which appears as space to the eye between the letters. We would also have omitted the border at top and bottom of left-hand panel, and moved the dividing rule over far enough to the left to allow sufficient spacing between the words in the right-hand panel. To further improve this

job, omit the left-hand panel entirely and place the wording at the top of the main panel. Get it in one line and set it within one point of space to the outside line of the top rule around panel.

CAMERAS AND PHOTOGRAPHIC SUPPLIES.

PHYSICIANS' AND DRUGGISTS' SUPPLIES A SPECIALTY

South Bend, Ind., ——— 190

M ———

Bought of ROBERT P. MILTON,

Wholesale and Retail DRUGGIST.

117 WEST WASHINGTON STREET

"D."

GEORGE HAHN, South Bend, Indiana.—We reproduce four of your specimens. The main fault with example "D" lies in its too profuse ornamentation as well as the inappropriateness

GEO. H. WHEELOCK. MONTHLY STATEMENT R. P. MILTON.

South Bend, Ind. ——— 189

M ———

To GEO. H. WHEELOCK & CO., Dr.,

IMPORTERS AND JOBBERS OF

China, Glassware, Lamps, Etc.,

113 and 115 West Washington Street.

"E."

of it. We also think it would have been better to have constructed it on some other plan than the "stair-step." We refer to the main display. Specimen "E" is the reprint copy of

GEO. H. WHEELOCK MONTHLY STATEMENT. R. P. MILTON

SOUTH BEND, IND., 1899.

M ———

To **GEO. H. WHEELOCK & CO.,** DR.,

IMPORTERS AND JOBBERS OF CHINA, GLASSWARE, LAMPS, ETC.

113-115 WEST WASHINGTON STREET.

"F."

example "F." This specimen needs no comment. Its faults can be easily seen. In regard to example "F," while it is constructed on approved lines and is good as to plan, balance,

A. J. & F. J. WARD,

City Hack and Transfer Line.

216 218 NORTH MICHIGAN STREET

South Bend, Ind., ——— 190

"G."

whiting out and display, we object to the letter "C" employed for the word "China." Specimen "G" is a most excellent and artistic note-head. Its classic and dignified display is certainly commendable. The majority of your specimens were conspicuous for their neatness and artistic merit.

ERNEST SETON-THOMPSON.

As a writer of animal stories and an adept in graphically picturing the four-footed friends he writes of, none can excel Mr. Ernest Seton-Thompson, whose portrait, from a sketch by Isaac Morgan, accompanies this notice. Mr. Thompson was in Chicago not long since, and while in Mr. Morgan's studio unfolded the plan which he is working out to establish a school in New York city for the exclusive study of animal drawing,



painting and sculpture. He believes that the study of animal anatomy is as important as the study of the nude human figure, and that no student is thoroughly equipped for his life-work without training in that line. The school will probably be established in one of the public parks, and will be supplied with plenty of models, affording opportunities hitherto denied the ambitious students who are unable to study abroad. Mr. Thompson's affection and sympathy for animals, combined with his splendid knowledge of animal anatomy and his interest in art for its own sake, renders him above all others the artist to carry forward such a work. There can be but one result for his efforts — success. His charming article in the August *Scribner's*, "Tito — the Story of the Coyote that Learned How," calls attention to him as a writer and an artist at a time when people are anxious to learn all they can of animal life, especially since the school he has in contemplation has been talked of.

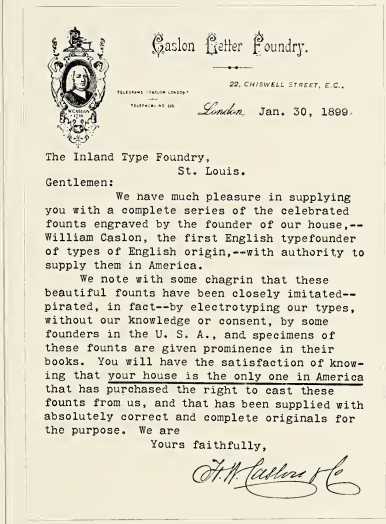
APPRECIATION FROM PARIS.

From the New World we receive the illustrated numbers of THE INLAND PRINTER (this title is very difficult to translate briefly, but the sense of it is the "National Printer," or printer of the same country) from Chicago. Tormented as they are to make everything big, the Americans naturally surpass old Europe in this direction. Neither have they failed in this case. The monthly numbers of their typographical journal reach the size of 120 pages, for the most part devoted to a mass of information which the printing management requires in all parts of the world. As to the excellence of paper and of impression, it is such as one ought to expect from a people accustomed to scatter the dollars with great liberality, and who also possess a very great manual dexterity.—*Bulletin de la Plume, Paris, France.*

Caslon Old Style







Caslon Letter Foundry.

22, CHISWELL STREET, E.C.

TELEGRAMS "CASLON LONDON"

TELEPHONE NO. 125.

London, Jan. 30, 1899.

The Inland Type Foundry,
St. Louis.

Gentlemen:

We have much pleasure in supplying you with a complete series of the celebrated founts engraved by the founder of our house,--William Caslon, the first English typefounder of types of English origin,--with authority to supply them in America.

We note with some chagrin that these beautiful founts have been closely imitated--pirated, in fact--by electrotyping our types, without our knowledge or consent, by some founders in the U. S. A., and specimens of these founts are given prominence in their books. You will have the satisfaction of knowing that your house is the only one in America that has purchased the right to cast these founts from us, and that has been supplied with absolutely correct and complete originals for the purpose. We are

Yours faithfully,

H. W. Caslon & Co

The Original Face, made only by the

Inland Type Foundry

SAINT LOUIS, U. S. A.

Caslon Old Style

4a 3A 72-Point Caslon Old Style $15.00

DIME Cash 2

5a 3A 54-Point Caslon Old Style $9.00

FORM Grand 18

6a 3A 42-Point Caslon Old Style $6.00

MODERN Designs $6

6a 4A 36-Point Caslon Old Style $5.00

STANDARD LINING 12

9a 4A 30-Point Caslon Old Style $4.30

PRACTICAL Demonstration 8

12a 5A 24-Point Caslon Old Style $3.50

UNIFORMLY
Cast and Shipped 7

20a 9A 18-Point Caslon Old Style $1.20

ELEGANT MODEL
Finish Chaste Designs 27

20a 10A 16-Point Caslon Old Style $1.20

UNIFORM LINING
Desirable Feature Used 15

30a 14A 12-Point Caslon Old Style $1.80

ENHANCE USEFULNESS
Our Methods of Casting Type $125

42a 16A 10-Point Caslon Old Style $2.50

PRACTICAL PRINTERS WORK
To Please an Ever Appreciative Clientage $639
Through the Medium of Standard Line

44a 16A 8-Point Caslon Old Style $2.25

PLAIN AND ORNAMENTAL VARIETIES
Large Assortment of Faces Made on Standard Line 174
Always Setting the Pace for Our Competitors

50a 20A 6-Point Caslon Old Style $2.00

ALL THESE INNOVATIONS ARE OF PRICELESS VALUE
Traditional Conservatism of the Craft Swept Away by Our Improvements
All Well Pleased With the Modernized System of Lining 37

The 14- and 20-Point sizes are now in preparation and will be ready in a few weeks.

The 7-, 9- and 11-Point sizes are also made, but are sold in weight fonts only. These sizes, as well as all the others from 6- to 16-Point, inclusive, are sold in weight fonts of twenty-five pounds or multiples thereof at regular body-letter prices. The Italic is ready for all the smaller sizes and the larger sizes are in preparation.

Made only by the INLAND TYPE FOUNDRY, Saint Louis, Mo.

HHHHHHHHHHH
HHHHHHHHHHH

6-Point Caslon Old Style No. 14

ONE OF THE IMPORTANT CHANGES IS OUR IMPROVED lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts however, have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory All our type is cast *Standard Line*, including Romans, Italics, and all job faces, consequently all faces on one body line with one another The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which could be mentioned are: That it is now possible to line any Italic or Title with any Roman; to use heavy job letter or figures with different faces on the same job, as in railroad work; to have but one set of figures in German offices in which Roman is also used; that but one lot of leaders is required for each body, etc. Not only are all the faces of each body on the same line, but faces of different bodies justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary only on some of the small bodies. As the spaces of all bodies are point set fractions or multiples of points, they can be used for this justification as well. This feature is of greatest importance in job work, as it enables the compositor to use caps of the next smaller size of the series for small caps, and thus save much material Not only will all faces line with the standard leaders, but they line with 2-Point single or dotted rule perfectly by the use of 2-Point or 1-Point leads and our standard quads. In spite of the general use of leaders it is often necessary to use rule, and this system which enables the printer to have accurate lining without the use of cardboards, will be appreciated very highly. In the Old Styles the figures above and below the line have been abandoned, and while retaining the old style design these characters have been made of uniform size and line and are now adaptable for all uses being much handsomer and more legible. All small cap sorts liable to be confused with the same letters

8-Point Caslon Old Style No. 14

THE MOST IMPORTANT CHANGE IS OUR improved lining system. A glance at the specimen sheets issued during the past few years shows that a constant demand for something of this kind has led to ever recurrent attempts to solve the problem. These efforts, however, have been sporadic and inconsistent, failure to take into account all the conditions having rendered the results unsatisfactory. All our type is cast *Standard Line*, including Romans, Italics, and all job faces, consequently all faces on one body line with one another. The advantages of this system are so many that it would be difficult to enumerate all of them. Amongst those which could be mentioned are That it is now possible to line any Italic or Title with any Roman; to use heavy job letter or figures with different faces on the same job, as in railroad work; to have but one set of figures in German offices where Roman is also used; that but one lot of leaders is required for each body, etc. Not only are all the faces of each body on the same line, but faces of other bodies justify in line with one another by the use of 2-Point and 1-Point leads, the latter being necessary only on the smaller bodies. As the spaces of all the bodies are point set, fractions or multiples of points, they can be used for this justification as well. This

7-Point Caslon Old Style No. 14

THE SEVEN, NINE AND ELEVEN-POINT sizes, in which these paragraphs are set, are also made, but are sold in weight fonts only. These sizes, as well as all the others from 6- to 16-Point inclusive, are sold in weight fonts of twenty-five pounds or multiples thereof at regular body-letter prices. The 14 and 20-Point sizes are now in preparation and will be ready in a few weeks. The Italic is ready for all the smaller sizes and the larger sizes are in preparation.

9-Point Caslon Old Style No. 14

THE SEVEN, NINE AND ELEVEN point sizes, in which these paragraphs are set, are also made, but are sold in weight fonts only. These sizes, as well as all the others from 6- to 16-Point inclusive, are sold in weight fonts of twenty-five pounds or multiples thereof at the regular body-letter prices. The 14- and 20-point sizes are now in preparation and will be

11-Point Caslon Old Style No. 14

SEVEN, NINE AND ELEVEN point sizes, in which these paragraphs are set, are also made, but are sold in weight fonts only. These sizes, as well as all the others from 6- to 16-point inclusive, are sold in weight fonts of twenty-five pounds or multi-

10-Point Caslon Old Style No. 14

OUR SYSTEM OF lining is one of the most important changes. A glance at the specimen sheets issued during the past few years will show that a constant demand for something like this has led to ever recurrent efforts to solve this most vexatious problem; but these attempts have been most sporadic and inconsistent, the failure to give consideration to all the requirements having rendered the results unsatisfactory. All our type is made on the now celebrated *Standard Line*, and this includes Romans, Italics, Full-Faces, Gothics and all other job faces; therefore all faces on one body line with one another. The good points and real advantages of such a system are so many that it would be very difficult to enumerate all of them. Among those which we may mention here are: It is now possible and easy to line any Full-Face or Italic with any Roman; to use heavy job letters, figures or other characters with different faces on the

12-Point Caslon Old Style No. 14

ONE OF THE important changes is our new system of lining. A look through specimen books which were issued during past few years will show that a demand for something of this nature has led to recurrent attempts to solve the vexing problem; but such efforts have been sporadic and inconsistent, and the failure to take into consideration all requirements has rendered the results exceedingly unsatisfactory. All our type is cast on *Standard Line*, therefore all the faces on one body will line with one another. The advantages of such a system are so many that it would be very difficult to enumerate all of them. Some of those which may

Caslon Old Style

Telephones
Kinloch... 1247
Bell.....M 689

ESTABLISHED 1871

THE ATCHISON DAIRY CO.

D. THOMAS, MANAGER,

416 NEBRASKA AVENUE,

BREEDERS OF
JERSEY CATTLE

ATCHISON, KAS.

FRANK R. BOWNERS

TOPEKA CITY, NEB.

RICHARDSON & YOUNGBLOOD

ATTORNEYS-AT-LAW

Rialto Building
Room 605

MARSHALL, MO.

$.....

DAWSON, ALASKA,.....1900

THIRD NATIONAL BANK

Pay to the order of.....

.....DOLLARS

For value received.

THE DIAMOND SMELTING CO

No.....

Per.....

MRS. SUSAN THOMPSON

DRESSMAKER

614 LEXINGTON AVENUE

CINCINNATI, OHIO

CHEESE
CRACKERS
AND CANS

UNION FISHING CLUB

FISH BOUGHT
AND SOLD

ST. CLAIRE FLATS
MORGAN COUNTY, MICH.

PIANOS
ORGANS AND
SHEET MUSIC

SYMPHONY MUSIC SUPPLY CO.

214 North Euclid Avenue

PIANOS TUNED
AND REPAIRED

DENVER, COLO.

The Original Face
Made only by the

Inland Type Foundry

SAINT LOUIS, MO.,
U. S. A.

First showing of STANDARD LINE

VENEZIA SERIES

Patent Pending

48-POINT BORDER, NO. 1413. $1.25 PER FOOT.

12-POINT VENEZIA. 16 A $1.50; 28 a $1.30; FONT, $2.80

QUICK RESULTS
The Standard Line Shipments
To all parts of the world
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18-POINT VENEZIA. 10 A, $1.60; 6 a, $1.60; FONT $3.50

FALL DRESS
Suits for Magazines
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24-POINT VENEZIA. 6 A, $1.80; 10 a, $1.70; FONT, $3.50

QUOTED
Standard Line
4 Prices 5

24-POINT BORDER, NO. 1413. PER FOOT, $1.65 CENTS.

TYPE IS THE MOST ESSENTIAL AND THEREFORE THE MOST IMPORTANT

6-POINT VENEZIA.
25 A $1.05; 40 a, 95c.
FONT $2.00

Factor in the Printing Art. It is the medium placed in intelligible form whereby thoughts, feelings and aspirations, and, in truth, the recurring events of the day and the news of the world are daily placed before the people. Indeed, type may be said to be a factor in every man's life, for by its use we are educated and fitted for our various positions in life. Therefore, having always held a prominent place in the world's history, it is not to be wondered at that the ranks of the type-founding art have been graced by the ablest thinkers and the ripest scholars the world has ever seen. $123456789

PRINTING HAS OF LATE YEARS SO IMPROVED IN

8-POINT VENEZIA.
22 A, $1.20; 36 a, $1.05;
FONT $2.25

Quality and excellence that one is led to inquire by what means have printers been able to produce such superior work. Many things are necessary; in the first place, the work of the compositor and pressman must be perfect and in harmony and the paper and ink of the proper color and finest grade. The selection of suitable types is very essential $12345

The PRINTER WHO STARTS IN

10-POINT VENEZIA.
18 A, $1.80; 30 a, $1.20;
FONT, $2.50

Determined to use Standard Line types and turn out superior work in every respect is sure to build up a substantial, profitable business
$1234567890

36-POINT VENEZIA. 4 A $2.90; 6 a $2.60; FONT $5.50

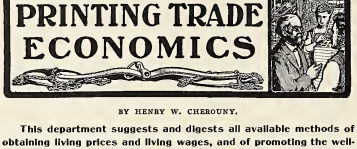
HELPFUL 75
Lining Type Features

48-POINT VENEZIA. 4 A, $5.00; 5 a, $3.50; FONT, $8.50

The VERY latest

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BY HENRY W. CHEROUNY.

This department suggests and digests all available methods of obtaining living prices and living wages, and of promoting the well-being of the masters and journeymen and apprentices of the craft.

CONVENTION TOPICS.*

1.— PROPOSITION TO PARAPHRASE THE PREAMBLE.

It is probable that the United Typothetæ of America will be asked at its next convention to change the declaration of principles which is embodied in the preamble to its constitution. A new draft of this document has been submitted by a contemporary, which consists of the following four sections:

"The purposes of the United Typothetæ of America are:

"1. To develop a community of interests among the master printers," etc.— This paragraph is a mere reiteration of the words of the present preamble.

"2. To provide a common agency for gathering and disseminating information of value to its members," etc.— The present preamble provides for the same object.

"3. To protect the members from irresponsible customers."— The present preamble enables the Typothetæ to do all that can be done to protect the trade against d. b's.

"4. To support them (the master printers) in resistance to unjust demands of organized labor," etc.— The present preamble empowers the main body "*to assist*" and declares that it is "*opposed to the arrogated rights of trade societies*"; and what is more, recent events have shown that the power of assistance is not hampered by constitutional limitations.

The new draft is, therefore, a mere paraphrase of the present preamble, and adds neither strength nor means of action to those which the U. T. A. virtually possesses. The master printers who assembled in 1891 at Cincinnati knew very well what they wanted, and how to express themselves. It is, therefore, an unwarranted presumption to ask the master printers who will assemble at Kansas City to correct the syntax of their predecessors.

2.—"A SPIRIT THAT WILL MEAN SOMETHING."

Thus, naturally, the question arises: What is the tacit meaning of the proposition to change the wording of the preamble? The author of the paraphrase thinks that with the present preamble, the U. T. A. "means nothing, is nothing, can do nothing," and that the adoption of his version would be equal to "a process to infuse into the association a spirit that will mean something, that will be something, and do something." It really seems presumptuous to say that the national body of master printers "is nothing," especially if the munificent contributions to the general fund in consequence of the Kansas City trouble are taken into consideration. It also seems illogical to pretend that a mere paraphrase of the declaration of principles would infuse a new spirit into the national body of printers; or, that the paraphrase could create a necessity for an omnipotent general secretary and national headquarters.

The spirit of the Constitution and Code of Ethics of the United Typothetæ of America can be changed but not improved, because it is the spirit of the Golden Rule. "The fruit of this spirit is love, joy, peace, long-suffering, gentleness, goodness, faith." It does not propose to eliminate competition, but rather to institute "clean, honorable and legitimate methods." It insists "on the development of moral and intellectual manhood," and on the extinction of professional envy. It bids the master printer "to elevate the moral character and to ameliorate the financial condition of their workmen." It enjoins them "to resist *unfair* demands" of trade unions, but to be forbearing "as it is possible that the influences controlling them may be more than they are able to resist." It favors the policy of paying living wages. "Any action which tends to decrease the rate of wages should be looked upon with as much distrust as is an effort to increase them." It advises employers to look to their customers for remuneration, and not to pinch the wages of the workers.

I have studied many ancient and modern guild constitutions and have found none equal to that of the American master printers. I have searched the wisdom of the Brahmins, Greeks, Romans, and of the ancient and modern Germanic nations, but found nothing better to guide erring craftsmen to peace and happiness. In short, the spirit of the Constitution and Ethics of the United Typothetæ of America was inspired by the Great Author of the Golden Rule, which seems to have been forgotten in modern business life. Every attempt to change that spirit is a sacrilege.*

Let us live up to this, our self-imposed code of ethics, and we will fare well. "Let all bitterness, and wrath, and anger, and clamor, and evil-speaking be put away from you, with all malice. And be ye kind to one another, tenderhearted, forgiving one another," even your workmen. Establish a permanent board of arbitration to determine the right and wrong in the friction between the classes of our craft, and to say when and where the Typothetæ must help the oppressed and resist arbitration. This is what Mr. J. J. Little suggested when the Kansas City trouble came before the national body. Endow the Arbitration Committee with the power of attorney to act for all; to institute either ante-strike arbitration or post-strike arbitration, as it may see fit; and above all, endow it with power, that is, with financial means, to enforce its verdicts.

Such a committee, composed of men whose minds do not flicker even in a tempest of passion, will bring the Typothetæ nearer to its high and constitutional ideal, and through peace restore prosperity. An omnipotent general secretary would lead the craft away from the spirit of its ethics into endless discord and impoverishment. "Be no more children, tossed to and fro and carried about with every wind of (economic) doctrine, by the sight of men, and cunning craftiness, whereby they lay in wait to deceive."

3.—"A SPIRIT THAT WILL DO SOMETHING."

A small but resolute clique of irreconcilables wants to get the upper hand in the convention of the United Typothetæ of America, which will meet in the City of Discord to determine the future course of the national organization.

An unfortunate combination of circumstances strengthens the chances of the irreconcilables. The convention meets in Kansas City, a town in which the master printers have defeated the union after a strike of long duration, with accompanying features that have sullied the reputation of the printing craft. The contending parties carried their feuds through every stage of class rowdyism down to the point of bloodshed. While the American printers' craft must bear the shame and humiliation of this demoralization, the employers of this unhappy place gloat over the helplessness of Union No. 80. Full of ostentation and pride, the Kansas City Typothetæ will act as host of the delegates. The general theme of conversation in the parlors, corridors and cafés will be of its daring deeds throughout the recent strike, and the ears of the guests will resound with the refrain: "Stand together and disperse the unions in every town, as Kansas City has done."

The danger of biasing the United Typothetæ is very great. Employers who have been wronged by labor unions are easily confused, especially when their minds are covered by a net of economic illusions *woven from the fallacy that the value of*

*The themes and captions of these topics are taken from *The American Printer*, July, 1900, page 290.

*Compare the remarks of the leading German trade paper on this subject, which I quote in another place.

labor is like unto the price paid for it. Each delegate will figure up how much he might save if he were free of union compulsion. The New York printer, for example, who has a weekly pay-roll of $500 will be convinced that he could save $5,000 per year if Union No. 6 were laid as low as Union No. 80. Meanwhile the impoverished Kansas City irreconcilables will loudly brag about their exalted position as champions of liberty in printerdom, and as charitable defenders of the tribe of humble working hands who have no soul of their own. Then when the delegates seem sufficiently excited and elated at the bright prospect of dispelling the union nightmare through a simple resolution of the United American Typothetæ, and when, perhaps, a sufficiently large number of typothetists shall be deeply engrossed in the enjoyments purveyed for them by their hosts, then the irreconcilables will appear in full strength and pass resolutions tending to bind the national organization to an evil policy. They will select the fiercest of their set to act as general secretary with plenipotentiary power and authority. The delegates are expected to give such a person from $3,000 to $5,000 a year, with the tacit understanding that he will organize victories for masterdom. A man with the instincts of the bloodhound dashing ahead without looking to the right nor left and never losing scent until he has his enemy by the throat; the counterfeit of the most relentless walking delegate for general secretary — this is "the spirit that *will* do something."

4.— INCREASED EXPENSES WOULD RESULT.

From the drift of the discourse under consideration and the occasional expressions of prominent printers, it appears that the Typothetæ is to adopt *a method of mutual insurance against losses through labor difficulties.* A large fund is to be raised by common subscription for the support of employers during lockouts and strikes.

It is by no means my intention to point out the impossibility of giving legal or financial security to employers who may be desirous of insuring themselves in this way. No plan has so far been divulged for compensatory damages to be adjudged as an equivalent to losses sustained by actions of labor unions. Perhaps, even, the promoters of the method of mutual insurance do not at all intend to furnish financial aid to master printers who "intend to resist the unjust demands of organized labor"— as the proposed paraphrase of the preamble puts it. It may be that the new era of defensive and aggressive organization is to be initiated by the mobilization of an army of, say, twenty thousand non-union workingmen, and that the funds of the Typothetæ are to be used for the building of barracks in which they can be lodged and maintained; and of trade schools in which apprentices can be drilled to serve a term in the army of hirelings which is to defeat the union.

Whatever the ideas of those may be who favor the mutual insurance scheme, I shall refrain from attempts to define them. Let me concede that a good tactician, acting as secretary plenipotentiary of the Typothetæ with an unlimited defense fund, can easily gain a number of victories like that of Kansas City all along the line. Allow me, however, to examine the field of battle — our printing craft — from an economist's point of view and show the members of the U. T. A. how it will look after a period of successful campaigning against the union.

The operations will begin with collecting a large amount of money. By far the greater part of this insurance fund will come from those typothetæs which are located in the large industrial centers. New York alone was assessed $20,000 in the Kansas City affair. According to correct statistics there are 580 printing-houses united in nine local typothetæs, who can afford to realize and sacrifice such large amounts of money as will be needed to disperse a union in an inland town like Kansas City. Besides these, there are 410 master printers united in twenty-seven local typothetæs, counting the State of Connecticut as one body. These can not collect much money. I think it will not be amiss to assume that, if an insurance fund of $100,000 were accumulated, two-thirds of it would come from the nine leading typothetæs and only one-third from the twenty-seven small organizations.

The war tax having been gathered by a salaried general secretary, the campaign against the union would begin, not with an attack on its strongholds in the chief cities, but with a movement against the outposts, where small typothetæs are in strong positions. Employers in places like Kansas City merely need financial aid to overcome their unions. Their printing-offices are small and do not employ many workmen; their work is never in a great hurry; the typesetting machines with female operators are strong allies of typothetæs on the warpath. A certain percentage of their best workers own property and are bound by family ties to the places in which they work. Half-grown apprentices, together with female compositors, satisfied to earn pin-money, abound in suburban districts where there are no unions. Indeed, the hustling general secretary will find it easy, with the help of the insurance fund, to quickly disperse the small unions of inland towns. Of course, we assume that the central body of the workingmen's union will all the while be dumfounded and panic-stricken at the mere display of energy on the part of the Typothetæ.

These easily won successes will encourage the metropolitan typothetæs to take up the gauntlet which fanatic office-chairmen or overzealous union officials throw at their feet every day. Why should not the main contributors to the insurance fund enjoy some of its benefits? But the first lockout or strike will be fatal to the insurance fund. The metropolitan typothetæs are financially stronger, but strategically much weaker than their sister associations in inland towns. The individual printing-houses need hundreds of skilled men; their work is invariably in a hurry. The city unions are numerically and financially strong and well-disciplined. They receive aid from all parts of the country, while the authorities sympathize with them. These bodies are so situated that they can inaugurate strikes of such dimensions that the largest insurance fund would be exhausted within one or two weeks. It can not be assumed that, for example, Union No. 6 would allow the New York employers to lock out their men by turns, to make it easy for the Typothetæ insurance fund; or that the I. T. U. would keep the other printing centers in working order, etc.

The leading typothetæs would find that they have to fight their own battles with their own money, while the minor typothetæs purge themselves of union afflictions with the money of their well-to-do colleagues. In short, after a year of successful campaigning, the nine paying typothetæs would realize that they had been taking the chestnuts out of the fire for their twenty-seven sister typothetæs. Those who are mostly exposed to union regulations, and who are the largest contributors to the insurance fund, will have no benefit whatsoever from the defeat of the unions in inland towns.

On the contrary, much of the city work will go where the city printers' contributions went, i. e., to non-union suburban offices, and all the stalwart union men of anarchistic turn of mind will go where the money which defeated them came from. Look out; "my father hath chastised you with whips; but I will chastise you with scorpions." In our days of telephones and railroads, the suburbs of industrial centers extend very far. Inland typothetæs who are free from union restraints will reduce wages to the subsistence minimum, as Kansas City did. They will pay from $5 to $10 per week and install apprentices and women by the score, relying as "coaches" on those poor fellows who were compelled by property or family connections to abjure the union. The mutual insurance plan will work the inland town printers into the position to buy $500 worth of labor, city standard, for about $250. This will undoubtedly decrease all typographical values to such an extent that the craft will be irreparably damaged. Employes and employers will be like the famous two lions who devoured each other until nothing but two tails were left of them.

Besides this there will be a further demoralization of the craft. Men struggling for existence in a war of extermination

lose their respect for the moral law and they even care very little for the criminal code. It is wrong for the stewards of the national wealth to arouse the evil traits of the character of the working classes. Revenge may be sweet; but "be not deceived; God is not mocked; for whatever a man soweth, that he shall also reap."

A GERMAN OPINION ON THE TYPOTHETAE.

The leading trade journal of Germany, the *Archiv fur Buchdruckerkunst*, has published in part 3, page 85, the Constitution and Code of Ethics of the United American Typothetæ. The translation appears under the caption: "A Surprise from America," and is introduced by the following remarks: "The unions of master printers in the country are not the surprise to which I (Mr. Theodore Goebel, of Stuttgart) desire to call attention: it is the Code of Ethics, the law of decorum and morals, which they have promulgated and which is to be valid for the National Association. Nobody would think of looking for sentimentalism or for a sympathetic policy in the country of the almighty dollar; therefore, whoever knows but a little of American business principles must be surprised at



Photo by Jas. A. McEwen.

LOOKING BACKWARD.

A relic of pioneer days on the Shellrock, near Rockford, Illinois. Built forty-six years ago.

the tenor of some of the precepts of this Moral Code." Following the full text of the code are these concluding remarks:

"Amen! One is strongly tempted to utter this word at the close of this Code of Ethics, which contains a notable combination of the principles of sound morals and respectable business precepts. One is obliged to think of our celebrated colleague and great moralist, Benjamin Franklin, in order to find it possible that in the America of our age, which is the country of most relentless competition, such honorable principles can be set up and recommended. This should not be impossible with the German craft, and if it could be carried into practice it would greatly add to the prosperity of our trade and the well-being of all its members. Therefore, once more: Amen!"

APHORISMS.

The national dividend is divided among capitalists, land owners and business men, in the form of interest, rent and prices. The share of industry in the wealth produced by the people is divided among about twenty different groups of trades. Nearly three-fourths of these have some contrivances to protect their share of the national dividend against undue reduction. Some have trusts, some trade secrets, trade-marks, corporate privileges, exclusive use of machinery, etc., by the means of which they keep up living prices. It is only the printing craft, which, while serving all other trades, is exploited and abused by all.

If the owners of the capital invested in printing material do not care to do such things as are needed to preserve living prices, can it be expected that the publishers, trusts and corporations will do it for them by voluntarily raising the prices of printed matter?

As things go, the national dividend belongs to the capitalists, land owners and trusted industries. The printing trades and other organized arts receive merely a minimum of subsistence.

The shabby pittance which society allows to go to its handmaid — the printing craft — in the form of prices for printed matter, goes mostly to the organized employes. Perhaps one-tenth of the whole sum remains in the hands of the employers. From this they are expected to preserve their standard of life, and pay their full share toward the maintenance of the governmental, charitable and educational institutions of the country. Alas! poor printer! How many mortgages are on record against you?

Master printers prate about liberty and freedom of contract and do not see that every person needing printed matter is in a position to dictate his terms to them. Indeed, the printers' liberty is stoical submission to the inevitable market price, which is not large enough either to live or to die on.

The labor contract is not a contract for hiring a person's vital energies; but a contract for the sale of such commodities as the workingman can produce with the help of the employers' capital, within a unit of time. Wages are the workingman's measure of the value of labor. The output is the employer's measure of the value of labor.

The printing account expresses the exchange value of typographical labor. Deduct from the sum total of the output the cost of material, rent and interest, and the remainder will show the exact value of the labor done in the shops. Deduct from this the amount of the pay-roll, and you will know how much the employer's skill of management has added to the product of the workingmen's specialized skill. It is in most cases very little.

The pay-roll in some printing-offices amounts to one-third of the total cost of the output; in others to one-half; in others to three-quarters, and often the expenses for labor overbalance the printing account. These differences indicate the grade of management, the quality of the tools, the commercial qualifications of the employer, who ought to be a master printer, but who is, alas! too often nothing but a bundle of capitalistic presumptions.

The employer whose profits grow less every year is the one who most severely blames the union for enforcing its minimal scale of wages. He fails to see his own defects and endeavors to balance his losses by nibbling at the standard rate or lengthening the normal day, never perceiving that by these means he dampens the vital energy of labor. J. Schönhof, in his celebrated book, "The Economy of High Wages," says: "The lower the day-wage, the smaller the rate of improvement in labor-saving methods and machinery. Where labor is cheapest, there progress is the slowest."

How to improve the printing business? Through the economic effect of the best machinery and of a systematic and liberal equipment of the composing-room; through the adoption of strictly commercial methods in the counting-room, and finally through the development of the skill and energy of the workingmen. This latter task is the most important and the most neglected, because the employers of our age seem unable to reach the hearts of their men. The only way to gain the good will of laborers in our age is to promote the interests of their organization and to maintain the standard rates and the normal day while improving all other conditions of labor. The

greatest captains of industry say that a liberal labor policy pays from the start.

EMPLOYERS who consistently adopt the union rule and say to their workingmen: "Either you are worth the union minimum or nothing at all!" will soon find that this rule brings about a "selection of the fittest" which will soon promote the efficiency of their plans. If the union rule were a common rule it would in less than no time raise the standard of our craftsmen.

DID the competition of non-union printers ever promote the standard of skill, faithfulness and integrity of the craft? Did a team of scabs ever increase the income of a printing-office, even if it decreased the pay-roll?

IF the employers never descend below the union minimum of wages, their workingmen will do their best to earn it. The fact that employers will retain in permanent employ only the most reliable and fittest men will always react favorably on the morals of wage-earners.

EMPLOYERS who pay the union minimum will keep a good eye on the equipment of their business and always improve their plants so as to enable their wage-earners to put in a good quantity of vital energy with visible results. No man likes to work against odds.

THE greatest of all our interests is peace within the craft!

ANSWERS TO CORRESPONDENTS.

B. M., St. Louis, Missouri.—*Question.*—"Why do you advise the workingmen to collect a large defense fund, knowing that they will waste it in such useless strikes as those of New York and Pittsburg?" *Answer.* A central fund will accustom the local unions to think of a central authority; a common purse will necessitate a common policy. A central executive will use the striking power only and solely in defense of the standard rate and normal day, whereas a local union will mostly strike for personal or local issues. True, the three strikes of New York, Pittsburg and Kansas City have cost about $200,000. But for this amount the unions have bought most valuable experience, and the more money is wasted on strikes for trifles, the sooner they will lose their fanatical attachment to the home-rule system of labor organization, which is a curse to labor as a class, a curse to the craft and a perfect bar to the advance of trades-unionism.

P. Mc., Pittsburg.—*Question.*—"Is it wrong to make my employer believe that I have broken with the union, in order to keep my family from starvation?" *Answer.*—Better ask your confessor about this. I do not like to answer questions of conscience in this place. I believe that employers who extort an abjuration of the principles of trades-unionism from workingmen who were defeated in a strike are very foolish, and more blamable than the unfortunate victims of our industrial feuds who renounce the union obligation under duress. The Amalgamated Engineers of England were compelled to sign a document of abjuration after their great defeat, March, 1852. Their Executive Committee thereupon declared in public print "That they held every man who puts his hand to that detestable document which is forced upon us, to be as much destitute of that power of choice which should precede a contract as if a pistol were at his head and he had to choose between death and degradation."—See Webb, History, p. 197.

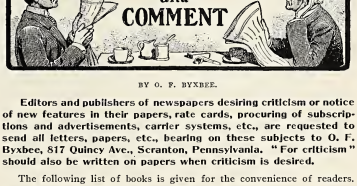
PETE, New York.—*Question.*—"Are the great writers on trades-unionism in favor of apprenticeship laws?" *Answer.*—Sidney and Beatrice Webb are against the system of educational servitude and, I suppose, they express the opinions of the most advanced writers on labor matters.

AGENT A. P. T. C., Boston.—I am sorry to state that I can not comply with your request.

MR. GEORGE T. WATKINS, Indianapolis.—I am ever so much obliged to you for your "List of Brief Titles of Books and Pamphlets Relating to the History of Printing." It is most interesting to me and I shall keep an eye on the "wide margins," with the hope of being able to fill them up.

APPRENTICE, Milwaukee.—*Question.*—"Do you advise me to join the union?" *Answer.*—I do, because the friendship of your fellow-craftsmen is necessary for your happiness in the printing business. Why should you increase the burdens of life by putting yourself in constant opposition to those with whom you have to spend nine hours every day? Even if it were true that "unionism is a mere fad," as your employer says, remember, when in Rome you must do as the Romans do. You can be a good union man without becoming a union fool. The union principle, as well as every good principle, can be pushed to extremes. Even a religious man may so strain his belief that he becomes an abomination before the Lord and a source of trouble to his friends. Indeed, as there are religious and political madmen, so there are regular trades-union maniacs. Study trades-unionism in the history of the laboring classes and not in union meetings; then you will certainly find the golden mean.

EMPLOYER, St. Louis.—*Question.*—"What do you say to the atrocities of the car drivers' union?" *Answer.*—"They have sown the wind and they shall reap the whirlwind." This is valid for employers and employes.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to O. F. Byxbee, 817 Quincy Ave., Scranton, Pennsylvania. "For criticism" should also be written on papers when criticism is desired.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume I, containing 230 advertisements, submitted in a contest conducted by THE INLAND PRINTER. A valuable collection for comparison and study. 40 cents.

CONTESTS IN TYPOGRAPHICAL ARRANGEMENT, Volume II, containing 128 letter-heads, submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in October, 1899. Contains in addition to the designs the decisions of the judges and names of contestants, and is a valuable collection for comparison and study. 25 cents.

STEPS INTO JOURNALISM.—By Edwin L. Shuman. Treats of newspaper work as a more or less exact science, and lays down its laws in an informal way for beginners, local correspondents, and reporters who do not already know it all. Cloth bound. $1.25.

WRITING FOR THE PRESS.—By Robert Luce. A practical handbook of the art of newspaper writing, by a practical newspaper man, and meant to be of service to editors, reporters, correspondents and printers. The second edition was made the text-book of the Department of Journalism at Cornell University. Cloth. $1.

THE Poughkeepsie (N. Y.) *Star* has a new Mergenthaler.

RED ink was freely used on the first page of the Fourth of July edition of the Freeport (Ohio) *Press.*

THE Poughkeepsie (N. Y.) *Enterprise* has added new body type and several of the later styles of job faces.

THE Matteawan (N. Y.) *Journal* and the Fishkill (N. Y.) *Herald* have increased the price of their papers to 2 cents.

THE Wilkes-Barre (Pa.) *Record* is circulating an attractive folder giving the history of the paper and its continual growth.

THE Industrial School at Golden, Colorado, continues to issue a magazine that is a model of neat typography and good presswork.

V. H. WING, editor of the *Southern Ulster,* published at Highland, New York, was recently knocked down in that village and robbed of his money and watch.

AN old paper, formerly published at Poughkeepsie, New York, came to light the other day at Davenport, Iowa. It was a copy of the *Political Barometer,* of May 1, 1806.

LANCASTER (Pa.) *Inquirer.*—You should "let up" on the impression or your plant will depreciate in value very rapidly. Aside from this, the mechanical work and news features are well handled and worthy of commendation.

WARREN (Minn.) *Register.*—A well-printed and newsy paper, with many exceptionally good ads. There is nothing to criticise except that the two ready-print pages are duplicated, but this is probably not a regular occurrence.

GLENCOE (Minn.) *Register.*—It is remarkable the number of nicely printed and neatly made-up papers that have been sent me this month for criticism, and the *Register* is one of the best. The ads. and box-head arrangements are very pleasing.

THE "Special Peach Issue" of the *National Fruit Grower,* a 32-page and cover number, has a very prosperous look. Besides much interesting matter it has a fine lot of advertising, and being set in good style and well printed, pleases both sub-

scriber and advertiser. It is published monthly by the Fruit Growers' Publishing Company, St. Joseph, Mi higan, and is printed by the A. B. Morse Company of that city.

THE official program of the recent semi-annual meeting of the Upper Des Moines Editorial Association was a very bright three-column newspaper in miniature. Charles Wright, of the George A. Miller Printing Company, was the editor and designer.

W. B. CONANT, *Middlesex Patriot,* Concord, Massachusetts. You are publishing a neat four-column quarto. When you are able to dispense with the plate matter, its appearance will be greatly enhanced. Good presswork is shown on the half-tones in last April's "Souvenir Edition."

J. H. SHARP, of the Rock County *Herald,* Luverne, Minnesota, sends a little folder, "Suggestions to Correspondents," which is neatly arranged and well printed. The suggestions are concise and, while there are many more that might be added, those used are among the best.

AN editor asks for proposals from the merchants of his town to furnish him a pair of socks, a bushel of potatoes and five yards of calico, contract to be awarded to the lowest bidder. He says this is the way they do business with him when they want two dollars' worth of job-work.

A NOVEL and attractive feature is used on the letter-head of the George A. Miller Printing Company, Des Moines, Iowa. A half-tone reproduction of a child's head appears at one side, and underneath it the words, "My papa prints everything, and makes great big books — the kind that storekeepers write in."

FORT PLAIN (N. Y.) *Standard.*—Your issue of July 26, with six nine-column pages, including a page ad., compares favorably with other numbers of the *Standard* which have been noticed in this department from time to time. A full-page ad. in a nine-column paper, by the way, is a pleasing proposition.

JAMES M. CRAMER, in an article in the *Practical Printer* on "The Apprentice in a Country Office," pays the following compliment to THE INLAND PRINTER: "The most successful boy I have ever seen in an office was one who became a subscriber for THE INLAND PRINTER before he had served three months' time in the trade."

WRIGHT COUNTY *Monitor,* Clarion, Iowa.— Neat ads., good presswork and careful make-up are noticeable features of the *Monitor.* More prominent date lines on the fourth and fifth pages are advisable, and the column of "Personal Mention" should be run in the last column of the fifth page to avoid dividing the local items.

THE Johnstown *Daily News* is but an 8-page sheet, but four pages of its issue of July 20 were taken up with the advertising of one firm — Tomlinson Brothers. This is a little more space than is usually taken by advertisers in towns the size of Johnstown, New York, and indicates that at least one of its merchants is doing a good business.

Domestic Engineering has its own printing-office and seems to know how to run it as well as it knows how to run a successful trade paper. The July issue has one hundred pages, is well printed, has much "good stuff" relating to plumbing, heating, etc., and taken as a whole is creditable alike to the president, John K. Allen, and to the men who assist him.

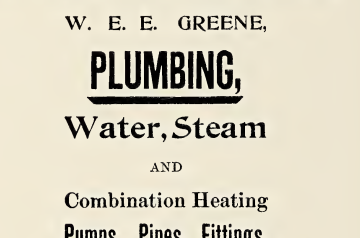
CHARLES J. ACKERT, editor of the New Paltz (N. Y.) *Times,* who died June 1 at the age of seventy years, was a veteran publisher, having started the Rhinebeck *American* in 1856; the Pine Plains *Herald,* about 1857; the Fishkill *Journal,* 1850, and the *Times* in 1860. He has represented his district in the Legislature, was a Grand Army man, and filled several town offices.

DUNLAP (Iowa) *Reporter.*—There are only two ads. in the paper that could be very much improved — that of A. D. Jones would have appeared to better advantage with the three lines in the center in smaller type, while the ad. of Hauptman & Son on the first page needed a larger heading. The rule beneath the date line should be reversed. If paid readers among the local items had some distinguishing mark there would be nothing further to criticise about the *Reporter.*

CARLTON L. KENNEDY, Braintree (Mass.) *Observer.*— Presswork, make-up and news features are all creditable, particularly for a town of but 5,000 inhabitants. Nearly all the ads. are properly displayed. That of the Braintree Clothing Company, however, is a notable exception — the type used for the name and address was never intended for newspaper work and there is a decided sameness about the display.

HUDSON (Iowa) *Record.*—Try to keep plate matter altogether on one page, if possible. The issue of July 13 looks bad for this reason, while that of July 20 is a great improvement. The rules on either side of the date line should be transposed and the grading of correspondence is advisable. The double-column ads. are nicely displayed, but there is too great a variety of type faces and too much sameness in the others.

ROCK COUNTY *Herald,* Luverne, Minnesota.—Your paper, aside from the register, is nicely printed and is bright and newsy. It has a large patronage of local advertising which is well handled, although there is a tendency to display too much. To illustrate my meaning, I reproduce one of your ads. (No. 1), which shows this fault to a greater degree than any



No. 1.

of the others. "Plumbing" is brought out properly; "Water, steam and combination" should have been small, with "Heating" displayed; the balance of the ad. much smaller and all alike. This fault of displaying every line is more common than any other, and as soon as compositors break away from the habit their work begins to improve immediately.

ATCHISON (Kan.) *Champion.*—This new acquisition of Ewing Herbert, publisher of the Brown County *World,* Hiawatha, Kansas, appears with sixteen four-column pages, patterned in style much after Mr. Herbert's successful *World,* although the make-up is somewhat of an improvement over the latter. The contents are bright and exceptionally newsy, presswork and ad. display good, and the whole makes a very satisfactory weekly.

CRITICISMS.—With this month the department of "Newspaper Gossip and Comment" of THE INLAND PRINTER completes its third year. In this time 489 newspapers and magazines have been criticised by request, an average of about fourteen each month. Of this number seventy have been criticised twice or more, these having made the changes suggested in the first notice and sending other copies for further advice. The *News* has been received from nearly every State in the Union,

35 papers of that name having been sent for criticism, and several other apparently favorite titles which have been given attention are: *Herald* and *Press*, each 17; *Journal*, *Republican* and *Tribune*, each 16; *Times*, 15, and *Democrat* and *Record*, each 12.

J. Bruce Hess, Mannington (W. Va.) *Enterprise*.—Your holiday issue compares favorably with the large number of special editions received by this department last winter, the illuminated cover being especially attractive. The regular issue of the *Enterprise* is well printed and contains many pleasing ads. The column of plate on the second page detracts from its good appearance. If the plate matter could be all kept together it would be much better.

Frank Weimer, Decatur (Ind.) *News*.— No one would ever suspect that the issue of July 11 was your first attempt at making-up the paper, as it is very well handled. You should have used a four-line item to run over at the bottom of the first column on the first page, in order to avoid the running of the last line of a paragraph at the top of a column, and followed this with the three-line items in order. The ad. of Berry & Lynch is attractive and properly displayed.

The Bangor (Me.) *News*, in reciting amusing matters that slip into print in the newspapers, tells of a man who wrote an ad. for a theater, thus:

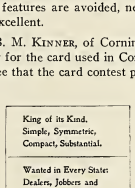
> From half-past eight till half-past ten,
> You laugh and laugh and laugh again.

The style of that paper called for expressing hours in figures, so the ad. appeared in this form:

> From 8:30 to 10:30,
> You laugh and laugh and laugh again.

Arthur (Ont.) *Enterprise*.—Aside from the ad. display there is little to criticise about the *Enterprise*. The ads. are good, but there are a few that would be materially improved if some of the points were omitted. Pointers are all right in their place, but there are not more than half a dozen places in an entire paper where they should be used. Occasionally an attempt at a pyramid is made in the body of an ad. where the matter should have been set in a plain paragraph. When these two features are avoided, nearly all the ads. could be classed as excellent.

B. M. Kinner, of Corning, New York, who submitted the copy for the card used in Contest No. 7, writes: "Was pleased to see that the card contest proved a success. From the reproduction I would favor No. 187. Thinking the contesting printers would like to see the original card, I enclose same." The card is reproduced herewith (No. 2).


King of its Kind. Simple, Symmetric, Compact, Substantial.

Wanted in Every State: Dealers, Jobbers and General Agents; also Parties to Manufacture the Machine on Royalty.

County and State Rights for Sale.

P. D. WESCOTT,

Inventor, Patentee and Manufacturer of the

WESCOTT ACETYLENE GAS APPARATUS.

Patented July 27, 1897.

For Descriptive Circular and Further Particulars, address the Patentee....

38 Bridge St., Corning, N. Y.

No. 2.

A scheme that is quite unique is being worked by the Paterson (N. J.) *News*. A four-inch advertisement, termed a coupon, appears in the columns of the paper, worded as follows: "Legal advice free. If you are puzzled over a knotty question of law, and feel unable to pay a big fee, clip this coupon from the *Evening News*, present it at this office between the hours of 12 and 1 o'clock any weekday. The *Evening News* has retained a counselor for this purpose. His address will be given you on presentation of this coupon at the *News* office. This coupon entitles you to ten minutes' consultation with him free."

Thaddeus S. Walling, Freehold (N. Y.) *Transcript*.— Your ads. are all distinctive and nicely displayed. You have the right idea regarding the proper lines for prominence and all are well balanced. One of the ads. of William S. Brown is reproduced (No. 3), since it shows a panel arrangement of unusual simplicity and effectiveness.



No. 3.

Few papers enjoy the distinction of having been published consecutively for 130 years, but the Worcester (Mass.) *Spy* is proud of the fact that it was established in 1770, and celebrated its one hundred and thirtieth birthday by publishing an "Anniversary Edition" of unusual merit. Besides half-tone illustrations of the various departments and the men prominent in the production of the *Spy* today, the issue contained a fund of interesting and valuable historical matters. According to the published accounts, the early days of the paper were wrought with many discouraging features, and the achievements of present-day publishers who occasionally accomplish such feats as the removal of an immense plant between editions, or not allowing the complete destruction of an establishment by fire to interfere with regular publication, do not discount some of the difficulties surmounted in these early years of newspaper production. This special issue consisted of twenty-six pages, fully illustrated and nicely printed.

Contests in Typographical Arrangement, No. 8.—As the last contest appealed more particularly to job printers, it is more advisable to give the ad. compositors another opportunity, although this must not be construed to mean that any person is debarred. A series of small ads. is used in the order that they appeared in one of the papers sent me for criticism, and the compositor who can devise a style of composition that will be at once harmonious and effective will deserve the lasting gratitude of a host of ad. men all over the world. Nearly every paper has a column or more of these small ads.—"Business Cards" they are frequently called—and usually each ad. follows a style all its own, the whole forming an incongruous mass. The ads. below are sufficiently diversified to make it difficult to secure a satisfactory effect. The value of this contest will be greater than any yet conducted, as it will not only show a number of different forms in which the same matter can be arranged, but the many different lines of business advertised and the difference in the quantity of matter in each is sure to develop a style that can be applied to any ad. of this size. As heretofore, the contest will be decided on a system of points, but who the judges will be has not been decided, although under the circumstances they must be good judges of type display rather than business men. Two months will be allowed for contestants to submit samples of their work, the contest closing November 1, 1900, and the result will be given in detail in The Inland Printer for January, 1901. Several of the best specimens will be reproduced in that number, together with the photographs of the three contestants securing the largest number of points. To the five leading compositors will be sent a complete set of all the specimens submitted. The copy is given below. There are six distinct one-inch ads., each paragraph being a separate and complete ad.

F. F. Ward, dealer in harness, blankets, robes, and everything usually carried in a first-class harness shop. Also agent for Standard Stock Food. Repairing of all kinds a specialty.

C. A. Waterbury, M.D., Hudson, Iowa. Homeopathic physician and surgeon. Special attention given chronic diseases and diseases of chil-

dren. Office in Bailey Building. Hours: 9 to 12 A.M.; 2 to 5 and 7 to 9 P.M. Residence: One door north of Baptist Church.

Remember the Old Livery Barn when wanting a first-class rig. We will use you right. R. E. Smith.

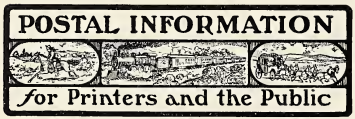
R. J. Nestor, M.D., physician and surgeon, Hudson, Iowa.

William Strayer, notary public. All business pertaining to this office promptly attended to. Collections made.

First-class livery. I want your business. If you are looking for first-class rigs at reasonable prices I have them. W. D. Strayer.

Read the following rules carefully, particularly the one regarding the size of paper on which proofs are to be submitted. It is important that this should be carefully complied with, as every printer well knows how difficult it is to handle two hundred or more sheets of as many different sizes. Specimens that fail to comply with any of the conditions enumerated will be discarded.

1. Each ad. to be 13 ems pica wide and 1 inch deep. The six ads. to occupy 6 inches when complete.
2. The ads. to be separated by a single rule.
3. Wording may be arranged to suit the ideas of compositors, but no words can be inserted or omitted.
4. Each contestant limited to two specimens.
5. Ten proofs (press proofs if possible) of each specimen to be mailed without folding to "O. F. Byxbee, 817 Quincy avenue, Scranton, Pennsylvania."
6. Five of above proofs to bear the name of compositor, employing firm and address, which shall be *printed* on the *lower margin* of the proof.
7. Use black ink on white paper; size, 3 by 8 inches.
8. All specimens must reach me by November 1, 1900.



CONDUCTED BY "POSTE."

Under this heading will be presented each month information respecting the mailing of matter of every kind. Questions will be answered, with a view to assist printers and other readers. Letters for this department should be plainly marked "Poste" and sent to The Inland Printer, Chicago.

MEXICAN PARCELS POST.—Announcement is made that parcels post packages weighing up to eleven pounds (five kilograms) may for the future be sent to the Mexican Postoffice of Mineral del Oro, in the State of Mexico.

NEWSAGENTS.—J. B. asks: "I am an agent for a publication entered as second-class matter. Am I, therefore, a newsagent?" *Answer.*—No. Newsagents are persons, including newsboys, engaged in business as newsdealers or sellers of second-class publications. A mere local or traveling agent for a publication is not a newsagent.

NEW ZEALAND AND NICARAGUA PARCELS POST.—A parcels post convention has been recently concluded between the United States and New Zealand so that parcels post packages may be sent to New Zealand at the rate of 12 cents per pound up to eleven pounds. A parcels post convention has also been concluded between the United States and Nicaragua on the same terms and conditions as apply to other parcels post countries.

SENDING SECOND-CLASS MATTER.—J. M. B. asks: "I should be greatly obliged if you would tell me under what conditions I can send second-class matter free of postage. I understand that it is done and should like to avail myself of the privilege if such is the case." *Answer.*—The right of free postage under the law is confined to copies of second-class publications sent to *actual paid subscribers* who reside in the county where the same are printed in whole or in part, and published, and who themselves subscribe for not exceeding one copy each, excluding absolutely all gift subscriptions, one person for another, and all free or gift copies whatsoever. All free county matter must be presented for mailing separately from that on which postage is to be paid, and when not so presented, postage must be charged on the whole.

SAMPLE COPIES.—L. McW., asks: "How many sample copies is a publisher allowed to send? I have a list of about 20,000 people of a certain class that I desire to reach and if possible secure their subscriptions by sending them sample copies of my publication. Can I do this?" *Answer.*—You could send 20,000 sample copies of one issue if you had 20,000 subscribers. The law is that the legitimate list of subscribers to a publication must approximate fifty per cent of the number of copies issued.

MARKING SECOND-CLASS MAIL.—I. J. T., says: "You will find enclosed a copy of my magazine such as I recently sent out to a list of about two hundred people. They were held up and the third-class rates of postage charged. Other publishers send out sample copies and I don't see why I am not allowed to do so at the second-class rates." *Answer.*—There are two reasons why the copy of your publication which you have submitted was returned. One is that it is not permissible to send out as samples, at the second-class rates, copies of a second-class publication when any advertisement appearing therein is marked in the interest of an advertiser. The other reason is that you have stamped upon this copy the words "Marked Sample." You can send a "Marked" copy (when the part marked is an article and not an advertisement) or a "Sample" copy, but you can not use both expressions "Marked Copy" or "Sample Copy" (or "Marked Sample") on the same wrapper.

SUGGESTIONS TO THE PUBLIC.—The following "Suggestions to the Public" have been issued by Charles U. Gordon, postmaster at Chicago. They will be useful to readers of THE INLAND PRINTER in cities of any size, and are therefore reproduced:

If you desire your mail promptly and correctly delivered, use street and number in writing addresses.

Do not give the name of an office building or street corner in lieu of street and number.

In writing addresses, avoid abbreviations not well understood.

Where names of towns are duplicated in several States, give county, if possible, and write name of State in full.

When changing address, notify postoffice in writing; also notify your publisher if you are a subscriber. Invariably place return card in the upper left-hand corner of letter, newspaper or package. Second, third and fourth class matter will not be forwarded or returned unless postage is prepaid anew. Valuable matter should be registered.

If money is to be sent by mail, secure a money order. Under no circumstances place bank notes in an ordinary unregistered letter.

Merchandise or letters should not be wrapped in newspapers in order to save the purchase of stamps. Such matter is constantly examined and always detained.

Matter sealed against inspection is rated up as first-class. This should be borne in mind when matter of an inferior class is to be mailed.

Put the proper amount of postage on mail matter and save delay. In the case of transient newspapers, deficiency in postage may prevent delivery altogether. Wrap your packages in stout paper and secure them well. Flimsy paper and cheap envelopes cause almost as much trouble to the postoffice as carelessly written addresses. Post matter frequently during the day — it secures better service.

Never place any kind of mail on top of a box.

Always post mail matter other than letters in a package box.

Never crowd mail into a letter box, for letters near the opening are often pulled out by thieves.

When boxes are full, take mail to the nearest station or to the postoffice.

FOREIGN PUBLICATIONS AS SECOND-CLASS MATTER.—W. Pub. Co., ask: "Can publications issued in foreign countries be entered at the second-class rates of postage for transmission in the domestic mails? If so, on what terms can this be done?" *Answer.*—Agents of foreign publications may obtain admission thereof to the mails, at the pound rate, at the office at which they desire to mail them within the United States, by making application to the Postmaster and submitting therewith two copies of the publication and satisfactory evidence of such admissibility; and he will, if satisfied that the publication is

entitled thereto, grant a temporary permit and report the case, with evidence, to the Third Assistant Postmaster General. All such publications must possess the same statutory characteristics as are required in case of domestic publications in order to entitle them to admission at the pound rate, and are to be allowed all the privileges and be subject to all the restrictions provided by the regulations applying to second-class matter. The evidence must show that the publication violates no copyright granted by the United States. Upon approval, the Department will authorize the Postmaster to give a certificate of entry.

THE I. T. U.*

DEDICATED TO THE I. T. U. BY THE ARLINGTON QUARTETTE.

Words by Theo. M. Hammond. Music by C. H. Williams.

Ho! all ye jolly printers, lay down your sticks and type,
It's time to take a lay-off; it's time to "hit the pipe."
Wash up the Gordon presses and hide the quads from view,
And let the "devil" holler, "Three cheers for I. T. U.!"

You're gathered here from Kalamazoo,
You're gathered here from Boston;
You're gathered here from Oconomowoc,
And Manhattan Beach and Austin;
And Koshkonong and Fond du Lac,
And Waukesha and Pewaukee;
And Ishpeming and any old thing,
But tonight you're all here in Milwaukee.

And while you're in the business of giving cheer on cheer,
It may be well to honor the heroes of the year.
They've worked together nicely; they're beauties — that's a cinch;
Then give another round, boys, for Donnelly and Lynch.

They pulled for you in Kalamazoo, etc.,
And tonight we cheer them in Milwaukee.

And there's another fellow deserves a hearty cheer,
He's done a heap of business throughout the fiscal year.
He wrote a million letters and kept the bloomin' books.
His name is Johnny Bramwood; he's honest as he looks.

He punched 'em up in Kalamazoo, etc.,
But tonight we cheer him in Milwaukee.

Then there's the prince of printers, who's up to all the tricks;
He used to work the cases in old New York's Big Six.
He wears the union label; he's always right on deck;
We're proud to do him honor, our genial old George Peck.

He used to work in Kalamazoo, etc.,
But tonight he's right here in Milwaukee.

The union has a champion who wields a mighty power;
He rules a mighty city from up there in the tower.
And he's an old-time printer, as everybody knows;
He's up to date in every way, our Mayor, David Rose.

He used to work in Kalamazoo, etc.,
But tonight he sticks type in Milwaukee.

But when it comes to printers, we'll give a quiet hunch,
That old Mike Walsh, of Keogh's, is king of all the bunch.
He's stood beside the union and quieted their fears,
In summer and in winter, for 'most a hundred years.

He's plugged for you in Kalamazoo, etc.,
And tonight we're for him in Milwaukee.

Then never mind the "copy," and let the cases slide;
Who cares if rules are busted, or if the forms are pied?
Wash up the Gordon presses, hang up the office towel;
Let loose the printer's devil, and EVERYBODY HOWL.

Then here's to you from Kalamazoo, etc.,
AND THE I. T. U. OF MILWAUKEE.

*Sung at the I. T. U. banquet at the Kirby House, Milwaukee, Wisconsin, August 16, 1900.



BY CHARLES H. COCHRANE.

(For other patents see the various departments.)

The largest patent of the month is No. 653,196, by T. C. Dexter. It is also the most interesting, because it covers a machine that undertakes to do more than any other machine within our knowledge — that is to make a complete book at one operation. It is designed to bring together a great number of signatures, fasten them and put on a cover, all at one operation. Several paper-feeding machines are used to supply the required sheets, and a variety of conveyors are used to bring the sheets to place. The drawing shows a plan view of a 28-page book machine, the minor details being omitted.

Mr. Dexter has also patented (No. 654,445) some novel combinations in paper-feeding machinery, the object being to guard more effectually than heretofore against the feeding of more than one sheet at a time. The devices are mainly electrical.

Another paper-feeder is that of Joseph Boylan, of Bradford, England, who has taken patent No. 653,207, covering a combination in which a quadrant carries rollers that bear upon the paper and work it along, at the same time that the quadrant tends to hold back all the paper but the top sheet.

Henry G. Barr, of Worcester, Massachusetts, is the author of patent No. 653,607, which describes a series of pneumatically controlled devices for separating sheets of paper for feeding.

In Walter Scott's patent, No. 654,284, is shown the delivery mechanism of a web newspaper press, so arranged that there are two deliveries at adjacent points on the left, leaving the other side of the machine free and accessible.

Patents Nos. 652,817 and 653,188, by William Spalckhaver, assignor to the Hoes, exhibit two mechanisms for cutting, folding and collecting on web presses, each having the same object, namely, to enable the successive sheets to be collected, and at the same time to keep the tail of the sheet from being a second time cut or clipped by the action of the cutters in cutting the succeeding sheet.

The Goss Company is the owner of patent No. 652,765, by Joseph L. Firm. This describes an arrangement of cylinders in a web press, by which the weight of the machine is reduced and the possible combinations as to number of pages of the product is increased.

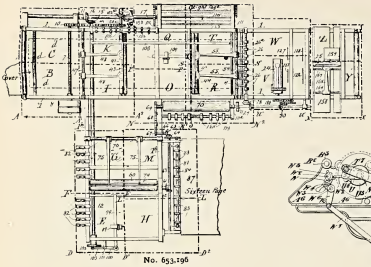
William G. Johnson, of Woodbury, N. J., has taken out two patents and assigned them to the Practical Machine and Printing Company, of that place. No. 654,157 is a rotary automatic press for envelopes, which are stored in the box 7 and fed in to the printing cylinder and delivered at 16. No. 654,158 is a multiple bed and platen press, fed from rolls at both ends, and suited to small work.

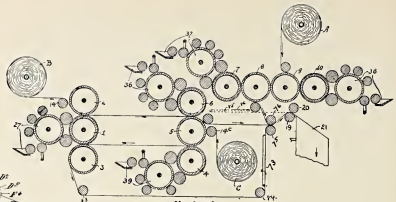
A rotary paper-cutting machine, specially adapted to cutting parallel strips of cardboard, is the subject of patent No. 654,248, by Frederick Hager, of Portland, Oregon.

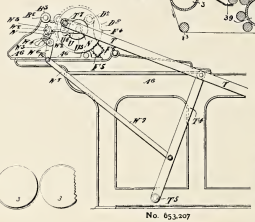
A clever slide-fastening for the side grippers of a platen press has been patented by Thomas G. Jenkins and John B. Wills, of Wheeling, West Virginia.

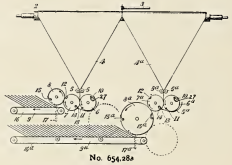
The F. Wesel Company's line of stereo-plate machinery has been increased through a patent by Hermann Winter, No. 653,050. The machine is an automatic trimmer that does all the work except putting on and taking off the plates.

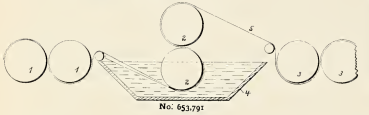
Samuel Crump, of Poughkeepsie, in patent No. 653,791, shows an apparatus for the subsurface drying of paper. By treating the paper in a trough, as indicated in the drawing, in

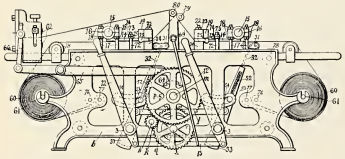

No. 653,796

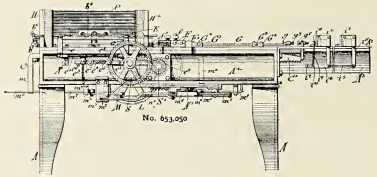

No. 652,765

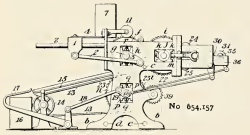

No. 653,207

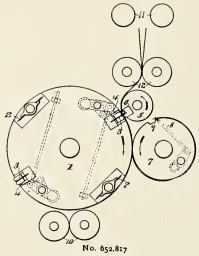

No. 654,282

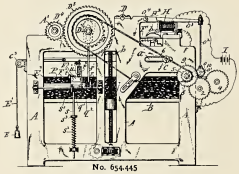

No. 653,791

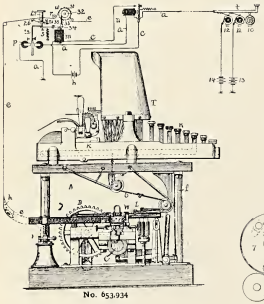

No. 654,158

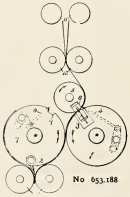

No. 653,050

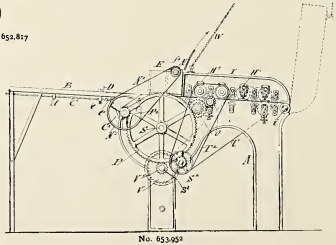

No. 654,157


No. 652,817


No. 654,445


No. 653,934


No. 653,188


No. 653,952

PATENTS OF INTEREST TO PRINTERS.

an aqueous solution of sulphate of manganese, and then subsequently drying, the paper acquires a strong tendency to dry ink, varnish, etc., and when printed on will dry the ink about six times as quickly as by existing methods. This invention should be very valuable not only in color printing, but on perfecting printing machines.

The Associated Press has taken hold of Bert Millison's patent, No. 654,268, covering an apparatus for printing from embossed sheets.

A new bronzing machine has been patented by A. J. Ford and assigned to the Fuchs & Lang Company. It is No. 653,952, and is well illustrated in the drawing.

Three patents on printing telegraphs have been issued to Donald Murray, assignor to the Postal Telegraph Cable Company. They are numbered 653,934, 653,935 and 653,936, and cover a system by which a typewriter is operated directly by a perforated paper tape *h*, which is punched by a telegraphic apparatus, in accordance with a modification of the Morse code. In other words, a telegram is received and written out in typewriter automatically. This invention was exploited in New York a year ago by Mr. Murray, who came from Australia to introduce it, and who pointed out at the time that his perforated tape could be used to operate a typesetting machine as well as a typewriter. While this is possible, there are so many difficulties in the way of smooth operation that such a use of the invention is not contemplated at this time.



CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

The following list of books is given for the convenience of readers. Orders may be sent to the The Inland Printer Company.

ELECTROTYPING.— By C. S. Partridge. Its chapters include: Historical Review — The Battery — The Dynamo — The Bath — Steel, Brass and Nickel Baths — Management of Baths — Agitation of Baths — Measuring Instruments — Preparation of Work — Molding — Building — Metalizing — The Conductors — Depositing — Casting — Finishing — Trimming and Routing — Revising — Blocking — The Invention of Electrotyping. Full cloth; 150 pages. $1.50.

STEREOTYPING.— By C. S. Partridge. This is the only book devoted exclusively to papier-maché stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing detailed descriptions of all the best methods of work in present use, including Cold Process, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type, Suggestions for the Operating and Care of Machinery, Instructions for Grinding Tools, and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor. 140 pages, 6 by 8½ inches; 50 illustrations. $1.50.

ELECTROTYPERS' WAGES IN SCOTLAND.—The electrotypers and stereotypers of Glasgow, Scotland, have had a raise in their wages of two shillings (50 cents) per week, and their weekly "screw" is now as high as 36 shillings, which is equivalent to $8.76.

ELECTRICAL KNOWLEDGE.— *Boy:* "What is electricity?" *Scientist:* "I don't know; maybe a form of motion; maybe a condition of molecular arrangement; maybe a condition of ether stress. I don't know what it is. Go away and don't bother me. I'm writing a book about it."— *Everybody's Magazine.*

KANSAS CITY CONVENTION.—The annual convention of the National Association of Electrotypers will be held in connection with the Typothetæ convention at Kansas City, September 24-27. The usual fare and a third for round-trip tickets will be issued and a large attendance is expected. Headquarters will probably be at the Hotel Baltimore.

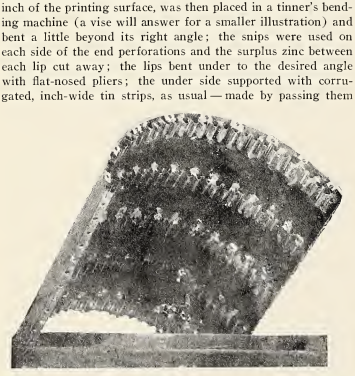
ELECTROTYPED MEDALLIONS.—A firm of London electrotypers is busy making medallions of British generals by the electrotyping process. A relief figure is first finely sculptured, a mold is taken and thereupon ordinary electrotype shells are deposited. Medallions produced by punching out from behind — medallions of the die and the embosser — are common enough. Medallions produced by the electrotyper are quite another and much less familiar thing. The punching out punches out incidentally the character lines of the face. But each electro is equal in resemblance to the first which is made. The electrotyped medallions are already being sold at quite popular prices, and are likely to be in great request.

COPPERING STEREOTYPE PLATES.—A California correspondent asks how to copper-plate stereotype plates so that the copper will *stick*. *Answer.*— It is a little difficult to make copper adhere to stereotype metal, but it may be accomplished very effectually by first "striking" the plates in a nickel bath. The plates must first be thoroughly cleaned. If old and dirty they should first be scrubbed in hot lye, then rinsed in clean running water, then scrubbed with powdered pumice stone and rinsed again, after which they should be dipped for an instant in water acidulated with nitric acid in the proportion of about two ounces of acid to a gallon of water. After another rinsing, the plates should be placed immediately in the nickel bath for about five minutes; then rinsed again and transferred to the copper bath. It is important that no time be lost between the last rinsing and the immersion in the bath, for a film of oxide forms almost immediately on the plate when exposed to the air and this film will prevent perfect adhesion. If the plates are new and clean, the preliminary cleaning may be dispensed with, but they should be dipped in the acid and water to remove the oxide and thoroughly rinsed in running water. The electrotypers' solution will answer for the plating bath, but must be used with a moderate current, and the plate should be separated from the anodes by a distance of five or six inches to insure a smooth deposit.

WAX ENGRAVING.—A subscriber writes as follows: "I understand that the so-called 'wax' process of engraving is really only an electrotype made from a copper-plate engraving which is cut a little bolder than ordinary. This plate is treated with ammonia water, nitrate of silver and tincture of iodine, when it is ready for the electrotype process. Will you please describe the rest of the process — that is, from where I have left off until it is a finished electrotype ready for the press?" *Answer.*—The term wax engraving is in one sense misleading, for while wood, zinc, copper and steel engravings and etchings may be printed direct from the originals, the wax engraving, like the chalk-plate engraving, can not be utilized direct. The wax engraving is in fact a mold into or upon which copper or other metal must be deposited by the electrotyping process in order to obtain a printing surface. To make a wax engraving, a plate of copper or other metal is thinly coated with wax. The design which is to be reproduced as a printing-plate is then drawn *through* the wax upon the plate beneath. The engraving is then treated as you have described. In the reproduction of wood engravings, zinc etchings, etc., by the electrotype process, a mold of the object is made by impressing it in a bed of wax. The wax mold is then suspended in the depositing bath and the deposit formed upon it will obviously be an exact duplicate of the wax engraving. What we do want is a reverse. So instead of making a mold, we hang the engraving in the solution and deposit directly upon it. The process of making an electrotype of a wax engraving from this point on is just the same as making an electrotype of any other printing surface. Previous to immersion in the bath, the spaces between the engraved lines are built up with wax. The engraving is then blackleaded, a film of copper is precipitated upon it by the iron-

filings process to increase the conductivity of the mold, and the connections adjusted. When a shell of sufficient thickness has been deposited it is removed in the usual manner, backed up with metal, straightened, mounted on a wood or metal base, and is then ready for the press.

NEW METHOD OF ANCHORING HALF-TONES.—With the ever-increasing use of the original half-tone in the magazine editions of the large dailies, the necessity has arisen for some reliable method of holding the etching in place during casting and insuring its positive contact afterward so that the grind and jar of a long run in printing shall not loosen it and make it a risk to press and pressman alike. It would seem, from the innumerable schemes in use, that the subject has been fully covered, but a new and extremely simple method has come to our notice, originated by Mr. J. Fremont Frey, stereotyper of the Indianapolis *News*, that anchors the half-tone "for keeps" and makes its separation from the stereotype plate, without remelting, an impossibility. The accompanying illustration, from a whole-page half-tone of the *News* of July 14, makes the idea plain. In preparing the half-tone a half-inch margin was left on the plate after etching, the etcher routing down half way, as usual, one-quarter inch on all sides of the picture, leaving the outside quarter inch with its original surface. The half-tone was next curved to its proper periphery in a set of tinner's rollers. The sides were then perforated with a punch, the perforations on the lateral projection being about an inch apart while the lips on the curve show a space of two inches between perforations. Each side, up to within an eighth of an inch of the printing surface, was then placed in a tinner's bending machine (a vise will answer for a smaller illustration) and bent a little beyond its right angle; the snips were used on each side of the end perforations and the surplus zinc between each lip cut away; the lips bent under to the desired angle with flat-nosed pliers; the under side supported with corrugated, inch-wide tin strips, as usual — made by passing them



through two cogs — and the half-tone was ready for the casting box as shown. In casting, the metal flows through and around the perforated openings and the half-tone becomes an integral part of the stereotype plate.

ELECTROTYPERS' CONVENTION AT KANSAS CITY.— F. H. Clark, secretary of the National Electrotypers' Association of America, Cleveland, Ohio, has issued the following for the information of members desiring to attend the convention, September 24-27:

The headquarters of the National Association of Electrotypers, at Kansas City, will be at the Baltimore Hotel, a very fine, fireproof building, and all of the delegates can be accommodated nicely by this hotel, they having a clubroom, which will be at our disposal for meetings without charge — this, of course, provided we make our headquarters at the Baltimore. There are cheaper hotels in Kansas City, as the following schedule will show:

Hotel Baltimore, European plan, $1.50 per day up; American plan, $3 up.

Hotel Savoy, European plan, $1 per day up; American plan, $2 up.

Coates House, European plan, $1 per day up; American plan, $2.50 up.

This will give a chance to any of the delegates who do not wish to pay a heavy hotel bill to patronize the cheaper hotels, and I would suggest that rooms be engaged as far ahead as possible, as the Typothetæ have also made this hotel their headquarters.

Railroads have granted a one and one-third rate, and delegates in purchasing tickets should specify that they are going to attend the convention of the United Typothetæ, for which railroads have granted a one and one-third rate, and buy their tickets accordingly.

There will be an agent of the railroads in attendance the last day of the convention to verify certificates and enable all delegates to get reduced rates for return tickets.

The program of entertainment will be identical with that of the Typothetæ proper, lasting from Monday, September 24, to Thursday evening, the 27th. This program will be published in different trade papers by the Kansas City people.

The present officers of the National Electrotypers' Association of America are as follows: George E. Peters, president, Boston; Frank H. Clark, secretary, Cleveland; J. H. Behrens, treasurer, Chicago. Vice-presidents: George H. Benedict, Chicago; Henry Mattil, Cleveland; Fred S. Mayer, Louisville; Edwin Flower, New York; George Thompson, Philadelphia.



CONDUCTED BY ED S. RALPH.

Under this head will be included such notes and advice on estimating as may be requested by subscribers, together with such comment and criticism of business methods as may be for the best interest of the printing trades. All letters for this department should be addressed to Ed S. Ralph, Springfield, Ohio.

Correspondents will please observe the following rules:

No estimates will be sent by mail.

If possible, always send a copy of the job on which you wish an estimate given.

Give size, kind and weight of stock. Detailed information regarding binding, kind of composition, measure of type matter, size of type. How job is to be run, size of forms, kind of presses to be employed, cylinder or platen. If engravings are to be furnished by printer, tell what they are and what they cost. If engraved cover-designs are to be employed, state what they cost. Give us all the information you can.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

COST OF PRINTING.— By F. W. Baltes. This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing-offices, and is a safeguard against omissions, errors and losses. $1.50.

INLAND PRINTER ACCOUNT BOOK.— A simple, accurate and inexpensive method of job accounting that is in use by hundreds of prosperous printers. Prices: 400 pages, 2,000 jobs, $5; 200 pages, 1,000 jobs, $3.50. Specimen page and descriptive circular on application.

CAMPSIE'S VEST-POCKET ESTIMATE BOOK, for the convenience of solicitors of printing. Contains thirteen pages of useful information for estimators, and ninety pages of printed blanks adapted for making detailed estimates on any class of work. 50 cents, prepaid.

THE HARMONIZER, by J. F. Earhart.— An invaluable aid to the estimator on colored work. Shows the effect of a great variety of harmonious combinations of colored inks on colored stock. Gives a practical illustration to the customer. $3.50. The Inland Printer Company, Chicago.

PAPER STOCK ESTIMATING SIMPLIFIED.— A useful book for users of paper. It will aid in making estimates quickly and accurately. It gives the cost of 1,000 sheets of paper at almost any weight and price per pound, and will aid in checking paperdealers' bills, as well as aid dealers in selling goods, saving time and figures to both. $5.

WHITE'S MULTICOLOR CHART contains twenty-three specimens of cover-paper of various colors, shades and qualities, on which are printed six colors of ink — black, yellow, red, blue, green and brown — colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job. Reduced price, 40 cents.

JOHN S. WOHLFORD, Rockford, Illinois, requests an estimate on 500 copies of a shoe booklet of sixteen pages and cover, 4½ by 6¼ after trim. Stock for inside, No. 1 enameled book, 25 by 38, 60-pound, costing 10 cents per pound. Cover stock, Strathmore. The cover was in three printings. The

inside of book was in six printings. Presswork done four pages at a time on a job press. All the inside pages were not in six colors, but that many colors were in evidence. We figure that it required ten forms by utilizing one of the red forms of border twice. Our estimate on the booklet is as follows:

20 pounds 25 by 38, 80-pound enameled book, at 10 cents	$ 2.00
Cover stock	.75
Composition	8.00
Presswork, inside	8.50
Presswork on cover	3.25
Make-up, inside and cover	3.00
Binding	1.00
	$26.50
Add 40 per cent	10.60
	$37.10

Robert Kohli, Monroe, Wisconsin, asks for an estimate on 200 copies of lodge by-laws, 48 pages and cover; size, after trim, 4⅜ by 5¾ inches. Stock employed, 24 by 36, 60-pound S. & C. book for inside; cover stock ordinary 50-pound. Following is the estimate in detail:

Paper, including cover	$.35
Composition	14.00
Proofreading	1.00
Make-up	1.50
Presswork, including cover	5.50
Binding	1.50
	$23.85
Add 40 per cent	9.54
	$33.39

The presswork on these by-laws was done eight pages at a time on a job press. Had the work been done on a cylinder press, of course the cost would have been less.

Vaut & Odell, North Tarrytown, New York.—The stamp book which you send for estimate, size 1¾ by 2¾ inches, 1,000 copies, exclusive of stock, should be figured about as follows:

Composition	$1.50
Make-up	.50
Presswork, cover and inside	2.50
Folding and inserting	.75
	$5.25
Add 40 per cent	2.10
	$7.35

There were only four pages of printed matter on the inside of this stamp book.

Ontario, Merrickville, Ontario, requests an estimate on the following work: Two thousand five hundred copies of a program, 4½ by 7 inches, 24 pages inside. Cover printed four pages on 2-ply cheap assorted cardboard. Stock for inside, 28 by 42 50-pound news. The book contains 6 pages of program and 18 pages of advertisements. They also request an estimate on the same job containing 56 pages. In addition to the above, they ask for figures on 500 posters in two colors, printed on 24 by 36, 50-pound news. Following is the estimate on the book:

Stock, inside	$ 2.78
Cover stock	5.60
Composition, including cover, about	25.00
Make-up	2.00
Presswork, including cover	10.25
Binding	4.75
	$50.38
Add 40 per cent	20.15

The above estimate is based on printing one 16 and one 8-page form. For 56-page program, add $67.85 to above. They should get $14 for the 500 posters.

A subscriber in Des Moines, Iowa, writes as follows: "I am foreman of a composing-room in this city which employs on an average of three men, besides myself, all through the dull season. My employer makes out a time slip or book, in which he charges up the time of both proofreader and copyholder, as well as my time, to distribution. This makes a total of twenty-seven hours per day charged to distribution without a line of type having been distributed. He complains because the time of distribution exceeds that of composition. Is this the proper method?" *Answer.*— No. The only proper way to charge distribution is to add one-third of the time on composition to the account of distribution. The proofreader's time as well as that of the copyholder should be charged to proofreading in estimating on the cost of work. It is our conviction that this item should be figured in the estimate. It is a very unfair way to charge the time of these persons to anything other than that in which they are engaged. When we add forty per cent to the cost of a job, the item of proofreading is allowed for as a rule. This added per cent also covers supervision, rent, light, heat, power, wear and tear, taxes, insurance, and all other running expenses not enumerated in an estimate. This per cent, covering, as it does, so many legitimate items of expense, leaves a very small margin of actual net profit.

H. T. Voorhees, Harrisonburg, Virginia, sends for an estimate on a Horse Show Prize List Catalogue, 2,500 copies, 6 by 9 inches after trim. The catalogue contained 16 pages and cover. The stock employed was 25 by 38, 50-pound S. & C. book for inside pages, and 20 by 25 45-pound ordinary cover stock. The book was set in long primer and contained four pages double-price matter, five pages single price and seven pages of advertisements. Cover was printed on four pages. The presswork was done four pages at a time on a job press. Following is the estimate:

Composition, including cover	$15.00
Make-up	1.50
Stock, inside	6.00
Cover stock	4.10
Presswork, including cover	11.75
Binding	3.50
	$41.85
Add 40 per cent	16.74
	$58.59

The Pinnacle Printery, Middlesborough, Kentucky, requests an estimate on 4,000 placards, size 11 by 22½, on a very cheap grade of card stock. This job was in two printings. We can not give a correct estimate on this job because the stock is not listed, so far as we can learn. We presume, however, that it would be worth about $35.

George A. Lord & Son, Painesville, Ohio, ask for an estimate on a 4-page 6 by 9 church paper, printed every week. The stock employed is 25 by 38, 50-pound No. 1 M. F. book. The edition is 350 copies, addressed and mailed by the printer. The composition will average about 7,000 ems, including changes on ads. Following is the estimate:

Stock	$.25
Composition	3.50
Make-up	.25
Folding, wrapping and mailing	.50
	$4.50
Add 40 per cent	1.80
	$6.30

We are indebted to a typothetæ in a neighboring city for the information herewith. It is a very simple plan to prevent underbidding on work. The plan has been in operation for a long time and it has proven so satisfactory that we believe it will prove of profit and general interest. A customer, having a job of printing on which he requires an estimate, asks A for his bid. As soon as he has made a price on the work and the customer has left his establishment to get other bids, A immediately calls up the other members of the typothetæ by telephone and informs them as to who he made the bid for and the price. According to the agreement entered into by and between the members of the typothetæ, they must add not less than five per cent to the price of the first bid. The penalty attached

to a violation of this agreement is twenty-five per cent of the entire amount of the work. Thus, if the contract amounted to $100, the party convicted of underbidding would be obligated to pay $25 into the treasury of the typothetæ as a fine. We understand that this penalty has been inflicted on two different occasions. One was for a direct case of a lower bid and the other was a case in which a firm had a certain amount of work which could not be handled by any other member of the typothetæ. Along with this work was a price-list, on which other members had been asked to figure. The firm having the work done objected to dividing the work and insisted that the price-list be taken at the price of the first bidder. The work was done by the member having the other contract, but he was obliged to pay the penalty. This plan has another advantage. Should a member making the first bid be too low in his estimate, he is required to explain the bid at a subsequent meeting of the typothetæ and show why it is that he can do the work for a sum not consistent with good business methods.



PRESS CLUB OF CHICAGO.

BY FREDERICK BOYD STEVENSON.

Karl Decker filled up his pipe with long-cut, rammed it home, struck a match and applied the flame where it would do the most good.

"I have seen some pretty enterprising newspaper men," said he, "but this duck I met in Washington was the worst ever."

Decker seemed to have some little difficulty in getting his pipe started, and in the meantime the half dozen men gathered about him in the New York Press Club were very patient.

"Well, this fellow," Decker finally resumed, "was running the Roanoake *Times* when I knew him. His name was Herbert J. Browne, and he was a wonder. After that he was the Washington correspondent of the New York *Journal*, and he is now, I believe, the Chicago correspondent of the same paper. When he was running the *Times* they had a lynching in Virginia and they do say that Browne had a good deal to do in bringing it about. At any rate, he was right on hand when the colored gentleman was strung up. The mob had no sooner hoisted the man on the tree than Browne climbed up to his side and fastened two placards to him — one to his breast and one to his back — reading:

A Full Account of the Lynching
of this Negro
and THE CRIME that led up to it
will be found in THE ROANOAKE
TIMES
Tomorrow Morning.
This poster was printed at the TIMES
Job Office. Lowest
Prices — Finest
Work.

* *

Then a man who used to live in Kansas City said: "He must have been something like the reporter who did a stunt on the Kansas City *Times* and ran a real estate office on the side. This man's name was Staley, his partner's name was Cooper, and they were trying to sell an addition out at Rosedale, a suburb. They did business under the firm name of Cooper & Staley. They were pretty enterprising fellows and they had their signs stuck up all over town. I never knew Staley to lose an opportunity to get a free 'ad.' for his firm in the paper. Every story he wrote he would lug in something about Cooper & Staley. For instance, he would start off an article like this:

"'At fifteen minutes past 7 o'clock last night, as Officer O'Rourke was patroling his beat, he heard a wild cry: "Murder! Police! Police! I am shot!" and hastening in the direction of the noise he saw a negro fall on Splitlog avenue, directly beneath a sign bearing the inscription:

BUY A LOT
in
COOPER & STALEY'S
Addition to Rosedale.

* *

"Huh!" ejaculated the Chicago man. "Guess you fellows never heard of 'Shang' Andrews."

Nobody said anything. They were all too polite. But no one had heard of "Shang" Andrews.

"Well," said the Chicago man, "this 'Shang' Andrews was the dangdest reporter you ever saw. He used to be with old man Storey on the *Times* when the *Times* was a rarer. Old man used to say he'd rather have 'Shang' than a dozen of your milk-and-water journalists who liked to report church sociables and quilting bees. 'Shang' was a police reporter. One night it was awful dull. Nothing doing around Central Station. So 'Shang' kind of mosied off by himself way out on the outskirts of the town. While he was knocking around out there what should he run against but a dead man, lying right in the middle of the road. Old 'Shang' scratched a few matches, sized the fellow up, got a good description of him, went through his pockets, copied two or three letters and got his name. He saw the man had a bad cut on the head and had evidently been murdered. After he got all this information 'Shang' dragged the dead one into a dry ditch under a crossing and hurried off to the *Times* office as fast as he could. Then he wrote a column and a half about the mysterious murder. About half an hour after the paper had gone to press and all the other reporters had gone home, old 'Shang' wandered around to the Central Station and said to the sergeant kind of careless like:

"'Say, old man, there's a dead feller out on the old Black road. Guess he's been murdered. Might be a good scheme to send some peelers out there with a wagon.'"

* *

Speaking of Chicago recalls to mind a story that John Ritchie told up in the Chicago Press Club.

"I used to know a country editor," said Ritchie, "who gloried in the editorial 'we.' He was so fond of it he employed it on all occasions. He used it alike in editorials and local items. He became embroiled in a row with the rival editor, and being a better writer than the other fellow — that is he knew more mean words, which amounts to the same thing — he got the better of it. To get even, the other man resorted to physical argument. This is the way the outcome was described by my friend in his paper:

"'As we were passing along Main street the other morning, pursuing the even tenor of our way, we suddenly became aware of the presence of that vile catamount who imagines that his maniacal ravings constitute the editing of that disreputable sheet known to its half dozen subscribers as the *Morning Glory*. The low-lived being in the clothes of a man sprang from behind a cow shed, and before we could have time to

defend ourselves he emptied the contents of a double-barreled shotgun into our left leg, and we fell to the earth, crying:

"'My God! I am shot!'"

* *

This leads us to another.

When Joe Dunlop was the city editor of the old Chicago *Times*, he employed as a reporter a young fellow just fresh from a country newspaper. The young chap couldn't get over the use of the word "we." He would use it in every item that he wrote. Dunlop would see it, knock it out and change the matter around. He spoke to the young man about it. Said he:

"You mustn't use the word 'we.' That's editorial, you know."

"All right," said the young fellow. But the next time, there was "we" again.

Then Dunlop said a little firmer:

"Say, I told you you mustn't use the word 'we.' That's for the editorial writers. You are writing for the city department."

"All right," said the young fellow, but the very next time, there was "we."

"Look here!" said Dunlop, who was now mad. "I told you you must *not* use the word 'we.' Understand, WE."

The young chap looked up with a smile of childish innocence.

"Oh, Mr. Dunlop," said the youth, "I try to write without 'we,' but I just can't express myself without it. I can't get along without 'we.'"

Then Dunlop said very slowly:

"If you can't get along without 'we'—why, *we* can get along without you."

* *

The New York *News*, I believe, was the first newspaper in the country to successfully employ carrier pigeons. They had a big pigeon cote for them on top of the *News* building. The birds had been trained very carefully and a man was kept there day and night to watch out for them as they came in. During the last international yacht race the regular trainer was taken sick and his assistant, a green Irishman, had to fill his place. It was with numerous instructions and many misgivings on the part of his employers that he was sent on the roof to receive the pigeons that the reporters had taken with them to carry messages on the progress of the boats in the regatta.

A peculiarity of the carrier pigeon is the deliberation with which it alights when it gets in the vicinity of its home. The editors on this occasion, however, were delighted with the rapidity with which the messages came in. One message after another came down stairs. At last the boss editor said:

"My, those birds are working finely. Guess I'll go on the roof and see a few of them come in."

Then he learned why they were alighting so rapidly. As soon as they began circling above the roof the Irishman filled them full of shot from an old gun. He had killed about five carrier pigeons worth $50 apiece.

SOME WHOLESOME ADVICE.

It would be well worth one's while to spend sufficient time on a review of past volumes of THE INLAND PRINTER, if one is sufficiently interested in printing, to note the successive stages of progression of the art preservative as shown in the make-up and printing of this representative journal since its inception twenty-three years ago. The printer who has been a subscriber all these years and who has been far-sighted enough to have had bound and preserved all the copies he ever received from the press of this model institution, The Inland Printer Company, can congratulate himself on the possession of a work that is at once an illustrated history of the progress of the world as well as the art preservative and all its many kindred trades and businesses. Such a collection can furnish more solid pleasure and valuable information on general subjects than any work on history or biography ever published, and is equally suitable in the hands of a schoolboy of ten or a hoary-headed artisan of sixty. Both can peruse it with pleasure and profit. The world is never at a standstill but is moving constantly; forward and upward is the motto of its inhabitants; the man who has not been a subscriber to this magnificent journal need not waste any time in vain regrets. What THE INLAND PRINTER of the past quarter of a century can show to us of today about the advancement of mechanical genius and appliances and the wonderfully increased artistic talent developed in the job printer and designer, made necessary by the novel and interesting stages from the zinc etching to the modern copper-face half-tone, and a like interesting developing in other arts and sciences, it will faithfully record in the next



A WISCONSIN DOROTHY.

twenty-five years, and the man who subscribes now will reap the benefit of it. It would be very costly for some men to pay all in a lump $2 or $3 each for twenty-three handsomely bound books, or even buy them on the installment plan; but most any man could pay in advance $2 a year without ever missing it, and at a given period in the future he could have the satisfaction of placing in his bookcase and of frequently thumbing a work that he need never be ashamed of. Try it, fellow-craftsmen! We have a set, and we deem it more precious than our machinery. In case of fire it would claim our first attention—next to valuable papers—in preference to any other material. Material and machinery can be replaced for money, but in time the surplus copies of past volumes of THE INLAND PRINTER will be entirely exhausted and can not be had for love or money.—*Our Companion.*

CHINESE PAPER FANS.

Chinese paper fans were exported from Ningpo in 1899 to the number of 1,857,643 pieces, the value being $52,500. A falling off is shown compared with the previous year's figures, when the pieces numbered 2,821,750, of the value of $84,500. All nations are now manufacturing Chinese fans, and the product is giving as good satisfaction as those made in the Celestial empire. The price, too, is about as satisfactory and the workmanship is better than that of the originators.

TYPOTHETAE NOTES

Mottoes seem to be popular in Kansas City. The Commercial Club uses "Make Kansas City a good place to live in," while the Manufacturers' Association has adopted one which reads: "Make Kansas City a good place to manufacture in." Both are helping the town wonderfully.

The St. Louis Typothetæ has arranged to entertain delegates en route to Kansas City. A tally-ho ride, a lunch in the park and a dinner at the St. Louis Club are among the pleasures which those going by way of that city will be treated to. Sunday, September 23, is the date you should plan to be in St. Louis if you wish to enjoy the hospitality of the people in "the city at the end of the bridge."

Questions of vital importance are to be discussed at the coming convention. The advisability of appointing a permanently located and salaried secretary, the need of an "emergency fund," how to maintain living prices in competition with other printers, the prevention of strikes, the proper conduct of business, the buying of material, the output of presses and other equally important subjects will undoubtedly come before the meeting.



BALTIMORE HOTEL, KANSAS CITY, MO.

Headquarters of the United Typothetæ of America, September 24 to 27, 1900.

A familiar face at many meetings of the United Typothetæ will be missed in Kansas City. Ezra R. Andrews, president of the Rochester Typothetæ, and ex-president of the national body, died in Rochester, New York, August 14, at the age of seventy-two years. Mr. Andrews was well known in printing and other circles in his city and has been very active in typothetæ matters. The Rochester Typothetæ has adopted the following resolutions on his death:

No organization could feel more keenly the death of Ezra R. Andrews than the Rochester Typothetæ, of which he was the founder and president.

They mourn his demise both as an organization and as individuals. As an organization, because they realize that its success is largely due to his careful, wise and devoted attention to its interests; as individuals, because to all, and especially the younger members, his sympathy, advice and assistance was theirs in the fullest measure, making them feel that they could go to him with the confidence that a son would go to his own father.

No nobler record can a man leave behind him; and while in this hour of sadness our hearts are full of grief, we feel proud that we have had as a president such a character as his.

May it be an inspiration to us all, and may his example stimulate us to follow in his footsteps!

MEETING OF THE UNITED TYPOTHETAE.

The fourteenth annual convention of the United Typothetæ of America will be held in Kansas City, Missouri, September 24-27. Kansas City is said to be an ideal convention city, and there is no question but what delegates and visitors will be well looked after. The headquarters are to be at the Baltimore Hotel, Eleventh street and Baltimore avenue, and meetings will be held at Lyceum Hall, on Ninth street, not far from the hotel. The reception on the evening of September 24 will be given at the Commercial Club.



PUBLIC LIBRARY, KANSAS CITY, MO.

Special notice has been given that after the opening business session Tuesday morning, admission will be on delegates' and alternates' tickets only. These tickets will be issued when delegates and alternates register at headquarters on Monday and Tuesday morning.

The program for Monday includes a reception in the evening at the Commercial Club rooms in the Board of Trade building. The Kansas City ladies will call on visiting ladies in the afternoon.

The opening session on Tuesday, September 25, will be held at 9:30 A.M., with an afternoon business session at 2:30 P.M. At 3:30 P.M. the delegates and visitors will be given a carriage drive around the city. At 8 P.M. a visit to the Home Product Show at the new convention hall has been arranged for. The ladies are invited to attend the opening business session.

On Wednesday morning, September 26, an early visit will be made to the stock yards, the second largest in the world, and at 9:30 A.M. and 1:30 P.M. business sessions will be held. At 2 P.M. the ladies will lunch in the tea-room, and in the evening theater parties will be given.

On Thursday, September 27, morning and afternoon business sessions will be held, and a banquet will be given in the main dining-room of the hotel at 8 P.M. The custom regard-



THE PERGOLA IN THE PASEO, KANSAS CITY, MO.

ing inviting ladies to the banquet has been changed, and the ladies will be present at the banquet this year. At 10 A.M. September 27 the ladies will be tendered a musicale at the Athenæum and then visit the public library.

Kansas City is a wonderfully enterprising city of 250,000 people, and has many large commercial houses, manufacturing establishments and packing-houses. Its parks and boulevards are equal to those in many larger cities, and its public buildings, libraries and private homes are the pride of its residents. Several illustrations are here shown.

The following are the committees having the convention details in charge:

Officers — President, Cusil Lechtman; first vice-president, F. D. Crabbs; second vice-president, F. P. Burnap; secretary, A. D. Gerard; treasurer, Charles E. Brown.

Executive Committee — Franklin Hudson, J. D. Havens, George L. Berry, J. H. Frame, B. F. Burd.

Finance Committee — Charles E. Brown, chairman; F. P. Burnap, A. D. L. Hamilton, J. H. Neff, Roger Cunningham.

Reception Committee — Cusil Lechtman, chairman; W. J. Berkowitz, George L. Berry, M. V. Watson, J. H. Frame, Franklin Hudson, F. D. Crabbs, I. F. Guiwitz, C. D. Traphagen, Lincoln, Nebraska; Col. O. E. Learnard, Lawrence; W. N. Southern, Joseph H. Brandimore, J. C. Ketcheson, Leavenworth; Charles E. Brown, J. H. Neff, J. W. Hailman, Irving L. Bunker, R. B. Teachenor, J. D. Flint, F. Daniels, W. J. McCurry, W. M. Salmon, R. M. Rigby, E. N. Brown, J. C. Bovard.



VIEW IN TROOST PARK, KANSAS CITY, MO.

Carriage Committee — B. F. Burd, chairman; C. B. Dart, F. P. Burnap, J. W. Bramhall, George E. Wittich, Charles M. Veazey.

Entertainment Committee — A. S. Kimberly, chairman; S. A. Pierce, Frank Barhydt, J. E. Penfield, Charles E. Brown, George Gaugh, F. L. Box, F. H. Horn, Selden G. Spencer, W. J. Fletcher, A. D. L. Hamilton, W. J. Berkowitz, J. E. Capps, Theo. Bishop, E. G. Bartberger, W. J. Rose.

Press, Printing and Badge Committee — A. D. L. Hamilton, chairman; F. D. Crabbs, A. D. Gerard, F. H. Horn, S. F. Woody, C. Carlton.

Transportation Committee — J. D. Havens, chairman; Cusil Lechtman, I. F. Guiwits.

Auditing Committee — S. G. Spencer, chairman; J. D. Havens, B. F. Burd.

Souvenir Committee — A. D. Gerard, chairman; W. T. Fletcher, Franklin Hudson.

BELOW are some of the delegates and alternates selected to attend the meeting of the United Typothetæ in September:

TROY — Delegates: A. Meekin, E. H. Foster, H. Stowell. Alternates: E. H. Lisk, I. W. Smith, H. Russell.

CLEVELAND — Delegates: E. F. Hamm, H. W. Munhall, C. M. Hiles. Alternates: L. H. Prescott, C. Winn, F. H. Clark.

BOSTON — Delegates: Arthur S. Allen, Louis Barta, James Berwick, George H. Ellis, H. O. Houghton, Frederick Mills, Thomas P. Nichols, H. T. Rockwell, George W. Simonds, E. B. Stillings, Thomas Todd, H. C. Whitcomb, L. A. Wyman. Alternates: William A. Carrie, J. Allen Crosby, F. H. Gilson, W. E. Murdock, C. H. Knight, S. J. Parkhill, C. J. Peters, J. W. Phinney, H. N. Sawyer, C. H. Smith, Samuel Usher, William Walker, Frank Wood.

ST. LOUIS — Delegates: W. H. Woodward, T. S. Bowman, W. L. Becker, A. H. Witte, George D. Barnard, F. F. Gottschalk, A. Whipple, **C. M. Skinner, Stewart Scott. Alternates: John Bermel, S. G. Burn-**



WARWICK BOULEVARD, KANSAS CITY, MO.

ham, George D. Allen, Carl Schraubstadter, Jr., M. J. Gilbert, H. A. Pawly, Al Lindsly, J. Reichenbach, Lon Sanders.

BALTIMORE — Delegates: John B. Kurtz, Charles S. Conner, James Young, William F. Jones, William J. C. Dulany, Nathan Billstein. Alternates: John S. Bridges, Clarence G. Bouis, Clinton Summers, Howard A. Read, M. J. Kohn.

PROVIDENCE — Delegates: W. L. Chatterton, chairman; Edward L. Freeman, J. E. C. Farnham, Robert Grieve, E. A. Johnson. Alternates: John E. Hurley, J. W. Freeman, Edwin H. Snow, F. A. Colwell, D. H. Whittemore.

MINNEAPOLIS — Delegates: A. M. Geesaman, M. N. Pierce, F. E. Storer. Alternates: Carlos F. Hatch, C. E. Cootey, H. H. White.

CINCINNATI — Delegates: Andrew McDonald, Charles Buss, Allen Collier, A. H. Pugh, Fred Spencer, George C. James, C. J. Krehbiel, H. J. Anderson. Alternates: W. B. Carpenter, William A. Webb, Robert Morgan, Frank B. Berry, J. B. Warner, George Armstrong, A. L. Whitaker, F. J. Diem.

SPRINGFIELD, MASSACHUSETTS — Delegates: Charles Van Vlack, C. R. Kaplinger, Edward S. Jacobs, Charles D. Barrett. Alternates: Thomas E. Carey, F. K. Williams, C. B. Fiske, W. H. Nevins.

INDIANAPOLIS — Delegates: William Levey, Ed Fulmer, William Burford. Alternates: William Fish, C. E. Hollenbeck, H. O. Thuduim.

MILWAUKEE — Delegates: S. E. Tate, N. L. Burdick, J. W. Campsie, H. C. Miller, Ed Bulfin, E. A. Bouer, H. J. W. Meyer. Alternates: M. J. Simpelaar, L. H. Morehouse, J. M. Clark, W. J. Dever, Frederick Pollworth, E. G. Crandall, John Tainsh.

BUFFALO — Delegates: George E. Matthews, John S. Wilson, Frank S. Zesch, Frank W. Heath, George R. Jones, William Wilhelm, A. B. Floyd.

TOPEKA — Delegate: Willard N. Hall. Alternate: George W. Crane.

DETROIT — Delegates: John Taylor, E. N. Hines, Charles Bornman, J. A. Topping. Alternates: J. W. Morrison, W. H. Speaker, J. G. Starling, Thomas Barry.

ROCHESTER — Delegates: Ernest Hart, R. M. Swinburne, A. J. Wegman.

MEMPHIS — Delegates: A. J. McCallum, Peter Tracy. Alternates: W. H. Bates, ex-officio; A. B. Pickett.

CHICAGO — Delegates: Fred Barnard, George E. Cole, W. B. Conkey, T. E. Donnelley, W. P. Dunn, W. F. Hall, W. P. Henneberry, Thomas Knapp, Andrew McNally, C. O. Owen, Amos Pettibone, Julius Regenstein, J. L. Regan, Henry O. Shepard. Alternates: A. R. Barnes, George H. Benedict, L. J. Corbitt, M. A. Fountain, W. H. French, Franz Gindele, B. B. Herbert, William Johnston, John Marder, P. F. Pettibone, George A. Poole, Toby Rubovits, C. M. Staiger, W. F. Whitman.



INDEPENDENCE BOULEVARD, KANSAS CITY, MO.



A. G. MACKAY, of the J. L. Morrison Company, New York, is at present making his annual visit to Europe.

S. G. BURNHAM, stationer and printer, is now located at Third and Locust streets, St. Louis, Missouri, where he has increased facilities, new machinery and more commodious quarters.

BARNES & ROY, publishers and proprietors of the *Agitator*, Wellsboro, Pennsylvania, have dissolved partnership after being together for twenty-eight years. Arthur M. Roy is now the sole owner.

EDWARD EVERETT WINCHELL has assumed the position of art director of the Matthews-Northrup Company, of Buffalo. Mr. Winchell's office and studio are in the Madison Square Garden Tower, New York.

LOUIS SCHAUPPNER has been appointed manager of the city sales department of the American Type Founders' Company, Chicago, in place of George R. Smith, who recently resigned to go into other business.

W. H. SIMPSON has been appointed advertising agent of the Santa Fe System Lines, with headquarters in Chicago. Mr. Simpson is thoroughly posted in the advertising line and his appointment is well deserved.

DANA & STEKETEE, publishers of the Muskegon (Michigan) *Chronicle*, have moved into new quarters in the Masonic Temple building, a great improvement on their old location. John Daane, the agent for THE INLAND PRINTER in Muskegon, is foreman of the office.

THOMAS BALMER, of Chicago, has accepted the appointment of western manager of the advertising department of the *Delineator*, published by the Butterick Publishing Company, Limited, and the *Designer*, published by the Standard Fashion Company, New York.

A NEW process for preventing paper from curling at the corners and slipping over gauge pins has been invented by M. L. Lindsay, Mena, Arkansas. Mr. Lindsay informs THE INLAND PRINTER that his process is the only practical way of dealing with curling papers that he ever saw. He is advertising the process in this issue.

THE Mergenthaler Linotype Company has received the grand prize at the Paris Exposition. This is especially noteworthy in view of the fact that Linotype machines manufactured by licensed European companies were also exhibited. The award may be considered a high testimonial of the superiority of American workmanship.

THE *National Printer-Journalist*, Chicago, is offering $50 in four prizes for a type cover-design. The objects of the contest are to awaken interest in artistic composition and to award prizes to the most worthy. The names of the leading contestants will be properly mentioned and reproductions of the best designs will be shown from month to month. A certificate of award will also be given to the office winning first prize.

CHARLES W. HARPER, proprietor of the Harper Illustrating Syndicate, Columbus, Ohio, has transferred to the Bucher Engraving Company the commercial engraving department of his business, consisting of half-tone and zinc etching equipment, good will and other appurtenances. The syndicate, stock, cut and publishing departments of Mr. Harper's business have grown to such an extent that a division was deemed advisable, while the *Advertising World* has proven such a success that more time and attention became imperative. The Bucher Company has moved the machinery from the Harper plant at 100 North High street to its own plant at 86½ North High street.

THE Queen City Printing Ink Company, Cincinnati, Ohio, has opened a branch house at 147 Pearl street, Boston, which will be in charge of John O. Reay. This branch will carry a complete stock of news inks, as well as colored inks of every description. The store is centrally located and will undoubtedly be a great convenience to their customers in Boston and New England who desire Queen City inks in a hurry. Mr. Murdock, the president of the company, states that a number of new mills have recently been added to its plant.

ARTHUR LAMALICE, formerly advertising manager of *La Presse*, Montreal, Canada, now occupies the same position with the new French-Canadian morning paper published in that city called *Le Journal*. This publication, by the way, has had wonderful success. Started about the first of this year, it has now a circulation of which many older papers might well be proud. It is stated by one of the other papers in the same city that *Le Journal* reached a circulation in nine days that it generally takes five years for the average French-Canadian paper to secure.

THE Chandler & Price Gordon and paper-cutter have received the highest award at the Paris Exposition. The manufacturers state that this is the first exhibition in which they have ever entered their machinery, having always been too busy to spare the necessary machines. They did not feel that they could send machines to the Paris Exposition, but in view of the success achieved are now gratified that they decided to send them. The machines were not gotten up for exhibition purposes, but were taken from stock and were the same machines as those being shipped every day.

THE property of Harper & Brothers, New York, was sold at auction on August 9 for $1,100,000 to satisfy a foreclosed mortgage claim of $3,466,250. There was only one bid when the property was offered in the real estate salesroom by Auctioneer Bryan L. Kennelly. It came from Adrian H. Joline, representing the organization committee, composed of Alexander E. Orr, chairman; William A. Nash, Stephen Baker, W. M. Laffan and A. J. Smith. The difference between the sum bid and the total claims was stated by President G. B. M. Harvey, who is now conducting the business of the old publishing house, to represent personal property, good will, unsold stock and other assets valuable chiefly to the present owners. The $1,100,000 was taken to fairly represent the market value of the real estate occupied by the plant, at 325 to 337 Pearl street, and 82 to 90 and 79 to 83 Cliff street, and the machinery.

WOES OF THE COUNTRY EDITOR.

The *News* office has been afflicted with a breakdown this week. Our Washington hand press "busted its biler" and left a very large chunk broken off "in the slot," which had to be drilled out in order to make room for the "next run." We consulted all the blacksmiths in town, the plumber at The Franklin, and finally Engineer Piper, of the Transylvania Railroad, acted as doctor and reduced the fracture. We called into requisition the Toxaway Company, railroad company, water works, fire department, chief of police, the soda fountain (to keep us cool), the devil, and a few cuss words before the job was completed, but it's done and will not break again for some time. In this connection we would like to say if you have a piece of machinery which needs repair, Piper is the man to call on. It will be mended right before he quits it.—*The Sylvia News, Brevard, North Carolina.*
















SNAP-SHOTS
AT
I·T·U·CONVENTION, MILWAUKEE., WIS.
AUGUST.——1900·













1. The tally-ho ride.
2. Beach at Jones Island.
3. Group at Whitefish Bay.
4. Three of the ladies.
5. Four of a kind.
6. Another Group at Whitefish Bay.
7. One of the tally-hos.
8. Mrs. Buckie on the Kirby veranda.
9. River shore of Jones Island.
10. Watching the tally-ho party.
11. A passing ship.
12. Upper deck of the Nyack.
13. Looking Milwaukeeward on Nyack trip.
14. Principal thoroughfare on Jones Island.
15. A glimpse of Whitefish Bay Park.



Mark Crawford and Wife.



A Group on the Nyack.



A. H. Brown and J. K. Conklin.



Walsh, Bailey and Brown.



On the Nyack.



Releasing Homing Pigeons.



DELEGATES AND EX-DELEGATES AT INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION, MILWAUKEE, WIS., AUGUST 13-18, 1900.

Photo by Brown.



The Welcome on the City Hall.



An Exchange of Cards.



The *Journal* Band Serenade.



At Whitefish Bay.



"Pop" Ryan.



Arrival of the Boat.



VIEW OF MILWAUKEE FROM THE LAKE.

FORTY-SIXTH SESSION, I. T. U.

FOR the second time in its history, Milwaukee has been made famous. Once it was a certain brand of beer that accomplished this, but additional renown has now been given the city through the untiring efforts of "Mike" Walsh, the chairman of the reception committee of No. 23, and the gentlemen and ladies who so ably assisted him in caring for the delegates and visitors to the forty-sixth session of the International Typographical Union, August 12-18, 1900. That the meeting was a grand success, not only in point of numbers and in the work accomplished, but in the manner in which the various entertainments were carried out by the local union,



N. F. White. M. P. Walsh. L. B. Moeller.
William Schriener, Jr. George R. Foster. J. S. Bletcher. F. G. Kremer.
A. G. Tyernan. J. P. Carney. W. E. Phillips. P. H. Babcock.

ARRANGEMENT COMMITTEE.

goes without saying. The Badger State boys certainly did themselves proud. While the number in attendance was largely in excess of what the entertainment committee had counted on, every one was well taken care of, and left for home with nothing but words of praise for the "Cream City" union. It is estimated that between six and seven hundred people partook of the hospitality of No. 23 during convention week.

At the opening of the convention in the Masonic Hall on Monday morning, President Stearns, of Milwaukee union, introduced Chaplain John Jetter, an honorary member of Milwaukee union, who invoked the Divine blessing upon the membership of the International Union and upon the work in hand. Chairman Walsh was next introduced and welcomed the delegates and visitors on behalf of No. 23 and the allied trades of Milwaukee. The speaker assured the delegates and visitors that they would be well taken care of during their stay, and the promises were carried out to the letter, as the events of the week clearly showed. Hon. David S. Rose, Mayor of Milwaukee, extended the freedom of the city and a hearty welcome to the convention, and gave an interesting talk concerning the city he represented. President Stearns then introduced President Donnelly and presented him with a handsome mahogany gavel on behalf of No. 23, suitably inscribed. Mr. Donnelly, on behalf of the convention, replied to the addresses of welcome and set the machinery of the convention in working order.

Temporary officers were appointed as follows: Warren C. Browne, New York, reading clerk; L. E. Smith, Kansas City, assistant secretary; G. R. Foster, Milwaukee, sergeant-at-arms; John Stippick and A. H. Hamilton, Milwaukee, messengers.

The following is a list of the delegates:

1. Indianapolis — Joseph P. Turk, Joseph A. Gibson.
2. Philadelphia — Charles C. Boyer, H. H. Savage, Robert W. Vogt.
3. Cincinnati — A. L. Davidson, Thomas F. Crowley, E. M. Miller.
4. Albany — Thomas Palmatier, Frank J. McAllister.
5. Columbus — George G. White, Bert F. Gordon.
6. New York — A. H. Torkington, William Lycett, William F. Smith, Frank E. Craven.
7. Pittsburg — Cal Wyatt, George Bradley.
8. St. Louis — M. J. Hartigan, Edward C. Clark, Henry Baker.
9. Buffalo — Julius I. Lowell, John L. Fair.
10. Louisville — Edward D. Quin, Richard W. Parrent.
11. Memphis — W. H. Johnson.
12. Baltimore — Joshua W. Lynch, William L. Johnston.
13. Boston — Henry Sterling, William B. Welch, Charles O. Wood, John Douglass.
16. Chicago — Edward R. Wright, John H. Garrett, George Koop, Leonard McKenna.
17. New Orleans — N. H. Henry, Peter Travers.
18. Detroit — Grant E. Jenkins, Samuel A. Watrous.
20. Nashville — John P. Murphy.
21. San Francisco — Robert Higgins, T. H. Arnold.
22. Dubuque — John S. Nagle.
23. Milwaukee — John E. Kagi, W. L. E. Taylor.
27. Mobile — M. O'Rourke.
29. Peoria — Walter S. Bush, John A. Crawford.
30. St. Paul — F. C. Nelson, John J. Burke.
32. Norfolk — G. C. Kirchmier.
39. Grand Rapids — William J. Griffin, Ernest J. Swedler.
40. St. Joseph — Burt E. Burnham.
42. Minneapolis — Louis Miller, John W. Hays.
48. Atlanta — R. L. Whites.
49. Denver — C. H. Peterson, W. A. Collins.
50. Valley City — Arthur Whedon.
53. Cleveland — A. W. Thomson, W. R. Spear.
55. Syracuse — F. H. Brown, George A. Somarindyck.
57. Dayton — John F. Mahan.
58. Multnomah — G. H. Howell.
62. Utica — A. Frank Dickinson.
63. Toledo — B. F. Rentz.
64. Lafayette — L. W. Cissel.
71. Trenton — Levi H. Morris.
72. Lansing — W. J. Goodspeed.
77. Erie — Theodore Eichhorn.
78. Fort Wayne — D. C. Gardner.
79. Wheeling — Newton Wykoff.
80. Kansas City — Frank N. Cleeton, Samuel J. Lewis.
81. Bay City — William P. Kelly.



OFFICIAL BADGE OF THE CONVENTION.



Frank A. Joslin. A. J. Welch. C. H. Hubbard. F. W. Stearns. Charles J. Shurr.

EXECUTIVE COMMITTEE.

82, Colorado Springs —A. S. Andrew.
87, Houston — Frank A. Mather.
89, Chattanooga —John W. Clark.
91, Toronto — Hugh Stevenson.
94, Jersey City —Joseph W. Seely.
101, Columbia —A. W. Bowen, Edwin C. Jones, C. A. Sheldon, H. F. Sauter.
102, Ottawa — P. M. Draper, C. S. O. Boudreault.
103, Newark — B. L. Fletcher, Frank S. Edick.
104, Birmingham —W. S. Lopez.
107, Tri-City — L. T. McUllough.
110, Union Hill —John T. Boyle, Sr.
112, Scranton — P. G. Moran, William Holtham.
116, Kenosha — Charles W. Zweenic.
117, Springfield, Ohio —T. J. Creager.
118, Des Moines — S. L. Stigall, D. E. Lewis.
119, Jefferson City —J. E. Murphy.
121, Topeka — K. U. Whitted.
127, Hartford — M. W. Molumphy.
129, Hamilton — Philip Obermeyer.
133, London —W. A. Hunter.
138, Austin —J. A. Paddleford.
163, Superior —John O. Hall.
166, Adrian —Augustus A. Wootten.
168, Muskegon —John Daane.
170, Tacoma — Con Schmitt.
171, Elgin —W. J. Schlager.
173, Dallas — Ira L. Stanley.
175, Pueblo — N. H. Bowman.
177, Springfield, Illinois —James Corcoran.
180, Sioux City — G. A. Cool.
185, Bradford —W. J. Cotter.
188, Waco —Will H. von Tiercks.
190, Omaha — P. M. Jones, R. C. Rowley.
191, Winnipeg — Robert Thoms.
197, Janesville — S. A. Cooper.



F. W. Stearns, President.
George K. Foster, Secretary-Treasurer. F. C. Schoenbaum, Recording Secretary.
Charles J. Shurr, Vice-President. L. M. Rogenfuss, Sergeant-at-Arms.

OFFICERS, MILWAUKEE TYPOGRAPHICAL UNION.

200, Youngstown —Theo. A. Arens.
203, Bluff City — H. Westcott.
209, Lincoln — S. A. Hoon.
211, Oshkosh —Judson Riggles.
213, Rockford — E. H. Yeakle.
218, Sioux Falls — Miss Alena T. Becher.
226, Vancouver —John A. Blackwood.
227, Cripple Creek — C. V. Woodard.
230, Danville —J. W. Aston.
233, Niagara Falls — P. J. McCarthy.
234, Corsicana — E. K. Williams.
238, Steubenville — H. P. Boyer.
247, Swedish (Chicago)—Axel Carleen.
248, Sheboygan — Oscar Loebel.
271, Boise City — Guy Flenner.
272, Norwegian-Danish (Chicago)—J. P. Jacobsen.
275, Victor — S. S. Bellesfield.
302, Quebec — Felix Marois.
306, Alton — John Riley.
324, Racine — F. A. Parker.
332, Muncie — B. W. McGinnis.
343, Hebrew (Chicago)— H. L. Meites.
345, Pekin —W. G. Fair.
349, Waterloo — R. T. Van Metre.
356, Jacksonville —W. H. Clifford.



COVER OF THE SOUVENIR.

GERMAN-AMERICAN.

6, Cleveland — Robert Bandlow.
9, Chicago —Adam Belz.
10, Milwaukee —Jacob Hunger.
14, Indianapolis — Hugo Miller.

STEREOTYPERS AND ELECTROTYPERS.

1, New York —James J. Freel, John F. Connor.
2, Boston Stereotypers — Charles Ashton, James Dellagana.



MASONIC HALL.

Where the Convention held its sessions.

4, Chicago— R. B. Prendergast.
5, Cincinnati Stereotypers —A. C. Jones.
6, Kansas City — Charles A. Sumner.
7, Philadelphia — C. G. Coford.
8, St. Louis Stereotypers — M. W. Lucius.
9, Detroit — C. W. Finger.
11, Boston Electrotypers — F. L. O. Billings.
12, Milwaukee — F. G. Kremer.
13, Denver — H. A. Fredrich.
21, Toronto —W. E. Mitchell.
31, Cincinnati Electrotypers — John Butler.
36, St. Louis Electrotypers — McA. Johnston.
38, Indianapolis — J. Fremont Frey.
39, Toledo — Edward Owens.
40, Des Moines —W. J. Brinegar.

PHOTO-ENGRAVERS.

5, Chicago — William L. Elliott, B. L. Gilbert.
10, St. Louis — Louis Flader.
19, Milwaukee — N. F. White.

MAILERS.

2, Chicago — J. J. Kinsley.

TYPEFOUNDERS.

2, Boston — Timothy J. Keefe.
3, Chicago — Philip Nuernberger.
5, St. Louis —A. A. Ilerow.



EX-DELEGATES' ASSOCIATION LEAVING CHICAGO.

Following is a condensed statement of the work accomplished by the convention:

RESOLUTIONS OR MOTIONS ADOPTED.

Appointing a committee to go to Chicago and visit *Daily News* and *Record* with a view to unionizing the establishment or boycott the papers. Committee reported against the boycott and indorsed action of the Executive Council of the International Typographical Union protesting against the boycott on those newspapers.

Removing offensive literature from the hall.

Election of alternates at the time of the election of delegates to the International Typographical Union who are to serve in case of death or inability of regular delegates.

In case of tie vote in the election of delegates, a new election be ordered within twenty-four hours.

Indorsing the Women's International Union Label League.

Denying the stereotypers and electrotypers the right to withdraw from the International Typographical Union.

Appointment of a committee to join Milwaukee Union and endeavor to establish a more thorough system of organization in Milwaukee newspaper and book and job offices.

Instructing the Executive Council to use every effort to unionize Pittsburg and place her in the position she formerly occupied.

San Francisco Union to inaugurate nine-hour work-day October 1, 1900, and receive financial assistance.

Reimburse Denver to the amount of $1,000 for assistance given invalid printers who went West.

Appropriate $1,000 and as much more as necessary, same amount to be appropriated by Chicago Typographical Union, No. 16, to carry on an active and systematic campaign against the W. B. Conkey Company, of Chicago and Hammond, Indiana.

Granting $500 to photo-engravers for organizing purposes.



MILWAUKEE RIVER.

Recommend to Executive Council a settlement of the lockout at Kansas City.

President go to Washington and endeavor to have the rules for the examination to the Government Printing Office so amended that a practical test of skill shall be given by the Public Printer to all applicants, instead of the examination now required.

Protest against Government farming out its printing in the Philippines.

Favor of A. F. of L. convention resolution favoring the submission to the referendum of amendments to State Constitution on petition of voters.

To assist Ottawa (Canada) Typographical Union to raise its scale from $12 to $15 per week of forty-eight hours.

Local unions should adopt conciliatory measures at all times when changing scales of prices and should submit them to publishers who are interested.

One member may not work under jurisdiction of another union without depositing his card.

Favor union label books in public schools.

The tripartite agreement was not amended as requested by pressmen and bookbinders, but was referred to the Executive Council with power to act.

Local unions were advised to purchase burial lots in cemeteries for deceased members.

The municipal printing-plant in Boston was commended.

RESOLUTIONS OR MOTIONS REJECTED.

Endorsing Capt. William M. Meredith, of Chicago, for director of the Bureau of Engraving and Printing at Washington, D. C.



MISS ALENA T. BECHER.

The only woman delegate to the Forty-sixth Session of the International Typographical Union.

Miss Becher is a member of Typographical Union No. 218, Sioux Falls, South Dakota, and is employed in the job printing-office of W. A. Beach, in that city. She is not only enthusiastic over the printing business and very successful in this particular line of work, but is a faithful member of the Typographical Union. She considers that women should receive as much pay as men, providing they can do the work. She believes in organization, and thinks that the welfare of the laboring classes can only be promoted by their standing together. The accompanying illustration was made from a picture taken by THE INLAND PRINTER representative on the sidewalk in front of the convention hall.



JONES ISLAND.
Where the clambake was given.

Considering all matters of a political nature in executive session.

Changing time of conventions from August to September.

Indorsing "the working of the Allied Printing Trades Council of Chicago."

Indorsing the Chicago *American* and *Inter Ocean* and recommending them to organized labor as worthy of its support.

Have one member from each allied craft conduct a department in the *Journal.*

Organizers to furnish monthly letters for publication in the *Journal* containing a résumé of work done.

To appropriate $250 for a monument to ex-President Edward T. Plank, at Boise, Idaho.

To inaugurate an eight-hour work-day in book and job offices.

CHANGES IN LAWS ADOPTED.

Paying eight weeks' strike benefits only — $7 per week to married men and $5 per week to single men.

Making the financial secretary of local unions an agent for the *Typographical Journal,* he to receive ten per cent of amount collected for his labors.

Raising International Typographical Union dues to 40 cents per month.

Payment of $80 as death benefit.

Creating a reserve fund by the International Typographical Union.

Changing day of nominating place for next meeting.



ON THE WAY TO THE BREWERY.

Money in defense fund only used to sustain unions in legal strikes and lockouts and the payment of officers and organizers in settling disputes or organizing new unions.

Recommending to local unions to publish their cards in the *Journal.*

Members of suspended unions who furnish secretary-treasurer proof of membership and pay arrearages to International Typographical Union be given membership card.

Preventing members from operating printing-plant under contract or subcontract.

Compelling foreman to be a member of the union.

International due stamp and working card. Adhesive stamps to be affixed to card showing for which month dues are paid.

Giving local unions power to refuse traveling cards from members physically or mentally unable to earn a living at the business.

Raising fee of provisional member to $2.

Assuming jurisdiction over everybody employed at the printing business except those in pressrooms and bookbinderies.

Prevent members from engaging in typesetting machine or hand composition contests.

Creating the office of seventh vice-president, who shall be a practical typefounder.

Recommending that subordinate unions subscribe for enough copies of the *Typographical Journal* that each member may have a copy.

Muzzling and bridling the labor press, and providing for fine, suspension or expulsion of a member who criticises an officer of the International Typographical Union in print.

Favoring a permanent board of arbitration and conciliation between the International Typographical Union and the American Publishers' Association.



PHOTO-ENGRAVERS' UNION NO. 19, MILWAUKEE.

Subordinate unions elect three auditors who shall report to the International Typographical Union quarterly.

Recommend adoption of the all-time system.

Declared that the practice of loaning or borrowing matter between morning and evening papers is repugnant to its principles.

CHANGES IN LAWS REJECTED.

Proposition from Samuel Gompers, of the American Federation of Labor, asking for the appointment of a committee of two to meet like committees from the American Federation of Labor and the International Association of Machinists to settle the machinist question in daily newspaper offices. Rejected because International Typographical Union having assumed jurisdiction over this branch, can not name a committee to arbitrate its own laws.

Raising president's salary to $1,700 per year.

To change mode of electing international officers.

Making delegates only eligible to hold office in the International Typographical Union.

Change headquarters to Washington, D. C.

Making steel dies of the allied and local union labels.

Changing wording of membership card.



THE MILWAUKEE "JOURNAL" BAND.

PROPOSITION ADOPTED, RECONSIDERED AND TABLED.

Declaring it to be the sacred duty of every honorable member of this union to sever his or her affiliation with all political parties of the exploiting class which are constantly encroaching upon the liberties of the working people.

Organizers were elected as follows:

First District — Henry McMahon (Boston).
Second District — J. E. McLoughlin (New York).
Third District — T. J. Creager (Springfield, Ohio).
Fourth District — S. D. Hope (Norfolk).
Fifth District — C. C. Houston (Atlanta).
Sixth District — W. H. Stewart (Grand Rapids).
Seventh District — M. B. Palmer (Peoria).
Eighth District — C. J. Deaton (Birmingham).
Ninth District — T. R. Drake (Council Bluffs).
Tenth District — John W. Hays (Minneapolis).
Eleventh District — Homer E. Dunn (Denver).
Twelfth District — R. F. Radley (Waco).
Thirteenth District — W. J. A. McVety (Boise City).
Fourteenth District — John R. Winders and C. P. Jones (San Francisco).
Fifteenth District — C. A. Derry (Seattle).
Sixteenth District — P. M. Draper (Ottawa) for Province of Ontario, and Felix Marois (Quebec) for Province of Quebec.

Birmingham, Alabama, was selected as the next place of meeting.

The report of the secretary-treasurer showed a balance in treasury August 7, 1900, of $22,560.02.



STEREOTYPERS' AND ELECTROTYPERS' TRADE DISTRICT UNION.

The following are the convention committees:

Officers of Local Union — Frederick W. Stearns, president; Charles J. Shurr, vice-president; George R. Foster, secretary-treasurer; F. C. Schoenbaum, recording secretary; L. M. Regenfuss, sergeant-at-arms.

Executive Board — Charles Hubbard, chairman; Frank A. Joslin, A. J. Welch, Charles J. Shurr, Frederick W. Stearns.

Convention Committee — M. P. Walsh, chairman; George R. Foster, John Stippick, P. H. Babcock, N. F. White, William Schriener, A. G. Tyerman, W. E. Phillips, L. B. Moeller, Joseph Carney, F. G. Kremer, J. S. Bletcher.

Local Ladies' Reception Committee — Mrs. Harmon Seymour, chairman; Mrs. S. C. Fenno, secretary; Mrs. J. S. Bletcher, Mrs. P. H. Babcock, Mrs. W. F. Bensemann, Mrs. Max Capelle, Mrs. H. S. Cook, Mrs. M. Crowley, Mrs. H. S. Fenton, Mrs. D. R. Gray, Mrs. F. A. Joslin, Mrs. A. Landgraf, Mrs. F. G. Kremer, Mrs. Charles Shields, Mrs. F. C. Schoenbaum, Mrs. A. G. Tyerman, Mrs. M. N. Williams, Mrs. N. F. White, Mrs. F. Zimmerman, Mrs. A. J. Welch, Mrs. William Phillips, Miss Louise Bletcher, Miss Claire Seymour, Miss Lucy Moeller, Miss Gertrude Walsh, Miss Hattie Stearns, Miss Schoenbaum, Miss Katherine Weihbrecht, Miss Van de Camp.

Reception Committee — Joseph P. Carney, chairman; Charles Hubbard, Harmon Seymour, William Bensemann, Charles J. Shurr, H. S. Cook, D. R. Gray, Frank A. Joslin, F. C. Schoenbaum, H. C. Samuels, Charles Shields, George O. Shaller, Frank Van de Camp, Fred Harm, Max Capelle, Mike Grogan, A. J. Welch, Matt Williams, Frank Hess. Photo-Engravers —A. Tyerman, N. F. White, E. Roth. Stereotypers — John Gleissner, F. G. Kremer, L. B. Moeller.

One feature of the convention which could not fail to be noticed was the number of ex-delegates present. These gentlemen must take a lively interest in the organization, as faces familiar at more than one convention were to be seen on every hand. Possibly the lake trip to Milwaukee, arranged by the ex-Delegates' Association of Chicago, had something to do



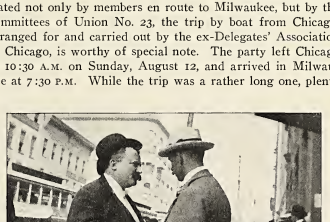
THE CANADIAN CONTINGENT.

with this. At any rate they were there — old, middle-aged, young — all in for a good time. Among the ex-delegates noticed in the convention hall and at headquarters were:

Thomas Palmatier, Frank J. McAllister, Albany, N. Y.; N. W. Buckley, Bradford, Pa.; Charles Ashton, Franklin L. O. Billings, James Dellagana, Boston, Mass.; W. B. Paul, Columbus, Ohio; Oscar E. Adams, A. B. Adair, Albert H. Brown, Michael Colbert, Mark L. Crawford, William J. Creevy, W. Cahill, George W. Day, J. B. Fullerton, Jay E. Reeves, James Griffon, M. C. Heaslip, Charles E. Hawkes, John C. Harding, John W. Hastie, George W. Harris, J. R. Jessup, William Mill, John McParland, George T. McNamara, D. W. Mathews, William Nicholson, A. D. Newbold, R. S. Phillips, W. H. Sampson, Louis Smith, L. C. Shepard, R. H. Westlake, Chicago; Robert Bandlow, Cleveland, Ohio; Robert H. Curl, W. R. Voiles, Cincinnati, Ohio; P. J. O'Grady, Detroit, Mich.; J. P. Dromgoole, Davenport, Iowa; D. C. Gardner, Fort Wayne, Ind.; W. H. Stewart, Grand Rapids, Mich.; M. W. Molumphy, Hartford, Conn.; David Hastings, Hamilton, Canada; Edward P. Barry, William B. Prescott, Indianapolis, Ind.; J. E. Murphy, Jefferson City, Mo.; John W. Owen, Louisville, Ky.; J. W. Hays, Minneapolis, Minn.; H. S. Cook, John Knox Conklin, Thomas Eagins, Charles H. Hubbard, W. E. Phillips, Henry C. Samuels, F. W. Stearns, Harmon Seymour, A. W. Thomson, Henry L. Williams, M. P. Walsh, N. F. White, Milwaukee, Wis.; Bryant L. Beecher, Warren C. Browne, James J. Freel, J. E. McLoughlin, H. A. Moreland, P. McMahon, James Ryan, Sr., James J. Williams, New York; Martin T. White, Omaha, Neb.; C. S. O. Boudreault, Ottawa, Canada; James B. Culley, T. J. Dicus, W. A. Klinger, W. D. Murphy, Pittsburg, Pa.; W. P. Heck, Philadelphia, Pa.; J. A. Onyun, Peoria, Ill.; George H. Howell, Portland, Ore.; Felix Marois, Quebec, Canada; W. H. Tousley, Rockford, Ill.; Harry P. Boyer, Steubenville, Ohio; Malcolm W. Campbell, Robert W. Francis, McArthur Johnston, Joseph A. Jackson, St. Louis, Mo.; Harry H. Eads, Springfield, Ill.; E. E. Calhoon, Springfield, Ohio; W. G. Armstrong, Seattle, Wash.; Richard S. McNamee, St. Paul, Minn.; E. C. Bertram, Sioux Falls, S. D.; G. A. Somarindyck, Syracuse, N. Y.; John T. Boyle, Sr., Union Hill, N. J.; William H. Bailey, J. L. Kennedy, Shelby Smith, Sam D. Nedrey, Washington, D. C.; Theo. A. Arens, Youngstown, Ohio.

THE SOCIAL SIDE OF THE CONVENTION.

As an adjunct to the entertainment of the delegates, appreciated not only by members en route to Milwaukee, but by the committees of Union No. 23, the trip by boat from Chicago, arranged for and carried out by the ex-Delegates' Association of Chicago, is worthy of special note. The party left Chicago at 10:30 A.M. on Sunday, August 12, and arrived in Milwaukee at 7:30 P.M. While the trip was a rather long one, plenty



JACKSON AND BROWNE ARGUING.

of entertainment was provided, including a well-served banquet, so that the delegates reached Milwaukee profuse in their praise of the way the Chicago people had entertained them. Barring the rough weather encountered when nearing Milwaukee, which had the usual disagreeable effect on numbers of both the gentlemen and ladies, the trip was an ideal one. On the arrival of the boat, the party, headed by the newsboys' band and escorted by the local committee and delegates who had already arrived by train, marched to the headquarters at the Kirby House, where they registered and were provided with badges. Later in the evening an informal reception and smoker was given at the Pabst Café, at which refreshments were served and speech-making indulged in.

On Monday afternoon, August 13, the delegates and visitors boarded electric cars and were taken to the E. P. Allis works, where the immense engines under construction there were examined. While many printers are accustomed to seeing things done on a large scale, few had ever visited a similar establishment of the magnitude of this, and all departed with tain terms that it had not been misnamed. The weather was delightful. Delegates who omitted this trip on account of their experiences on the Chicago boat certainly made a mistake, for the ride was simply perfect. The enterprise of the Milwaukee *Journal* in sending carrier pigeons from the upper deck with a report of the trip for the evening edition was a feature of the excursion. A report came from the hurricane deck that some one in the cabin had asked the question "What happened to Jackson?" and had been unable to get any information, but it was not confirmed.

The tally-ho ride which had been planned for the ladies on Wednesday forenoon was postponed on account of the rain, and was given the following day. Four coaches of visitors, accompanied by the ladies' reception committee, started from the Kirby House about ten o'clock, and drove through the fine residence portion of the city, passing Juneau Park and along the lake to Lake Park, where a rest was made. Here the group picture of the ladies was taken which adorns this issue of THE INLAND PRINTER. The party then drove to West Park,



Photo by Brown.

GROUP OF LADIES AT INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION, MILWAUKEE.

Taken at Lake Park, August 16, 1900.

regret that the stay at the works could not have been longer. Mr. Edward J. Meisenheimer, the advertising manager, escorted the party through the shops, explained the character of work turned out, the methods employed in the different departments, and did all in his power to make the visitors feel they were welcome. From the Allis works, the party took the cars to the Pabst Brewery, and witnessed the method of making the liquid with which they were to become so well acquainted during the week. After sampling the product, the cars were again boarded and no stop made until Whitefish Bay was reached. There the visitors found a park of unusual beauty, with a view of the lake which must be seen to be fully appreciated. None will forget the beauty of the moonlight on the bay that night. A fish dinner was served, and after the repast the delegates witnessed a series of moving pictures upon a screen, which all thoroughly enjoyed.

On Tuesday afternoon, under the guidance of Capt. J. C. Ackerman, of the good ship Nyack, the visitors were given a chance to see how the city looked from the lake. The entertainment committee had designated this as a "grand steamboat ride," and after the trip the excursionists declared in no uncertain terms that it had not been misnamed.

where refreshments were served, and returned to headquarters by way of Grand avenue in time for dinner. It was a delightful trip.

On Wednesday evening the photo-engravers, electrotypers and stereotypers gave a clambake at Jones' Island. Special invitations were isued for this entertainment. About one hundred and fifty delegates boarded the two small tugs which had been chartered, and after a short trip on the river, were landed at the island. For the information of those who did not make this trip, it might be well to state that Jones' Island is a low strip of land south of the river's mouth, formed by the washing up of the sand from the lake. Numbers of squatters' houses have been located here, occupied mostly by fishermen. As there are no streets, no pavements, no lights and very few sidewalks, the trip from the boat to the clambake was a rather unique one for the visiting delegates. All united in declaring that the bake and dinner were "all right." The newsboys' band furnished the music. All the delegates returned to the city well satisfied with the trip they had made to "Governor" Kanski's domain.

The ladies attending the convention were given a banquet

at the Kirby House on Wednesday evening while the men were visiting the island, and theater parties were arranged on other evenings for the benefit of the ladies.

The banquet at the Kirby House on Thursday evening was an elaborate affair. Over three hundred delegates and invited guests were gathered at the tables when toastmaster ex-Governor Peck called the members to order. Hon. David S. Rose, Mayor of the city, who was to respond to the toast, "The City of Milwaukee," was unable to be present, and a letter of regret was read from him by the toastmaster.

The following is the toast list: "The International Typographical Union," Mr. Samuel B. Donnelly. "Our Next President," Mr. James M. Lynch. "The Photo-Engravers' District Union," Mr. James Ryan, Sr. "The Stereotypers and Electrotypers' Trades District Union," James J. Freel. "The International Printing Pressmen and Assistants' Union," Mr. James H. Bowman. "The Ladies," Mr. John G. Gregory. "The Press," Col. A. G. Weissert. "The Employing Printer," Mr. H. R. King. "The American Federation of Labor," Mr. Frank Morrison.

During the evening a number of selections were rendered by the orchestra, and the Arlington Quartette sang a number of songs. One dedicated to the International Typographical Union made a special hit and was received with unusual expressions of delight. The words of this song are reproduced elsewhere in this issue.

The official badge of the convention was an elaborate affair, bearing upon its face the head of Benjamin Franklin and on the reverse side a view of Milwaukee bay. A reproduction of it is shown through the courtesy of the Century Press. It may be mentioned in this connection that the souvenir of the convention was also from this office and was arranged by Mr. Paul H. Babcock, of the convention committee.

The following ladies accompanied delegates and visitors and enjoyed the entertainments prepared by the Milwaukee union:

Miss Susie O'Rourke, Miss Bertha Sossaman, Mobile, Ala.; Mrs. Charles Deacon, Colorado Springs, Colo.; Miss Margaret Davis, Mrs. H. A. Fredrich, Mrs. L. Townshend, Denver, Colo.; Miss Mayme Belz, Mrs. J. H. Bowman, Mrs. Enna Breadie, Mrs. Paul Butler, Mrs. Annie E. Buckie, Mrs. M. L. Crawford, Mrs. Frostenburg, Mrs. William Nicholson, Mrs. J. W. Hastie, Mrs. J. B. House, Mrs. George T. McNamara, Mrs. Mary Jackson, Mrs. D. W. Mathews, Mrs. H. L. Meites, Mrs. William Mill, Mrs. G. N. Stranahan, Mrs. G. L. Snyder, Chicago; Mrs. E. H. Yeakle, Rockford, Ill.; Miss Katherine Brady, Aurora, Ill.; Miss Mae Anslinger, Freeport, Ill.; Mrs. J. A. Crawford, Mrs. C. W. Hitch, Peoria, Ill.; Mrs. D. E. Lewis, Mrs. S. L. Stigall, Des Moines, Iowa; Mrs. Harry Westcott, Council Bluffs, Iowa; Mrs. D. G. Gardner, Miss Josephine Steinner, Fort Wayne, Ind.; Mrs. Lina McGinnis, Muncie, Ind.; Mrs. L. W. Cissel, Lafayette, Ind.; Mrs. S. B. Daniels, Mrs. Albert Smith, Mrs. S. B. Donnelly, Indianapolis, Ind.; Mrs. Preston Howard, Owensboro, Ky.; Mrs. G. E. Jenkins, Mrs. S. A. Watrous, Detroit, Mich.; Mrs. Gutzner, Mrs. S. J. Lewis, Mrs. Lawrence Smith, Kansas City, Mo.; Mrs. J. E. McLoughlin, Miss Isabel McLoughlin, Brooklyn, N. Y.; Mrs. G. A. Somarindyck, Syracuse, N. Y.; Mrs. S. A. Hoon, Lincoln, Neb.; Mrs. F. A. Kennedy, Mrs. R. C. Rowley, Mrs. M. T. White, Omaha, Neb.; Mrs. William Kelly, Tekama, Neb.; Miss May Crowley, Cincinnati, Ohio; Mrs. Mahon, Dayton, Ohio; Mrs. Theo. A. Arens, Youngstown, Ohio; Mrs. E. Cutter, Bradford, Pa.; Mrs. Theo. Eichhorn, Erie, Pa.; Mrs. J. B. Culley, Mrs. J. E. Elliott, Mrs. W. A. Klinger, Miss Elizabeth Klinger, Pittsburg, Pa.; Mrs. Frank Mather, Houston, Tex.

The following officers will control the destinies of the International Typographical Union beginning with next November: President, James M. Lynch, Syracuse, New York; secretary-treasurer, J. W. Bramwood, Indianapolis, Indiana; first vice-president, C. E. Hawkes, Chicago; second vice-president, James J. Freel, New York; third vice-president, Hugo Miller, Indianapolis; fourth vice-president, W. G. Harber, Boston, Massachusetts; fifth vice-president, J. F. O'Sullivan, Boston, Massachusetts; sixth vice-president, James G. Cain, New York.

THE INLAND PRINTER is indebted to the courtesy of Mr. C. E. Hawkes for several of the pictures which are reproduced in this issue.



The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "Alpha."

HENRY J. WIEGNER, Philadelphia, Pennsylvania, sends a few specimens of his "high-art" printing, which are well deserving of the appellation. Both composition and presswork are artistic in design and execution.

A FEW specimens of office stationery from Karl C. Miner, Montague, Massachusetts, are excellent samples of neatness in typographical display, all being set in one series of type of various sizes. The effect is pleasing. The presswork is of excellent quality.

MOORE PRINTING COMPANY, Texarkana, Texas.—The two specimens of letter-heads submitted by you are both good, but we are disposed to say that the simpler one, without the wreath and ornaments, is the better. With the addition of a blank line and year for date, it would be an almost ideal letter-head.

"INK THINKS" is a brochure of sixteen pages and cover, 3¼ by 6 inches, printed in green ink on pale green stock, the cover printed in black and red on light blue stock. The booklet is full of information of value to printers about inks and their quality, and is a good specimen of typography and presswork.

A BOOKLET of attractive appearance is being sent out by the Chatfield & Woods Company, Cincinnati, Ohio, 4 by 8 inches in size, printed on heavy enameled stock in black ink, with vignetted half-tone cuts in brown. The cover is in black and gold on red stock. It is a specimen of good composition and artistic presswork.

HEATH & MILLIGAN MANUFACTURING COMPANY, Chicago, has printed a mailing card 5½ by 8½ inches in size, in green ink on lemon-colored stock. The type used is Engravers' Roman, and a very neat effect is produced by a judicious use of the various sizes of the series. The composition and presswork are both commendable.

A LARGE number of specimens of poster and program work comes from William Brooks & Co., Sydney and Brisbane, Australia, which are admirable in design and execution. The engraved designs are by Mr. D. H. Souter, whose admirable command of the possibilities of the various media is fast winning him an international reputation.

A NUMBER of specimens of presswork from half-tone plates submitted by Joseph M. Gordon, 66 East One Hundred and Fifteenth street, New York city, give evidence that he is an artist in that line of work. The lights, shadows and gradations are each given their full value, and each specimen is a picture that tells its own story. The portrait-work is very good.

Guilfoil's Grocery Gossip is a four-page leaflet of the advertising persuasion issued at Hartford, Connecticut. Its chief claim for distinction is that it is the work of "an amateur." The composition is neat and well displayed and the presswork is good, the color being well laid on and evenly distributed. We have seen worse printing from pretentious printing establishments.

AN advertising card issued by the Philadelphia *Bulletin* is a unique piece of printing. It is a design of an ancient doorway, the brickwork around which is printed in red, with the door itself hinged on. On opening the door a statement is seen of the *Bulletin's* circulation for the month preceding. This should prove a most effective form of advertisement. The printing is well done.

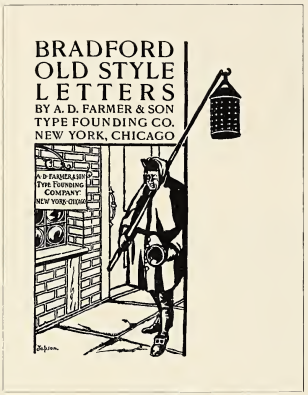
THE Brown Folding Machine Company, Erie, Pennsylvania, has a new design for its letter-head and envelope. It is a steel die in blue ink, and is "very swell." A winged goddess with a wreath in one hand and a scroll in the other stands on the globe showing the Western Hemisphere. The lettering is below in neat Gothic. Mr. Downing likes nice stationery, evidently — nothing is too good for him.

EDGAR J. WICKER, with I. N. Jones Company, Richmond, Virginia.—The circular submitted is a good specimen of typographic display. It would be improved, as you say, by more space being inserted between the panel and reading matter; otherwise you have done very well. The specimens of H. E. Burnett's work are neat and worthy of commendation. We will be pleased to see more of your own work.

HUSSEY & GILLINGHAM, Adelaide, South Australia, have been getting out a lot of patriotic printing anent the war between Great Britain and the South African Republics. Several specimens submitted show

that this firm is well to the front in letterpress and lithography; also in photo-engraving, several samples of which are shown that were executed on short time for special editions. The work is of excellent quality in all departments.

From the A. D. Farmer & Son Type Founding Company, New York and Chicago, comes a pamphlet presenting their Bradford Old Style type. It consists of eight pages and cover, is printed in black and red, and



CATALOGUE COVER.

shows a number of uses to which the Bradford series may be put for title-pages, poetry, book-pages and other uses. The cover is of attractive design. A reproduction of this is shown herewith.

The News Job Print, Punxsutawney, Pennsylvania, has printed a neat folder for Murray & Jordan, of that town. The conception is a good one and is well carried out to completion. It is an odd size and shape, printed in green and orange-colored inks. A better grade of stock for inside — enameled book, for instance — would have increased the value at least fifty per cent. The cover-stock is all right. Presswork and composition are both good.

A. L. Fyfe, 334 Dearborn street, Chicago, has printed a pocket edition Odd Fellows Directory for Chicago and Cook County, full of information of value to the I. O. O. F. The size of the work is 3¼ by 6 inches, twelve pages and cover, composition and presswork of first-class quality. Mr. Fyfe's envelope corner card is the letter F, made in Outline Gothic with 1-point rule, with his name and address printed in the horizontal portions of the letter — a neat piece of work.

M. W. Lindsay, of the Lindsay Printing Company, Mena, Arkansas, submits a blotter printed in red, black and yellow on pink stock. The composition is good, but arrangement of colors is poor. The words "Job Printers" with the rules above and below should be part of the black form, doing away altogether with the yellow form and the extra press-work. There would then be enough red to give the job plenty of life. The rules and ornaments above and below the calendar could be dispensed with.

The *Republican*, Fresno, California, sends out an August blotter that should make one feel some degrees cooler than the thermometer records. It is illustrated with a half-tone cut representing the office "devil" with his feet in a bucket of ice, a glass of lemonade in one hand and a fan in the other, while an electric fan cools his heated brow. "In the *Republican* office the devil keeps cool," is the statement made on the blotter. The composition and presswork are good, and the blotter should prove an effective piece of advertising.

From Rathbone, Sard & Co., Aurora, Illinois, we have received a catalogue describing their Acorn stoves and ranges. It is a cloth-bound book of 112 pages, printed on enameled stock in black and brown ink. The catalogue is divided into departments with leaves of a pink tint between each so that stoves of a certain kind can be turned to quite readily. The composition and printing of the work are both excellent and the general get-up of the catalogue creditable to Mr. Dodson, the gentleman under whose supervision the work was prepared and issued. The catalogues are bound in cloth with neat cover stamped in aluminum from a design by F. W. Goudy, with lining paper of special lithograph design, showing the popular trade-mark of the Acorn stoves. The Henry O. Shepard Company, Chicago, did the work.

We acknowledge receipt of a specimen book from Beit & Co., printing-ink manufacturers, Hamburg, Germany, which is a fine specimen of artistic printing. The colors of ink shown are brilliant in hue, and where used in combination show the direction of an artist's head and hand. The style in which the book is gotten up is very attractive, special designs having been engraved to effectively present the products of the firm to the prospective customer. Green, brown, blue, yellow, etc., are shown in various shades each on one opening, and gold and silver inks are brilliant in effect. The composition on the work is artistically and effectively displayed, and presswork superb.

Robert L. Stillson, Center and Pearl streets, New York, believes that "All work and no play makes Jack a dull boy," so he gives his employes an annual fishing excursion, the recent one, being the second of the series, taking place on August 11, 1900. The occasion called forth the issuance of a notice to Mr. Stillson's customers to "Don't let your business interfere with this excursion." The notice was printed in red and white inks on a slip of green cover-stock, 4½ by 14 inches, with three folds, on which was pasted a finely printed portrait of Mr. Stillson, 2 by 2¾ inches in size. The folder is most attractive in appearance and no doubt effectively accomplished its mission among his customers.

The program of the International Printing Pressmen and Assistants' Union convention, held in Milwaukee, Wisconsin, June 18 to 22 last, is one of the finest pieces of letterpress printing ever put before the public. It is composed of 100 pages and cover, 9¼ by 12½ inches oblong, on extra fine enameled stock, the composition very handsomely displayed and the presswork most artistic in execution. Half-tone portraits of the officers and committees entrusted with the conduct of the convention and views of scenes in Milwaukee and vicinity are superb in treatment. The work was gotten out by the Meyer-Rotier Printing Company, of Milwaukee, which is deserving of much praise for the admirable manner in which the work is executed.

The Composite Printing Company, 123 West Fortieth street, New York city, sends out a foot-rule blotter, which is a very useful article and will fill the proverbial "long-felt want." We found it to be a friend in need, as we had mislaid our regular inch-measure, and used it to advantage. It is one inch wide and twelve inches long, with the inch and quarter-inch marks printed thereon. Being made of blotting paper, it can absorb surplus ink or moisture as well as tell the dimensions of the job which is being figured upon. The Composite Company have printed upon it this statement: "We have reached the top inch by inch," which shows that their progress has been slow but determined. The foot-rule blotter will no doubt be much sought after.

"The Story of the Machines and the Engraver."— Under this title George H. Benedict & Co., engravers, Chicago, have sent out 25,000 copies of a pamphlet which can not fail to attract the attention of the



craft. The story is interesting and has a good moral. The colors selected for the book are brown and Persian orange, a combination that shows to excellent advantage the character of the work produced by this enterprising house. No expense has been spared in the issuing of the book, and printers everywhere will be glad to get hold of it. The work is not intended as a catalogue, and contains but a few samples of the

various classes of engravings produced by the house. It is intended particularly to keep the name of George H. Benedict & Co. before the plate-users of this country, which object it will undoubtedly accomplish. The printing is by The Henry O. Shepard Company, Chicago.

A 32-PAGE booklet, entitled "Between Chicago and Omaha," 3½ by 4½ inches in size, and issued by the Chicago, Milwaukee & St. Paul Railway, is a neatly prepared brochure printed in black and red, illustrating the excellent service and superb trains furnished by this up-to-date railway company. The work is from the press of the Marsh & Grant Company, Chicago, and is a very attractive piece of letterpress printing. A pamphlet of sixteen pages, 9 by 11 inches in size, showing a series of advertisements prepared for Libby, McNeill & Libby, is a good exponent of the value of artistic and catchy advertising. The composition and presswork are both of excellent quality. Libby's advertising is in good hands while Marsh & Grant have the privilege of getting it out for them.

F. W. ROACH, Roseburg, Oregon.—The package of samples submitted by you are, as you say, somewhat "lame" in composition. In the letter-head the words "Roseburg Plaindealer" should be much more prominent; also "Fine Book and Job Printing." A plainer type, something like Lining Gothic or De Vinne, should be used. On your envelope corner card the ornamentation overshadows the reading matter. This is wrong. An envelope corner card should be so plain that "he who runs may read." Set it in plain letter, without ornament. The "Foresters of America" is your best letter-head. On the "Madam Reinnaux" label a solid rule around the cut of a lady would be better than the way you have enclosed it. Avoid the use of ornament as much as possible. Study the "Notes on Job Composition" department of this journal.

THE Home Show Printing Company, Atchison, Kansas, submits a sample-book of reduced facsimiles of some posters printed by the company. The pamphlet consists of twenty pages of extra-heavy enameled stock, 4½ by 9 inches, on which the colors stand out in extraordinary brilliancy, and an olive-tinted cover with design printed in black and deep bronze, the whole tied with pale green silk ribbon. A letter-head of neat and artistic design is also submitted, with request for combination of colors that would make it stand out strongest. Try emerald green for center background of circle and vermilion for lettering; on outer circle use pale blue instead of violet. Let the other colors remain as at present. This is but an opinion, as no means are at hand for proving the effectiveness of the suggested combination. Your Mr. Holbert is an artistic designer.



BY E. F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly E. F. Wagner, 4 New Chambers Street, New York.

A BOOK FOR BEGINNERS IN LITHOGRAPHY.—In answer to several requests for a practical book for initiation to the litho art in every detail, Richmond's "Grammar of Lithography," price $2.50, or George Fritz' "Photolithography," $1.50, will be mailed upon receipt of price; express extra.

GLYCERIN.—M. L., of McLayhlin Brothers, Brooklyn, New York, writes: "Is not glycerin a product of fat? If so, can I safely apply it to the unetched litho stone? Does it evaporate?" *Answer.*—Glycerin is a very peculiar substance. It is extracted from oils or fat; it never freezes at any ordinary temperature; it will mix with water in any proportion, but will not mix with oils. It will not evaporate on stone but will penetrate it. Although it is used in transfer paper, to keep it moist longer, or to keep the stone damp during printing, it is liable to grease up the work if used too much in the latter capacity.

IMPROVEMENT ON THE ADJUSTABLE ARM BLOCK.—Charles D., Montreal, Canada: "The blocks or arm rests you have sent me are very useful, as they can be adjusted to the exact height of the stone, but I would suggest an improvement on same, namely, where the two braces are held together by a thumb-screw to set block to its height, a corrugation could be filed into the metal on each side; it would not slip so easily." Thanks for suggestion. This very idea was transmitted to us by a purchaser in Buffalo, who had it done by a machinist, and now writes that it is impossible to slip. We shall have them all provided with such corrugations.

ALUMINUM VS. STONE, OR DIFFERENT SPECIALTIES OF LITHOGRAPHIC PRINTING.—In answer to J. M., who undertakes to say that good work can not be printed from aluminum or zinc plates, I answer that he looks upon the subject from an injudicious point of view. If he would examine all the work printed from stone—in establishments that worked only from the pure lime substance and never touched or treated plates for that purpose—he would be forced to admit that much of the same class of work now run from metal plates is far superior to some done from stone. This proves that not all the work from stone is a success. The same with plates; failures occur in both methods, but to condemn either is taking a narrow view of the subject.

SPECIALISM IN TRADE ORGANIZATION.—The Litho-Engravers' and Designers' League of America resolved, at their last meeting, to propose some amendments to their Constitution looking toward separation from the designers and also toward partitioning the trade office members into separate divisions from the main body. The Litho-Engravers' and Designers' League of America is a very alert body of men, which seems to understand that the interests of its members require a close observation and guardianship, which can only be brought about by concentrating its field of action to those in immediate interest and letting others look out for their own. At the same time, the old feeling of fraternal harmony between the litho-transferers, printers and artists is kept alive and the reciprocal moral support between all other parts of the allied trades is dominant. Are there not some men in the different litho centers of the land who would add a few observations on this timely subject? Who would help to bring about an alliance between the litho-artists, engravers and printers, not only among the workmen, but also between the employers?

DRAWING SAMPLES.—L. W., Misa Marcopa, Arizona.—I was much interested in the drawings you sent me; they show that you have a remarkable gift of "direction" in your hand. If you have made those lines, as I believe you have, by free-hand, then you have a power, superior to the majority of men, for art or engraving purposes, and you ought to develop the same in spite of all the opposition you say you have encountered through trades unions. First, I believe in discouraging any one from learning a profession in which he may not excel, but undoubted talent should be assisted, and I believe you had better come to lithography; it will afford you the most satisfaction. Beginning with lettering and ornamental work, you will be certain to earn money before a year has gone. Keep on developing your hand in drawing, shading in lines, circles, squares, always doing that of which you have a distinct picture in your mind's eye; for instance, let not the work be done by *chance*, but according to your *will*, and you shall at all times be able to reproduce your thoughts and sentiments on paper, stone or canvas, perfect in proportion to the amount of mental education given to the matter.

WHERE ART WAS REALLY "EXECUTED" BY THE LITHOGRAPHER.—S. G., Dallas, Texas, sends a six-colored lithograph, showing a great amount of preparation and labor, and wishes the specimen criticised from a professional and artistic standpoint. Regarding the lithography of this work I would say that it is weak. Four colors, if properly placed and worked, would have done better, and the same could have been done in one-half the time that was spent on this. Where flat tones of light blue and light brown by "Ben Day" tints would have made a dark gray, endless stippling was resorted to. The subject "Industry," from an art point of view, is treated harshly and stiffly. The emaciated, insane-looking smith lightly holds a tremendous hammer which he could not possibly swing over his head, and why this man should hold a laurel wreath it is

hard to say. The smoke-stacks in the background, although they are arranged with such painstaking accuracy (spaced exactly apart), look more like seven torches, although they may indicate the seven years of prosperity about to come. From that point of view the figure is a very good example of the seven meager years just passed. I am sorry that I can not find one point that might counterbalance the faults protruding so glaringly in this evidently expensive piece of lithography.

LITHO TRADE JOURNALISM.— R. L., Chicago, writes: "Your name was handed to me by The Inland Printer Company, of this city. I am desirous to know whether there is any trade paper published devoted exclusively to lithography. The gentleman I saw of the above company thought there was such a paper published in New York. If you know of same would much appreciate it if you would advise me accordingly." *Answer.*— In answer to your query, would say that there is not published, to my knowledge, any paper *exclusively* devoted



TOM.

to the technical features of lithography, except George Fritz, in German. The *National Lithographer* publishes social, political, trade organization and technical matter on and off; the *Aluminum World* treats the metal side of lithographic printing and caters largely to the aluminum industry in general; *Information* brings litho subjects of general interest to the business man and advertiser. There are several English papers, like the *British and Colonial Printer and Stationer*, but none are exclusively devoted to the art. The French, Spanish, Italians and others have trade papers on printing, bringing more or less litho matter, but the German *Freie Kunste* is perhaps the most consistent of all on the subject in question. Judging from the many technical questions asked and answered in THE INLAND PRINTER in its litho department, one would think that this journal is applying a great deal of its far-reaching resources to this subject, earning thereby the title lately applied by a distant subscriber: "The Multiform Trade Journal and Text-book on Lithography."

PASTING CELLULOID; AND CELLULOID VARNISH.— J. G. Mulhansen, Elsas, Germany, wants to know, first, how to paste a piece of paper containing printing on a sheet of celluloid so as to make it look as if the impression was made directly on the celluloid; second, by what means can celluloid be rendered in a liquid state. He knows that these things are done in America, etc. *Answer.*— First: A sheet of paper is firmly combined with a sheet of celluloid by passing both between hot rollers under great pressure; no paste is used at all. Second: As a basis for dissolving celluloid, use dry or nitrated cellulose in combination with camphor; the process requires well-sealed vehicles, provided with mixers, under steam heat. Substances used for dissolving celluloid are: Sulphur-washed ether, alcohol, aceton, benzine, etc. The proper proportions are given by a noted chemist as follows: Five parts celluloid (weight), 16 parts amylacetat, 16 parts aceton, 16 parts sulph. ether. The celluloid must first be reduced to very small bits and placed in alcohol for a while before being brought into the above mixture; the solution is cleared by settling, as filtration is impractical. Another process is as follows: The specially prepared (sponge) celluloid is placed in a vacuum so as to drive off the alcohol and camphor; then proceed with the first step of dissolution by using acetic ether and acetic acid; then proceed with ether, mixing alcohol and castor oil together, and finally take a mixture of turpentine, alcohol, amylacetat. This lacquer can be used cold.

PRESENT TIMES AND THE CHEAP-JOHN.—These are ominous times for the man who conducts his business for love or charity; he can not find his material so easily on highways and byways as formerly. He must pay more for paper; price of help is going up, too; rents also; so is other material. If he, then, persists in leaving out of his estimate the cost of ink, price of paper, and throws in the engraving to boot, in mere sporting whim, how long is his barrel to last? Cheer up, therefore, ye that labor in the legitimate fields — and work for a profit to make a fair living; the day will soon come when you will see the low-price fiend down in the dust so that you may reap a fair compensation for your efforts and may lay away a penny for a dismal day.

AWARDS AT THE PARIS EXPOSITION.

The following firms in the line of printing and allied crafts have been awarded prizes at the Paris Exposition:

United States Bureau of Engraving and Printing.
United States Government (Publishers' Building).
Mergenthaler Linotype Company.
Unitype Company.
Neostyle Manufacturing Company.
American Type Founders' Company.
Barnhart Brothers & Spindler.
Chandler & Price Co.
Hamilton Manufacturing Company.
Hempel & Dingens.
THE INLAND PRINTER.
National Machine Company.
Harry B. Rouse.
J. Wesel Manufacturing Company.
Joseph Wetter & Co.
Eastman Kodak Company.
Century Company.
United States Government Printing Office.
Collective exhibit American newspapers, publications and magazines.
George Barrie & Son.
United States Bureau of the Mint.
Charles Brashear.
Warner & Swazey.
Babcock Printing Press and Manufacturing Company.
Goss Printing Press Company.
Miehle Printing Press and Manufacturing Company.
C. B. Cottrell & Sons' Company.
Campbell Printing Press Manufacturing Company.
Western Bank Note and Engraving Company.
National Association of Photo-Engravers.
Lanston Montoype Machine Company.
American Society of National Advertisers.
Max Levy.
Bausch & Lomb Optical Company.
Chicago Colortype Company.
Funk & Wagnalls Company.
Johns Hopkins Press.
J. B. Lippincott Company.
Merriam Company.
Collective exhibit American Society of National Advertisers.
Des Jardins Typesetting Machine Company.
American Federation of Labor.
International Typographical Union.
Binney & Smith.
Kast & Ehinger.
F. P. Rosback.

A more complete list and fuller particulars concerning the character of the awards will be published later.



This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE TYPEWRITER TYPE COMPANY

Of Boston, Massachusetts, have struck the nail on the head this time. Their insert in this issue should be read carefully by every printer.

HOMESPUN PAPER.

The insert of the Niagara Paper Company Mills in this month's issue of THE INLAND PRINTER is their new Homespun paper, Suede. The cover of this issue is also of the same paper. This mill makes cover-papers and special things in this line for artistic printers and is always glad to furnish samples and information to those interested.

A NEW SPECIMEN BOOK.

William Freund & Sons, steel and copperplate engravers and printers, 174 State street, Chicago, have just completed a book of commercial embossing, bound in heavy covers and closed like a purse with clasp. There are fifty-two samples showing different kinds of stock and different styles of dies. In a separate booklet which accompanies the book they quote prices on engraving, embossing and plate printing. The work is intended for the trade only, and those interested should write to them about it.

A PERIODICAL FOLDER.

In its advertisement the Dexter Folder Company illustrates one of its latest productions of an up-to-date folding machine. It is designed specially for folding periodical work, takes a range of sizes 42 by 60 inches to 26 by 40 inches and folds eight, sixteen and thirty-two pages in singles or double-eights and double-sixteens. Will paste and trim single-eights and double-eights and paste sixteen pages. It is equipped with a fountain paster at the first fold and many improvements which make up a very fine and desirable machine. The Dexter Company reports large numbers of sales both for folders and feeders, and its factory is running to the full capacity.

R. HOE & CO'S NEW FRONT DELIVERY STOP-CYLINDER PRESS.

The large number of orders R. Hoe & Co. are receiving for their stop-cylinder presses with the new patented front delivery is the best evidence that this latest achievement in the flat-bed press line is all that is claimed for it and meets most successfully the demand of printers for a front delivery on this style of machine that will deliver the sheets printed side up without danger of smutting. The New York Life Insurance Company is so well pleased with it that it has installed in its printing-office nine Hoe stop-cylinders with this delivery. Among the many unsolicited commendations recently received is the following from a prominent office in New York State: "We are very much pleased with the new Hoe stop-cylinder. We usually speed it at nearly 1,400 impressions per hour, but it runs so smoothly and noiselessly that it does not appear to be going at half the speed. We think the front printed-side-up delivery is perfection itself; we have used it on many kinds of paper and never had the least trouble with it. We have another press with printed-side-up front delivery which we have been obliged to abandon on account of electricity, but your delivery has handled the paper perfectly at all such times."

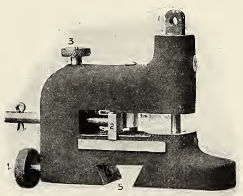
MERIT WINS.

Information comes by cable that the Chicago Colortype Company has received the silver medal for three-color work at the Paris Exposition, the only award of this kind given to an American exhibitor. This speaks well for the progress made by this house in this class of work, when it is considered that the samples of color-work submitted were in competition with foreign color-work of a very superior quality. The work of the Chicago Colortype Company is known throughout the United States for its excellence, and now that the merits of the reproductions are being spread abroad its interests will no doubt largely increase. The three-color process is now a practical commercial commodity, and the uses to which it is being put are becoming more numerous every day, for faithful reproduction in natural colors of paintings, water-colors, chromos, lithographs, carpets, flowers or any colored objects which are to be reproduced true to life. No work can excel that turned out by the company that has been so remembered at the Paris Exposition.

TATUM'S ADJUSTABLE PUNCHES.

The notable increase in the use of punched paper for booklets, loose-leaf ledger work, record forms, order blanks, cataloguing cards, etc., has created a strong demand by the printing and binding trades for a thoroughly practical paper punch built on mechanical lines. The Samuel C. Tatum Company, of Cincinnati, Ohio, has recently introduced a punch which seems to fill all requirements and the manufacturers show with pride extracts from letters, such as the following from William H. Hoskins, Philadelphia: "Have been using the punching machine (power) and find it gives perfect satisfaction both in regard to speed and making of changes, etc., and would recommend it to any one having use for a machine of this kind."

Among many new and distinctive features of the punch, the most noticeable one is the radical change in the punching head, which is made in a single piece (as shown in illustration).



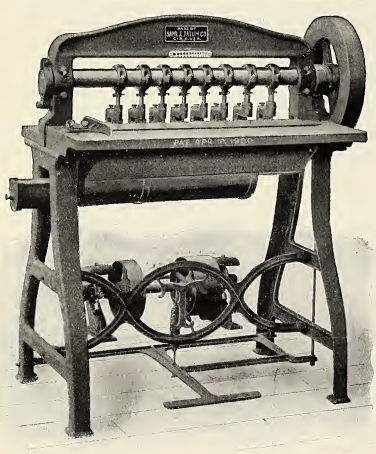
In this rigid head the punch and die are so fitted that they can not possibly get out of alignment. This obviates entirely the possibility of stripping the punch — a frequent source of trouble in old-style punches.

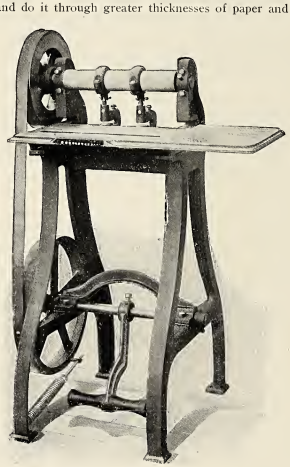
The fact that the head is thus self-contained greatly facilitates the adjustment of the punch for any particular job and makes the adjustment or substitution of punches and dies such a simple matter that any boy or girl can effect it.

The punches, varying in number as desired, are attached to the eccentric shaft of the machine by adjustable sleeves fastened to the punch by a special cotter at No. 1. Paper to be

punched is placed in the mouth of the punch and the depth of throat is regulated by the gauge (No. 2), which is secured when adjusted by the thumb-screw (No. 3). The punching head is firmly fastened to the V strip on the machine by the screw (No. 4) at the back of the head. By simply changing the location of the sleeves on the eccentric shaft, the punching heads are adjustable for any distance from 1½ to 11½ inches in the foot power, and from 1½ to 27 inches in the steam power (see illustrations), and to change the location of any one head it is not necessary to disturb the others.

The punches for use in these machines comprise a great variety of sizes and shapes, as may be seen from the samples shown herewith. In the regular machines they vary from 1-32 of an inch to ⅜ of an inch in diameter, but can be furnished





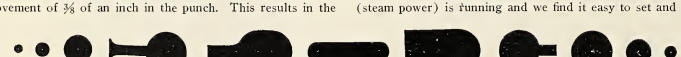
1 inch in diameter or approximate irregular shape, and if special heads be desired a punch of 3 inches diameter can be had.

The foot-power punch is equipped with four punches of standard size, and the dies for all punches are interchangeable at will. A movement of 6½ inches on the foot lever makes a movement of ⅜ of an inch in the punch. This results in the development of a surprising force which is so directly connected that it makes a very effective stroke. In this connection the Lowman & Hanford Stationery & Printing Company, of Seattle, Washington, says: "In regard to the punching machine (foot power) we find it works very nicely, and is a great labor-saver, as we can do our work much faster and more satisfactorily."

With the steam-power punch six punches and dies are furnished, and extra punches can be worked up to twenty, which is the capacity of the machine. These punches are similar to those furnished for the foot-power machine and, like them, are interchangeable in the several heads. Side gauges like that shown in illustration are provided for both sides of the machine, and a metal drawer to receive perforations may be seen, partly pulled out, on the left side of the illustration.

The accuracy of these punches is so great that single sheets of tissue paper have been punched clean and true at 1-16 of an inch from the edge of the sheet without pulling or breaking through, and open holes have been punched with like accuracy; and while the finest work is, of course, obtained by punching few sheets at a time, pads containing one hundred sheets of thin paper have been punched with satisfaction.

Generally speaking, there is nothing which these punches leave to be desired in the punching of paper, for they are perfectly adjustable at every point and noiseless in operation; they will punch from one to twenty holes of various sizes at one time, and do it through greater thicknesses of paper and with greater accuracy than the old-style punches, and yet, withal, they are so simple that they can be operated from first to last with unskilled labor. In writing to the manufacturers, the William H. Kistler Stationery Company, of Denver, sums up their advantages as follows: "The punching machine (steam power) is running and we find it easy to set and very positive in action; the gauges and punches remain rigid when set, with great saving of time and better quality of work."



A FEW OF THE TATUM DIES.

For those in need of machines to do work of this character we would recommend correspondence with the manufacturers, The Samuel C. Tatum Company, Cincinnati, Ohio.

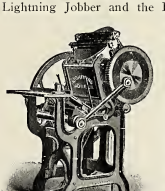
LENS-MAKING PLANT ENLARGED.

The Bausch & Lomb Optical Company, Rochester, New York, is again adding to its lens-making plant. The present building has a floor area of 138,000 square feet. The new wing is 96 feet long and 22 feet deep, the whole having a floor area of nearly 40,000 square feet. The Roebling Construction Com-

pany, builders of the Brooklyn bridge, have the work in hand, that company's fireproof construction being employed throughout. As the larger wing will be used for the grinding and polishing of photographic lenses, it is constructed with the utmost solidity, the piers of which the walls are composed being three feet thick at their bases. Huge windows occupy the spaces between the piers, admitting an abundance of light. The floors are especially designed to prevent vibration, being tested to 4,000 pounds per square foot, or a total weight for the building of 160,000,000 pounds. About half of the smaller wing will be occupied by vaults for the storage of valuable material, such as optical glass.

THE JOHN M. JONES COMPANY.

We note with pleasure the looks of prosperity in and around the shops of the John M. Jones Company, of Palmyra, New York. This company manufacture the Jones Gordon, the Lightning Jobber and the Ideal Paper Cutter. They have recently completed and occupied a large addition and added several new pieces of modern machinery, made necessary by the constantly increasing demands for their product, not only in the United States but in foreign countries, for which they say they are indebted to the advertising columns of THE INLAND PRINTER. Their export trade is rapidly increasing, and the Lightning Jobber, one of their principal machines, which is fast becoming a very popular press, a cut of which is herewith presented, receives a liberal share of favor from the printers of foreign lands. We have before us a neat little eight-page booklet, with an embossed cover, recently issued by this company, the work all having been executed on a Lightning Jobber, and it speaks very highly for the capabilities of this press. The embossing is up to the standard of that done on presses for which a great deal more is claimed, although it is sold at a price greatly below that of any other first-class press. The company reports the largest business last year during its existence, and with its late improvements it is now in a position to handle a greater volume of business than ever before.



LIGHTNING JOBBER.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents for each 10 words or less for the "Situations Wanted" department, or 40 cents for each 10 words or less under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received later than the 20th of the month preceding publication not guaranteed.**

BOOKS.

A BIT, and another bit — two bits, 25 cents — brings to you a copy of my booklet on Souvenir Mailing Cards, with a set of six photogravured cards. You need it if you're interested. OTTO KNEY, Madison, Wisconsin.

AMERICAN PRINTER, monthly, 20 cents a copy, $2 a year. Publicity for Printers, $1. Book of 133 specimens of Job Composition, 50 cents. Send to J. CLYDE OSWALD, 150 Nassau street, New York.

BOOK OF DESIGNS FROM TYPE, by Ed S. Ralph. We have secured a small edition of this book, which was so popular a short time ago, and will fill orders at the old price of 50 cents, postpaid, as long as the books last. THE INLAND PRINTER COMPANY, Chicago.

CONTESTS in Typographical Arrangement, Volume I, containing 230 advertisements submitted in a contest conducted by THE INLAND PRINTER, the result of which was announced in May, 1899. Contains in addition to the designs, the decisions of the judges, and is a valuable collection for comparison and study. 40 cents. THE INLAND PRINTER COMPANY.

DECEMBER, 1899, INLAND PRINTER — We now have a few copies of this number, and can supply them to parties wishing to complete their files, at 20 cents each. Order at once if you wish one, as the supply is small. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography. Containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, editor of the *Art Student*, and Director of the Chautauqua Society of Fine Arts. 249 pages; cloth, $2, postpaid. THE INLAND PRINTER COMPANY.

ELECTROTYPING, a practical treatise on the art of electrotyping by the latest known methods, containing historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, superintendent of electrotyping and stereotyping for A. N. Kellogg Newspaper Company, Chicago, and editor Electrotyping and Stereotyping Department of THE INLAND PRINTER. 150 pages; cloth, $1.50, postpaid. THE INLAND PRINTER COMPANY.

ESTIMATING BY PERCENTAGE, by HENRY E. SEEMAN. An exposition of a method of estimating profit and expense by percentage which has been in successful use several years. Reprinted from THE INLAND PRINTER. 10 cents. THE INLAND PRINTER COMPANY.

JOB COMPOSITION; Examples, Contrast Specimens and Criticisms Thereon, together with a brief treatise, by Ed S. Ralph. This is a book that hundreds of printers have been looking for in vain up to the present time. Specimens of letter-heads, bill-heads, cards, envelope corners, invitations, blanks, etc., are shown, and the same re-set in improved form, with the weak parts pointed out. The book also contains a brief treatise on the principles of display composition. Forty pages and cover, 7¾ by 9 inches, neatly printed and bound. 50 cents. A book that no progressive compositor can afford to be without. THE INLAND PRINTER COMPANY, Chicago; 116 Nassau street, New York.

MAKING READY ON JOB PRESSES, by Charles H. Cochrane. A pamphlet of 32 pages, dealing with make-ready as applied to platen presses; full instructions are given in regard to impression, tympan, overlaying and underlaying, register, inking and distribution, etc. Sent, postpaid, for 10 cents, by THE INLAND PRINTER COMPANY, Chicago and New York.

"PRACTICAL EMBOSSING" on a job press should be in the hands of every progressive printer; circulars on application. Address FRANK A. CUNNINGHAM, Williamsport, Pennsylvania, U. S. A.

PROOF-READING, a series of essays for readers and their employers, and for authors and editors, by F. Horace Teall, critical proof-reader and editor on the Century and Standard dictionaries, and editor Proof-room Notes and Queries Department of THE INLAND PRINTER. 100 pages; cloth, $1, postpaid. THE INLAND PRINTER COMPANY.

THE INLAND PRINTER CUT AND ORNAMENT BOOK; new enlarged edition, 192 pages; over 1,600 cuts for advertisements, blotters, head and tail pieces, initials and ornaments, some of which you may need on your next job. Price, 25 cents, postpaid, which we will refund on first order for cuts amounting to $1.

THE NINE-HOUR DAY WAGE CALCULATOR — Shows amount due for ¼ hour to full week, by quarter hours, at wages ranging by quarter dollars from $1 to $25 per week; thumb index enables the required figure to be found instantly; bound substantially in flexible leather; will save its cost in a month. Price, $2.00, postpaid. INLAND PRINTER COMPANY.

TYPOGRAPHIC STYLEBOOK—All about capitalizing, punctuating, abbreviating, compounding, spelling, tabular matter, make-up, and kindred things; 76 pages, indexed; leather, 50 cents. Specimen pages by addressing UNIVERSITY PRINTING CO., Bellevue, Nebraska.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

A1 PHOTO-ENGRAVER with business qualities and some capital; exceptional inducements; correspond for particulars. S 745, INLAND PRINTER.

ENGRAVING AND ELECTROTYPING — Plant modern and complete, volume of business heavy, profits large; capable superintendent in either branch can buy interest or whole; investigate thoroughly. S 943, INLAND PRINTER.

FIRST-CLASS DEMOCRATIC WEEKLY can be purchased on reasonable terms; located in a hustling city in New York State. S 900, INLAND PRINTER.

FOR SALE — Complete job plant in Portland, Oregon, invoicing over $10,000, for $4,500, $2,500 down; must sell. S 923, INLAND PRINTER.

FOR SALE to a practical printer, half interest in a well-established printing-office, New England city of 10,000; plenty of work. S 931, INLAND PRINTER.

FOR SALE —Whole or half interest in electrotype plant located in city of 60,000. Write S 617, INLAND PRINTER.

PRACTICAL PRESSMAN of experience and ability would exchange improved real estate for interest in good printing concern. S 941, INLAND PRINTER.

WANTED —To lease newspaper in one of the Middle States, with option to purchase. S 924, INLAND PRINTER.

$1,700 DOWN, $200 in two years, $900 in printing within five years, buys a job plant costing more; business averages $800 month; city of 30,000; write quick. S 637, INLAND PRINTER.

FOR SALE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR SALE — Babcock Optimus cylinder press, bed 26 by 32 inches, in good running order, with countershaft, cone pulleys, belting, rollers, etc. DAVIS PRINTING CO., 21 S. 7th st., Philadelphia.

FOR SALE.

HOE CYLINDER, 27 by 33; Gordon, 10 by 15; Donnell stitcher, Stonemetz folder, Sanborn lever cutter, imposing stones, pressing press. SPRAGUE, 630 Filbert street, Philadelphia.

33 by 47 COTTRELL DRUM, 4-roller, table distribution, do half-tone work, $600; 38 by 52 Cranston drum, 2-roller, tapeless, base foundation, 7-column quarto, $700; 28 by 42 Cottrell drum, tapeless, $550; 24 by 30 first-class Cottrell drum, tapeless, $550; 32-inch Rival power cutter, $250; 8 by 12 C. & P. Gordon, $95; 43 by 56 Campbell Economic, 4-roller, $1,400; 41 by 56 Campbell 2-revolution job and book, 2-roller, overhauled and placed in first-class order, $1,000; 32 by 58 Campbell drum, hand or steam, $450; 38 by 55 Hoe double cylinder fast newspaper press, 7-column quarto, one or two feeders, $1,250; 23 by 28 Hoe pony drum, 1,500 per hour, used for fly-work, $350; 19 by 24 American cylinder fast pony press, $350; 7-column Washington, $85; Cincinnati Washington press, 8-column, $105; 13 by 19 Liberty, throw-off, fountain, $150; 12 by 17 Nonpareil, late style, $125; 10 by 15 C. & P. Gordon, throw-off, steam, $125; 10 by 15 C. & P. Gordon, throw-off, long fountain, $165; 32-inch Peerless power cutter, $200; 32-inch Acme self-clamp power cutter, $175. WANNER'S PRINTING MACHINERY, 302 Dearborn st., Chicago.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BY HIGH-CLASS EASTERN MONTHLY PUBLICATION — An up-to-date, sober job compositor capable of doing fine work; must thoroughly understand advertising display and take special interest in the setting of advertisements; good salary and permanent situation for right man; send references and samples of work. S 944, INLAND PRINTER.

FOUR GOOD JOB PRINTERS WANTED to win the $50 offered in cash prizes for a cover design set up in type for the *National Printer-Journalist*. No engraving, but tint-blocks may be used. Send for circular containing rules of contest and particulars. Address NATIONAL PRINTER-JOURNALIST, Caxton Building, Chicago.

INK MAKER — Experienced man wanted, familiar with all details of ink making, to take charge of making lithographic and letterpress inks for color printing at Baltimore; steady situation with a private concern. Address stating references, experience and wages, S 938, INLAND PRINTER.

I WANT TO HEAR from energetic young men employed on good newspapers who have fair knowledge of the science of advertising; to such I can offer excellent chance to make money outside of working hours, or in connection with regular work; those looking for an easy snap need not apply. I co-operate with conscientious workers in a novel manner so as to make their work fruitful. If two or three men prove exceptionally successful in getting business in my line I will probably offer them positions on the road in New York later on. - HOLLIS CORBIN, 253 Broadway, New York.

JOB FOREMAN — First-class compositor, experienced on high-grade work; must possess originality and understand correct handling of type for the production of up-to-date and tasty typography — one of sufficient executive and technical ability to conduct medium-size room profitably; good opening for man possessing above qualifications. Give full particulars with samples and salary. S 645, INLAND PRINTER.

LEARN PRACTICAL ILLUSTRATING — The method best suited to your needs. AMERICAN CORRESPONDENCE SCHOOL, Scranton, Pennsylvania.

LINOTYPE OPERATOR WANTED — Must be fast and clean; one having had experience in book office preferred; union man; steady position in New York city to sober, reliable man who can meet above qualifications; wages, $25 per week. S 897, INLAND PRINTER.

PEN-AND-INK ARTIST AND DESIGNER for commercial work; state salary. BOICE & GOODMAN, Saginaw, Michigan.

PRESSMAN — First-class on half-tone, cut, color and general commercial work; experienced and reliable man only; references. T 729, INLAND PRINTER.

PRINTERS should learn to write advertisements and earn from $100 a month to $100 a week; we teach this business thoroughly by mail; good prospects; big demand; information free. PAGE-DAVIS CORRESPONDENCE SCHOOL OF ADVERTISING, 12 Medinah Temple, Chicago.

TRAVELING SOLICITOR for fine label, advertising and color printing trade; state salary and experience. S 905, INLAND PRINTER.

WANTED — A speedy, first-class paper ruler, one who thoroughly understands his business and is competent to do a very difficult class of commercial and bank work; double O-A Hickok striker. Address, stating wages, DORSEY PRINTING CO., Dallas, Texas.

WANTED — A thoroughly reliable man who understands the manufacture of printing inks to take charge of the manufacturing end of a small printing-ink factory; this is a good opportunity for a sober man of good habits who thoroughly understands the business. S 916, INLAND PRINTER.

WANTED — An experienced foreman for a job composing-room in a Western city of 30,000 inhabitants; must have a thorough knowledge of every branch of the business, a good organizer, methodical, and be able to get the best results for the least expense; a pleasant, steady, good paying situation for a man that can grasp the situation; the office does all classes of work. S 914, INLAND PRINTER.

WANTED — First-class half-tone etcher; steady position for reliable man. T 912, INLAND PRINTER.

WANTED — Good line photographer, also zinc etcher; state wages and references. ECLIPSE ELECTROTYPE & ENGRAVING CO., Cleveland, Ohio.

WANTED — Good wood engraver, one capable of managing shop; steady work; send proofs and terms. S 912, INLAND PRINTER.

WANTED — Pressman, capable, sober and industrious; competent to take charge of pressroom; non-union. S 925, INLAND PRINTER.

WANTED — Pressman, in small city; man to run three cylinders (2-revolution Cottrells), folding machines, etc.; must be able to make up book forms; want one who can do good work with half-tones on No. 2 book using 25-cent ink. S 937, INLAND PRINTER.

WANTED — Two journeyman cylinder pressmen and one Gordon pressman, and one display job compositor; submit specimens of work, wages expected; steady positions the year round; highest grade work required. REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

WORKING FOREMAN, artistic and practical, general job plant in South; experienced and reliable man only; references. S 729, INLAND PRINTER.

$20 FOR AN IDEA — We want a design for a new memorial, and will give $20 to the artist who will furnish an acceptable pencil sketch; write for further particulars. WENDELL MEMORIAL CO., Leipsic, Ohio.

SITUATIONS WANTED.

A FIRST-CLASS RULER desires steady position. S 917, INLAND PRINTER.

A1 CARTOONIST who is also a good all-around man on newspaper work desires to change; eight years in present position; reasonable salary; samples submitted. S 902, INLAND PRINTER.

A1 COMPOSITOR, union, with wide experience on educational works, desires permanent position; best of references. S 773, INLAND PRINTER.

ALL-AROUND JOB PRINTER, capable of taking charge of medium-size office; employed at present. S 918, INLAND PRINTER.

AN ALL-AROUND PRINTER desires position in newspaper or job office; capable of taking charge; married, steady and sober; a first-class compositor. Address E. P. C., Box 84, Smithville, Virginia.

ARE you going to put in any Linotypes? You will need a machinist-operator who is steady and sober and can take good care of them; go anywhere; practical printer; write. S 777, INLAND PRINTER.

ARTIST wants position; experienced in designing and illustrating, pen and wash, for commercial and advertising purposes. S 908, INLAND PRINTER.

BY a first-class forwarder and ruler; can finish; had charge of small bindery three years. S 659, INLAND PRINTER.

BY a first-class up-to-date cylinder pressman as foreman; will send references and samples; desire situation with firm doing the better class of work. S 928, INLAND PRINTER.

COMPETENT JOB AND AD. PRINTER desires permanent situation; twelve years' experience as job printer and foreman; married, thoroughly trustworthy; excellent references as to character and ability. S 906, INLAND PRINTER.

CYLINDER PRESSMAN wishes a position in a small city. J. VASSAR, 64 Himrod st., Brooklyn, New York.

FOREMAN — Can read proof, make estimates, etc., married, desires to make change. G 869, INLAND PRINTER.

FOREMAN — Large experience as foreman on high-grade work, competent, good manager; desire change of climate. S 927, INLAND PRINTER.

HALF-TONE ETCHER desires situation; practical and experienced; specimens and references furnished. S 663, INLAND PRINTER.

HALF-TONE PHOTOGRAPHER, with experience in all other departments, competent to take charge of plant. G 605, INLAND PRINTER.

LINOTYPE MACHINIST — Many years' experience. S 901, INLAND PRINTER.

LINOTYPE — Position by female operator; four years' experience; set English or German with equal ease; reference. A. HENNINGER, 53 Morton st., Albany, New York.

STEEL DIE EMBOSSING MACHINES

Operated by steam-power. Takes dies up to 2x4 inches. Price, $1,000

We have in operation five Power Steel-Die Presses doing Embossing for the trade.

We manufacture Rotary Perforators, Knife Grinders, Stamping Presses, Fast Envelope Machinery, Litho. Stone Grinders.

Complete Bindery Outfits furnished promptly.

THE BLACKHALL MFG. CO., 12 Lock Street, BUFFALO, N. Y.

This is the new

RIBBON-FACE Typewriter TYPE

Dear Sir!-

This is a sample of work printed direct from face of the new Typewriter Type on an ordinary printing press. It shows the effect of using "LIGHT" impression on press. By changing the impression the printer may secure different effects, each an exact imitation of genuine typewriter work. The sample below shows the result of a "heavy" impression. For particulars see May insert, and address,

THE TYPEWRITER TYPE COMPANY.

Circular fonts, 20A-100a. Weight, 12 lbs.

Which of the TWO EFFECTS is the better imitation of GENUINE TYPEWRITER WORK?

Both were Printed at One Impression on a Job Press

Dear Sir!-

This is a sample of work printed direct from face of the new Typewriter Type on an ordinary printing press. It shows the effect of using "HEAVY" impression on press. By changing the impression the printer may secure different effects, each an exact imitation of genuine typewriter work. The sample above shows the result of a "light" impression. For particulars see May insert, and address,

THE TYPEWRITER TYPE COMPANY.

Price, $12 the font. Write for discounts.

Made and Sold by THE TYPEWRITER-TYPE CO.

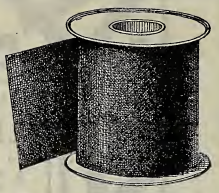
No. 146 Franklin Street

BOSTON MASSACHUSETTS

Don't fuss with press attachments, — apparatus, — unreliable ribbons. They are unnecessary. Our type, used ALONE, gives absolutely best work.

Inks and Ribbons

THAT MATCH



"Circular" Typewriter Ribbon.

(Not affected by atmospheric changes.)

$7.50 dozen. $1.00 each.

PRINTERS who have been printing circular letters in imitation of typewriter work have always been "floored" by the fact that the body of the circular could not be exactly matched by the address which was written in on the typewriter. THIS IS NO LONGER TRUE!

TYPEWRITER CIRCULARS

Printed with our
RIBBON-FACE TYPE

Our
PURPLE RECORD INK

Addressed with our
PURPLE RECORD RIBBON



Ink for the Press.

$4.00 lb. 1-4 lb. Can, $1.00.

Cannot be distinguished from genuine typewriter work.
This absolute match of color is guaranteed by us.
On it we stand or fall.
The way to find out is to make personal trial.
We can prove our claims, and only ask the opportunity to do so.

DON'T COMPARE OUR $4.00 INK, WHICH MATCHES ABSOLUTELY OUR TYPEWRITER RIBBON, WITH CHEAPER QUALITY INK, WHICH MATCHES NO TYPEWRITER RIBBON. IT 'S THE MATCH YOU WANT, REGARDLESS OF COST.

Samples showing work will be sent on request. Write to-day—don't wait.

The Typewriter-Type Co.

146 FRANKLIN STREET

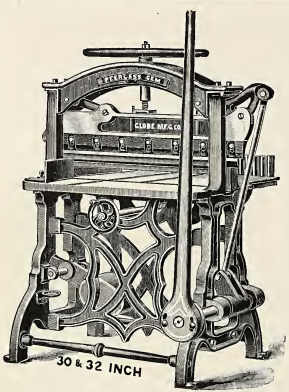
Boston, Mass.

OVER


Benedict
Engraver,
Chicago
175-7 Clark St.

The "Peerless-Gem" Paper Cutter

Four Sizes



ALWAYS IN STOCK AT ALL OUR BRANCHES

THE "Peerless-Gem" Paper Cutter is better finished, more easily operated and is of superior style to any other lever paper cutter in the market. These cutters have *double table supporting braces*, which connect with the side frames, an inside counterweight, intersecting back gauges, split back gauges on the two larger sizes, enameled measuring rule set in front and back table on all sizes, wide front table, and are carefully and accurately built throughout of first-class materials.

The lever action is smooth and easy, and not jerky as on some cutters. The lever returns to its place without effort. The counterweight is correct, effective and entirely out of the way. Four sizes — 23-in., 25-in., 30-in. and 32-in.

FOR SALE BY

AMERICAN TYPE FOUNDERS CO.

FOR LIST OF BRANCHES SEE INLAND PRINTER DIRECTORY

AN ECONOMIZER OF TIME!

The Vierling Patent Printers' Tie-up...

IT IS A GOOD THING FOR YOU TO HAVE



Is announced to the trade throughout the world as an economical device for the composing room. It is made of steel, has brass corners, is pica thick and exact picas long. It is easily and quickly applied, is not removed for but **ENTERS INTO AND IMPROVES THE LOCK-UP.** It assures the maximum of return for the minimum of investment. It is just what progressive printers have been looking for.

IT SAVES ONE-HALF THE TIME IN IMPOSING BOOK FORMS.

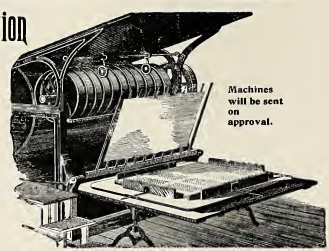
WRITE FOR CIRCULAR TO

AMERICAN TYPE FOUNDERS CO.

GENERAL SELLING AGENTS.

FOR SALE AT ALL BRANCHES

Perfection Paper Jogger



Machines will be sent on approval.

is an attachment for cylinder presses for Jogging or Straightening the paper after it is delivered from the fly. It works automatically with the fly, and will jog any weight or quality of paper (except tissue) better than it can be done by hand.

They are made to fit on all kinds and sizes of presses, and are all made so that they are adjustable to take any size sheet—from the largest the press will print to 7 inches square.

HOW TO ATTACH THE JOGGERS.

To attach the Jogger to presses that have the table separate from the press, place the Jogger on the table, and fasten with screws. Fasten the short strap that has the buckle on the back of the fly-butt, and buckle with strap on Jogger.

To attach the Jogger to presses where the board sets on the frame or arms, take the board off and put the Jogger in its place, and attach the strap to the fly-butt the same as above.

When the sheets are cut on the press, bend two pieces of brass rule at right angles and divide the piles, and the Jogger will work the same as if it was but one sheet. **HOW TO ORDER JOGGERS.**

In ordering for presses that have the table separate from the press, give the largest size sheet that is run on the press, and also size of bed and make.

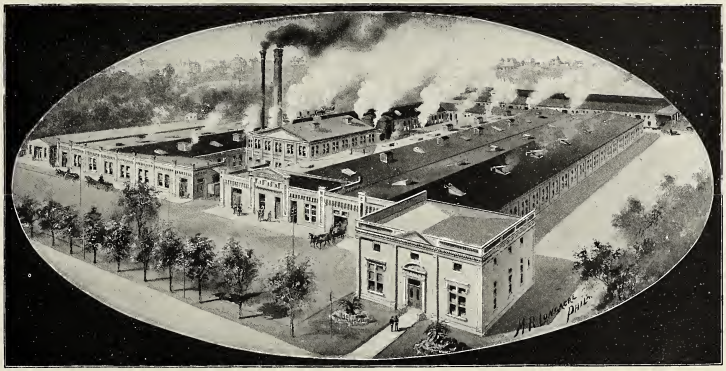
In ordering for presses when the board sets on the frame or arms, give the largest size sheet that is run on the press, and the size of board now on the press.

PRICE OF JOGGERS { To fit presses 24 x 36, or less, . . . $12.00 / To fit presses 36 x 48, or less, . . . 13.50 / To fit presses larger than 36 x 48, . 15.00

Manufactured by **AMERICAN PRINTING MACHINERY CO., Bloomfield, N. J**

No. 2 White Enameled

TURN OVER THIS SHEET, AND SEE THE DIFFERENCE IN THE No. 1 COATING.



The largest plant in the World for coating paper.

Size of Building, 280 by 500 Feet. Capacity, 2,000 Reams Daily.

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

....INCLUDING....

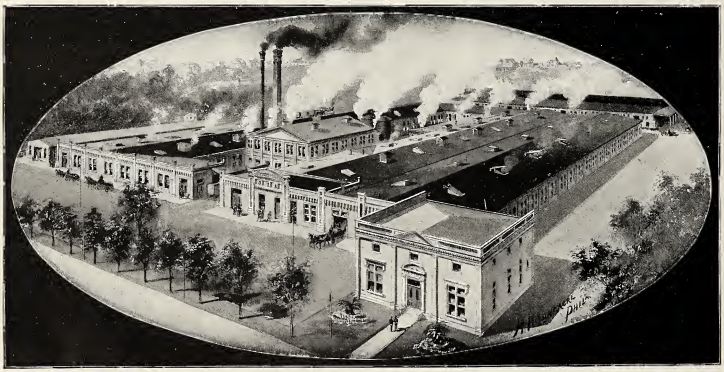
ENAMELED BOOK,	LITHOGRAPH PAPER,
COATED MANILA,	LABEL PAPER,
CARDBOARD,	SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States.

WE FILL ORDERS ONLY THROUGH JOBBERS.

No. 1 White Enameled

THE No. 2 IS A GOOD WHITE, BUT THE No. 1 IS
THE FINEST SHADE OF WHITE THAT
CAN BE MADE.



The largest plant in the World for coating paper.

Size of Building, 280 by 500 Feet. Capacity, 2,000 Reams Daily.

The Champion Coated Paper Company,

HAMILTON, OHIO,

Manufacture a complete line of Coated Papers, etc.

....INCLUDING....

ENAMELED BOOK,	LITHOGRAPH PAPER,
COATED MANILA,	LABEL PAPER,
CARDBOARD,	SOAP WRAPPERS, Etc.

Stock carried by Paper Dealers throughout the United States.

WE FILL ORDERS ONLY THROUGH JOBBERS.



Miss Vanity



The Tollgate



Cinderella



The Old Homestead



Sultan's Favorite



Coast of Maine



Southern Blossoms



Protection



Expectation

3-Color
Half-Tone Cuts

FOR ART ADVERTISING

THE demand made on us continually for 3-color half-tone cuts for art advertising blotters, induced us to make a series of twelve sets (one for each month) suitable for envelope blotters, and four sets for blotters regular size.

They are unquestionably the finest assortment of stock cuts ever offered for blotters. *Each picture is reproduced by the 3-color process from a high-class oil painting* owned by this company, while most stock subjects are cheap reproductions of lithographs, chromos or colored photographs.

Price for series of 12, $7.5 Single sets, $7.50
" " " " 4, 27 " " 7.50

Concerns worth advertising to, receive more blotters than they can use. The artistic elegance of these designs will attract attention and commend them for preservation where others would go to the waste-basket. The advertising value of blotters has been demonstrated beyond a doubt, but they must be the right kind, illustrated with pictures like ours.

The designs are well adapted to calendar-backs, frontispieces, etc. Special sizes of any design, $1.50 per square inch; minimum price, $30.00 per set.

Progressive proofs furnished with each set of plates.

Photo-Chromotype Engraving Co.
719-723 Vine Street, Philadelphia

P. S. The designs are printed with 3-color process inks of
Chas. Enu Johnson & Co., Phila.
To print such a variety of subjects on one form is a severe test for any ink, and it gives us pleasure to say the result proves conclusively that the Johnson inks for printing 3-color work give absolute satisfaction.

. . . This is a **Specimen** of Our . . .

40=Cent Cut Black



Three Grades

of Softness of this Ink always in stock

TRY IT

It is Black and Clean Working

You can see that at a glance.

No Slip=Sheeting
No Off=Setting

It is Sold at

40 cts. in pound lots
40 cts. in 100 lb. lots
40 cts. in 1000 lb. lots

No Discounts
40 Cents net

Regarding its other qualities

It is Dense, Soft and Free=Flowing

Dries rapidly when printed

Some of our customers claim that they can send work to the bindery in three hours after printing

F. E. Okie Co.

KENTON PLACE
Philadelphia

Manufacturers of High=Grade Printing Inks

Cutting Down Expenses.

"No, I have no money to waste on fancy inks just now. Prices are too close. No money in the business."

This is the song of many a man who is in hard luck, as he calls it. He must cut down on his cigars and theatre-going and "fancy" inks. "Can't afford luxuries this year. Why, I've had a thousand dollars of spoiled work thrown back on my hands the past six months."

"What spoiled it? Oh, offset very largely. People are in such a hurry to get work nowadays. And these pesky half-tones! All my customers run them in just as they please, and if there's the least thing wrong with them they kick like steers. They think you ought to print them just like engravers' proofs."

So this man makes up his mind to "retrench." And here's how he does it. He saves—

Twenty dollars a year on cigars.
Forty dollars a year on amusements.
Three hundred dollars a year on ink.

But he must think that he can afford two thousand dollars a year for spoiled work, for he's going right on spoiling it with cheap ink. (And it will most likely be more next year.)

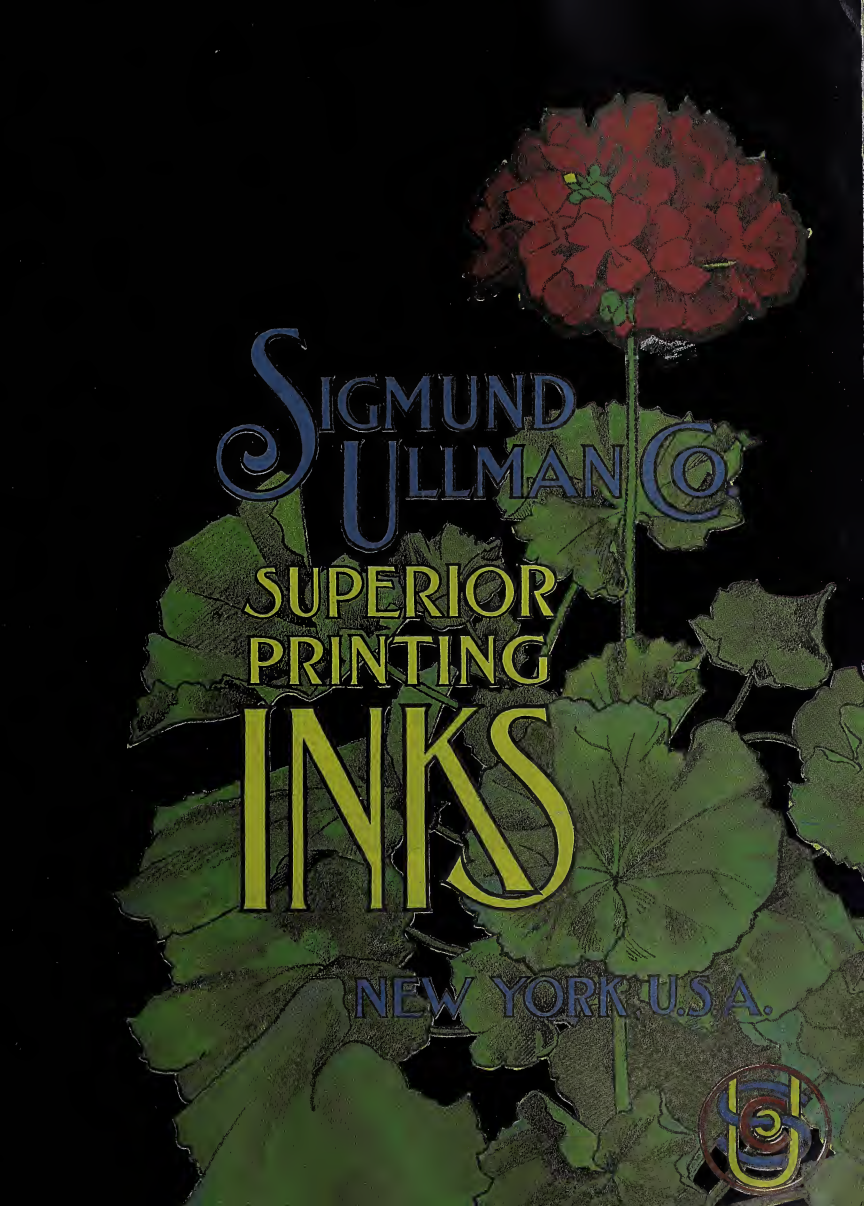
This *is* luxury—the real thing!

on't get to thinking good ink is a luxury.
Spoiled work is the real luxury.

F. E. OKIE COMPANY
Philadelphia, Pa., U. S. A.
Kenton Place.

Printed on Pure White Coated Book.

Made by Dill & Collins, Philadelphia


SIGMUND ULLMAN CO.
SUPERIOR PRINTING INKS
NEW YORK U.S.A.



WHITE, 6061.
YELLOW, 6062.
RED, 6063.
BLUE, 6064.
BLACK, 6065.



IF

success is measured by bank accounts, then the difference between gross profits and expense indicates success or failure, and the business which can be done at the least expense, worry or trouble, but still with the largest gross profits, is the business that interests the hustling *printer* who aims at success.

"OUR PRESIDENTS"

The most popular calendar on the market for 1901 is a group portrait of all the presidents from Washington down, done by our Van Dyck process, giving names and dates of administrations, and also illustrating famous scenes in American history. You can make money on it right now. *Above we show other samples.*

WHY

are our goods so popular with the printing trade? Every design is up-to-date and is printed on best six ply card board; the printing space is uniform and each order can be printed without change of form; the profits are very interesting; the selling prices on any quantity and all other details are furnished by us, and we can, if desired, deliver the *goods complete* with pad attached and a hole punched at the top, leaving only the printing for you to do at **TEN TIMES** the usual prices for job work.





WRITE US NOW
FREE A few samples and prices. Full line $1.00.

Novelty Department

AMERICAN 3 COLOR CO.

161-169 S. Canal St., Chicago, Ill.

Eastern Office
382-384 Second Avenue
New York

Canadian Representatives - J. L. Nichols & Co., Toronto
Australian Representatives - Middows Bros., Sidney, N. S. W.



The Printer

who gets ahead does not wait for his trade to tell him what they want, but shows them what they need and always has something fresh and up-to-date to induce customers to spend their money with him. No printing office is properly equipped without a line of our latest goods to show.

Advertising Cards

The steady demand for these goods at good prices as unique business cards, and the numerous ways in which they are used by all classes of business to attract special attention to their advertisements, make our designs particularly attractive in a printing office. We have **six series Puzzle, War, Landscape, Comical Animal, Juvenile and Nude Art;** twenty-two subjects by our process. Something superior and out of the ordinary.

Our Art Blotters

should not be confounded with the old style, printed only with type on cheap blotting stock, which sell without profit and have become tiresome to advertisers and useless as an advertising medium. The rich colored picture adds its attractiveness to the advertisement and causes it to be preserved before others, and the blotting surface adds the necessary usefulness which keeps it always in sight. These goods combine the advantages of both blotter and advertising card. With a different calendar month, each picture printed along with "Ad," they make a different blotter, calendar and advertising card for each month. Two sizes; four series, six in a series. Small size fits an ordinary envelope. Very popular.

Supply Your Home Trade and Make Money

Our Line of calendars and advertising goods, consisting of 112 samples, is worth $2.00. We cannot afford to send the outfit free, but will send same on receipt of **$1.00.**

Those who have never sold our goods should hear what we have to say. Calendar men are on the road now, so get your samples at once before some one else sees your trade. Write now—drop us a postal. If you do not want samples, write us anyway.

Novelty Department

AMERICAN 3 COLOR CO.

Eastern Office
382-384 2nd Avenue
New York

161-169 South Canal Street
Chicago, Illinois

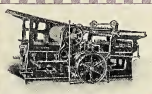
Canadian Representatives - J. L. Nichols & Co.
Australian Representatives - Middows Bros., Sidney, N. S. W.

DID IT EVER OCCVR TO YOV

That there has been much "buncombe" printed about the speed of two-revolution presses by the different manufacturers? And has it ever occurred to you that there have been proportionately very few facts printed about the every-day work of these machines, where there was no incentive for extra efforts on the part of the pressman and feeder? What the employing printers of the country are interested in is this latter point. While we have always maintained that

THE OPTIMVS

is the fastest two-revolution press on the market, we will cite two instances of the work it has accomplished in Chicago, no prizes being given and no inducements offered--just an every-day run.



About a year ago we put into the office of Donohue & Henneberry, Chicago, two No. 4 (27x39) two-roller Optimus Presses. In a single day in January one of the presses printed 18,300 impressions in ten hours and the other 22,000 impressions in the same time.



Are your machines turning out as large a quantity of work as this and doing it satisfactorily? If not, it will pay you to investigate The Optimus. The margin of profit is too small these days to keep the back-number press in your press-room.

Babcock Printing Press Mfg. Co.,

New London, Conn.

New York Office, 38 Park Row.

Generalagenter för Skandinavien-Finland och Ryssland, Aktiebolaget Mekanikus, Stockholm.

Barnhart Bros. & Spindler,

General Western Agents

183 to 187 Monroe Street,

Chicago, Ill.

For sale by

St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Kansas City, Mo.
Great Western Type Foundry, Omaha, Neb.
Minnesota Type Foundry Co., St. Paul, Minn.

PLYMOUTH

PLYMOUTH, PLYMOUTH CONDENSED, AND PLYMOUTH ITALIC.

Three faces of extraordinary beauty and rugged strength are our Plymouth Series -- Plymouth, Plymouth Italic, and Plymouth Condensed. They are, in fact, the Three Graces of Typography.

The Plymouth Condensed is shown here for the first time -- in the first line and the signature. It is original with us, and is, we think, most appropriate company for the other two faces of this admirable style.

All the faces are cast, of course, from our Superior Copper-Mixed Metal -- the lightest, hardest, toughest, and most serviceable metal ever used for the manufacture of type.

Being made on our Uniform-Line system, the sizes line together without other justification than leads; they also line with hundreds of other faces, both body and display, which we cast on the Uniform-Line system.

Superior Copper-Mixed Type received the Grand Prix at the Paris Exposition, 1900.

BARNHART BROTHERS & SPINDLER,

SUPERIOR COPPER-MIXED TYPE,

183 to 187 Monroe Street, Chicago, Ill.

PLYMOUTH

Eleven Sizes--
6 to 72 Pt.
Series Complete
$65.35

Subject to current discounts for cash.

PLYMOUTH ITALIC

Nine Sizes--
6 to 48 Pt.
Series Complete
$39.00

Subject to current discounts for cash.

PLYMOUTH CONDENSED

Nine Sizes
in preparation.
Will be ready
Sept. 15.

Superior Copper-Mixed Type is for sale by dealers throughout the world, and by the following branches and representatives:

Great Western Type Foundry, Omaha, Nebraska.
St. Louis Printers Supply Co., St. Louis, Missouri.
Great Western Type Foundry, Kansas City, Missouri.
Minnesota Type Foundry Co., St. Paul, Minnesota.
Southern Printers Supply Co., Washington, D. C.
Nicklin's Southwest Printers Supply Co., Los Angeles, California.
Pacific Printers Supply House, Seattle, Washington.
E. C. Palmer & Co., New Orleans, Louisiana.
F. Wesel Manufacturing Co., New York City, N. Y.
R. W. Hartnett & Bros., Philadelphia, Pennsylvania.

Write to your nearest dealer.

THE INLAND PRINTER



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Byron Weston Co.

Dalton, Mass.

Mills at Dalton, Mass.

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The Color Printer

THE STANDARD WORK ON COLOR PRINTING IN AMERICA



A veritable Work of Art.
No Printer's Library complete without it.

THIS BEAUTIFUL BOOK is 8¼ x 10½ inches in size, and contains 137 pages of type matter and 90 color plates in two to twenty colors each; is handsomely bound in cloth and stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Edition limited, and no reprint will be made. Order at once. **Price, $10 net.** Express prepaid.

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THE Inland Printer

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MAY

VOLUME XXV
NUMBER TWO
MDCCCC

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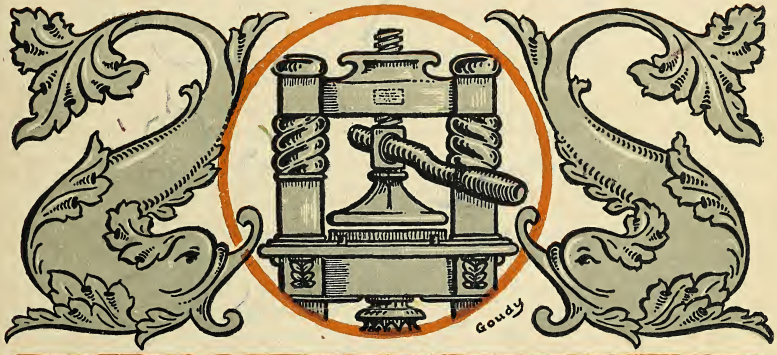
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The INLAND PRINTER for June

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A *Technical* Journal devoted to PRINTING *and the* ALLIED ARTS *and* published *Monthly* by the Inland Printer Company · *Chicago & New York*

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JULY 1900

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"Commercial Bond 1900"
One-half Regular List

"Valley Library Linen"
For High-grade Papeteries

"Valley Paper Co. Linen Ledger 1900"
A Strictly No. 1 Ledger

"Commercial Linen Ledger" }
"Our Ledger" }
Lead all the No. 2 Ledgers

"French Linen," wove and laid
Cream Laid Linen and White Wove Bond
The Foremost of No. 1 Linens

"Old English Linen and Bond"
Standard for Fine Commercial Work

"Congress Linen and Bond"
The best low-priced Linen and Bond made

"Old Valley Mills 1900"
Extra-superfine

"Valley Paper Co. Superfine"
As good as the best

"Valley Forge" Flats
Extra-fine quality

These Papers are unsurpassed for quality and uniformity. Samples cheerfully furnished.

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212-214 Monroe St., CHICAGO.
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The INLAND PRINTER



August
1900



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Devoted to Printing and Allied Arts, and published monthly by
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Holyoke, Mass., U. S. A.

Centurion Cover Papers

This is a new line of tinted papers, showing beautiful two-color effects, unlike anything that has heretofore been produced, and which by its novelty is sure to attract attention.

It is just the thing for booklet covers, programs and announcements, as well as for first-class stationery.

The stock is high-grade, and the tints delicate and beautiful.

Keith Paper Company,
Turners Falls, Mass.

MANUFACTURERS OF
RAVELSTONE & WESTLOCK FLATS.
KEITH & CARTHAGE LEDGER.
CHATHAM & CAMBRAI BOND.
NAPLES & CAMBRAI LINEN.

THE INLAND PRINTER

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1900

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Holyoke, Mass., U. S. A.

Selling Agents for Chicago,
WROE & BIGELOW, 1106-7 Monadnock Blds.

Onion Skin Bond

For some little time we have been making Onion Skin Bond in white, glazed and unglazed finish.

Last February we called the attention of the trade to it by a modest advertisement in THE INLAND PRINTER, and since that time we have been unable to accumulate a stock of it, so great has been the demand.

We have yet to receive the first complaint in regard to its color, finish, strength or uniformity.

KEITH PAPER COMPANY,
Turners Falls, Mass.

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